

6 195

# VARIETY

PRICE

35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety Inc. Annual subscription, \$10. Single copies, 25 cents.  
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879  
COPYRIGHT, 1958, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 210 No. 1

NEW YORK, WEDNESDAY, MARCH 5, 1958

80 PAGES

## FILM 'FUTURE': GI BABY BOOM

### 'Variety' Buys Bronx Printing Plant From N.Y. Post in an Expansion Move

In a major expansion of its mechanical facilities, VARIETY has purchased the Bronx plant of the N. Y. Post, situated on East 148th St. just west of Third Ave. Deal was closed Friday (28). Under the purchase VARIETY Inc. acquired the land, a three-story, 50,000 sq. ft. fireproof building of steel and reinforced concrete construction, and various items of printing equipment, including a six-unit Hoe press.

This press will triple the page capacity of VARIETY as well as provide run-of-paper spot color.

It will also increase production facilities of The Rogowski Co. Inc. (wholly-owned VARIETY subsidiary), presently situated at 444 Pearl St., and will make the Rogowski job printing plant capable of trebling its output generally. When finally installed in its new location, the Rogowski Co. will have one of the largest and best-equipped newspaper job shops in the eastern part of the country.

Rogowski will move in stages from its longtime Pearl St. location as demolition for a lower east side housing development gets under way.

Originally built to house the former Bronx Home News, the property was acquired by the N.Y. Post in 1947 for publication of its Bronx edition. Plant has been on standby basis since last May. Operational timetable calls for press modifications to begin as soon as possible, with printing expected to commence at the new Rogowski site some time in the summer. Press will be adapted for color work so that run-of-the-paper spot color will be available in regular as well as most of the special issues of VARIETY.

VARIETY was represented in the (Continued on page 72)

### FBI Upset Over H'wood's New Gangster Pix Cycle, Despite 'Punk' Depictions

Hollywood, March 4.

FBI is understood to be taking a dim view of the upsurge of gangster biopix, latest trend to hit the indies. With "Machine Gun Kelly" already completed, "Baby Face Nelson" in release and both Pretty Boy Floyd and Al Capone up for future depiction on screen, J. Edgar Hoover and his agency are said to be very concerned about what appears to be the beginning of a cycle.

FBI officials in Los Angeles last week visited Production Code Administrator Geoffrey Shurlock and are reported to have stated their views that films which glamorize hoodlums could have a bad effect both in the U. S. and abroad. Production trend, however, appears to show gangsters as the punks they were, rather than pretty them up via glamorization.

### Grisly German Humor

Frankfurt, March 4.

German music biz story making the rounds has to do with a Berlin diskery producing an LP titled "Music To Listen To World War III By."

Pseudo-song titles include "I Remember New York" and "Where Were You When The Fallout Fell?"

### ASCAP's \$13-Mil A Sixmonth Mark

Hollywood, March 4.

Distributions of the American Society of Composers, Authors & Publishers hit a new six-month peak during the last half of 1957 with the half-year total topping the \$13,000,000 mark. That compares with a \$10,400,000 distribution for the first six months. For the third quarter, ending last Oct. 1, ASCAP split up a \$5,260,000 melon, while for the fourth quarter, ending Dec. 31, the payoff reached \$5,643,000. In addition, ASCAP distributed \$2,174,000 to publishers and writers out of foreign revenues. Figures were disclosed at ASCAP's general membership meeting at the Beverly Hilton Hotel here last Thursday (27).

While income was climbing, expenses (Continued on page 79)

### USIA TO APPROVE ALL PIX EXPORTS TO SOVIETS

U. S. Government, i.e. the U.S. Information Agency, must approve all film exports to Russia and/or any of the Communist countries.

Confirmation of this policy comes via the now-current Motion Picture Export Assn. talks with the Hungarians. If a deal is made with Hungary, it won't be done within the framework of the International Media Guarantee program inasmuch as the Hungarian government won't approve U.S. Information Agency use of IMG monies within the country.

Regardless of this, the U. S. Information Agency will pass on the pix that may be shipped to Budapest. In Poland, where a deal is virtually concluded for 26 MPEA pictures, the IMG currency exchange program is in effect. This carries with it an automatic review by IMG of the types of films shipped. Any deal with the Soviets also wouldn't fall under the IMG program.

American film executives say they actually welcome the governmental review procedure which in effect constitutes insurance that, at some later date, there mightn't be criticism of the films exported.

### 'TEEN' MARKET IN VAST EXPANSION

If it's true what the surveys say, that it's primarily the young people who make up the motion picture audience today, then Hollywood has cause for optimism.

Thanks to the baby boom that followed the cease-fire of World War II, the number of young people under 21 in this country is due to rise by leaps and bounds starting with 1958. Add to this that they'll be better educated than ever, and have more spending money than ever, and motion pictures have the potential for a great attendance revival.

The growth of the "teen" market is bound to make itself felt in many areas, but nowhere is it of greater significance than in the film field, both in terms of audience potential and as a guide to motion picture content. Not only are these the future homemakers, but they represent the "restless" element of the population, the people who don't want to stay home to watch tv and who are still immune to any sophisticated disdain of run-of-the-mill screen offerings.

The "teen" market (age 13-21) stood at 19,600,000 in 1952. Last year, it rose to 21,800,000. In 1958 it's going to jump to 22,400,000 and in 1959 to 23,000,000. By 1960 it'll hit 24,600,000 and by 1965 it'll climb over 30,000,000.

The most significant faction—17 to 21 of age—is growing like topsy. Last year, compared with 1952, its growth was only 5%. By 1960, it'll be 17% larger than in '52 and by 1965 it will be 46% larger. Come 1970, the 17 to 21 group will total close to 18,500,000 against the current 11,000,000.

The figures are taken from a dissertation on "The Economy of 1958-59" by Arno H. Johnson, v.p. and senior economist of the J. Wal- (Continued on page 27)

### 'Vaster Astor' Keys Theatre Square; Hotel Deal Sparks Much Show Biz

By ABEL GREEN

#### Imported Sex Only

While many art film theatre-owners are showing marked preference for pictures with sexy angles, they do have one important reservation.

The exhibitors insist that this type of product be foreign—mainly French or Italian. They don't care about the American, meaning Hollywood, brand of sex.

Show biz highlights, with a strong socialite flair, are the end-result of the three-way realty deal involving the Hotel Astor, famed Times Square landmark. With the Webb & Knapp-Sheraton Hotels Corp. of America deal now finalized it will result in:

(1) A Theatre Square, with aluminum marquee, from the Broadway frontage of the Hotel Astor to the recently refurbished Manhattan (nee) Lincoln Hotel, directly backing it on 8th Ave., with the same 44th-45th St. boundaries. Both will be William Zeckendorf Jr. hotel operations, along with the Commodore Hotel, latter on a 10-year lease, instead of an outright buy which was an original intention until Robert R. Young's suicide stalled a \$3,000,000 payment.

(2) A revitalization of the Astor as a social-theatrical hub for ballroom events, fetes, and the like.

(3) A new nitery to be called The Plush Horse, revived from a pre-World War I catchphrase about "Mrs. Astor's plush horse" when the Frederick A. Muschenheim hostelry was a social centre.

(4) A renewed accent on the Astor ballroom, with its 2,250-capacity (bigger than the Waldorf's) and a campaign by Col. Serge Obolensky, aided by Pegeen (& Ed) Fitzgerald, to bring to the midtown hostelry some of Gotham's top social events which usually revolve (Continued on page 27)

### Europe Has Had It—Big Bosoms

"European audiences are fed up with bosoms." This observation came last week from Spanish film star Sarita Montiel who is no apology in that department herself. "They're fed up to here," said Miss Montiel, placing her hand above her head.

According to Miss Montiel, wife of director Anthony Mann, European film patrons prefer good acting to exposure. She maintains they'd rather see Maria Schell, Ingrid Bergman and Anna Magnani than many of the sexpots who have recently become popular in the United States.

Referring to Brigitte Bardot, Miss Montiel, who has appeared in two American films ("Serenade" and "Vera Cruz") declared: "She shows her body. I show my face. I'm sorry but I never see her face. I want to be all the time with my face on the screen. I don't say it because I don't have it, I have it, too."

Miss Montiel stopped off in N. Y. (Continued on page 27)

### Gotham Sports Writers Still Loyal to Dem Bums; N.Y. Vs. L.A. Press Rivalry

Vero Beach, Fla., March 4.

The switch of the Dodgers from Brooklyn to Los Angeles, and the decision of the New York papers to cover them in spring training despite the move, has brought about an Alice-in-Wonderland situation. Dodgers' sprawling base in Indian River County is now an armed journalistic camp with New York and California writing contingents engaged in a vendetta which would be harrowing if it wasn't funny.

Ex-Dodger writers from New York are still sporting baseball caps with fancy "B" in contrast to "L.A."-initialed headgear worn by California corps. Also, former bitter New York rivals are now feeding each other exclusives in order to show up newcomers making their major league debuts.

Attitude of Arthur E. (Red) Patterson, Dodger flack, hasn't helped any. According to New York writers, Patterson refused to cooperate with housing accommodations in barracks which have been long-time spring home of both players and writers since end of World (Continued on page 27)

### Y & R's Two-Hour TV Spec Honoring Irving Berlin on 70th Birthday

Young & Rubicam has set in motion plans for an ambitious two-hour tv network spectacular to kick off the '58-'59 season honoring Irving Berlin on his 70th birthday. (Actually Berlin's birthday falls earlier in the year but the mammoth tv-show biz salute is being pushed back to October to give the new season a major curtain-raiser.

Y & R, which reserves the right to pitch the show up to its own clients by virtue of the fact that the agency has inceptioned the idea, has already enlisted the support of many key show biz personalities and has had preliminary talks with NBC for its network facilities. However, as pointed out, Y & R is not bound to an NBC airing for the "dream showcase," for it's still

possible that it may emerge as a two or even three-network undertaking.

Berlin, although heretofore reluctant to lend himself to such tv undertakings, has expressed enthusiasm over the proposed two-hour show, particularly since the Boy Scouts of America, which has shared in other Berlin ventures, will be brought into the picture. Paul Cunningham, prexy of the American Society of Composers, Authors & Publishers, will also help sparkplug the spec. Top figures in the show biz talent arena are being enlisted.

Berlin spec is one of several major undertakings on the Y & R griddle designed to give '58-'59 telecasting a live hypo.

## See D. of J. Probe of Talent Agencies Lead-up to Overall o.o. of Show Biz

Announcement by the Dept. of Justice Antitrust Division that it will investigate Music Corp. of America and the William Morris Agency, two of the world's largest talent offices, may lead to a look-see into all phases of show biz by the Federal Government. Department feels that the ramifications of the percentages is of such proportions that not a single phase of the entertainment industry is exempt from their influence.

The Dept. of Justice is taking the view that because of their control of the name acts, the agencies have been able to force their will on film studios, networks, television stations, telefilm producers, theaters, legit and theatre as well as the industrial show field, resort and hotel business, and virtually every other enterprise in which entertainers are an integral part.

The DJ is apparently collecting evidence that with control of important personalities, the agencies have been able to force a studio, network, etc., to buy less desirable performers, in support, take on favored directors, writers, and other craftsmen. They are also looking into reports of block looking wherein a buyer, to obtain a desired attraction or package, had to purchase less desirable items as well.

The Government, it's learned, will also look into the oft-stated contention that the virtual elimination of stagshows and the decline of night clubs might in a great measure be due to the practices by some talent agencies.

### Offices Clam Up

Thus far, the two directly affected offices aren't issuing any statements. The Morris office takes the view that it is only an

(Continued on page 68)

## Buchwald & Sagan Set For Frank Cooper Pilot In French Co-Prod. Deal

Art Buchwald has been tapped as emcee and Françoise Sagan the "subject" for the pilot of a new Frank Cooper package to be filmed in France this week. Sy Fischer, N. Y. vice of the Cooper office, planned to Paris over the weekend to supervise the pilot, which treats a subject from his or her own viewpoint and as their friends and associates see them.

Pilot is being filmed in association with the Societe Internationale de Programmes Pour Telediffusion, French company which is financing. In the event of a sale to U. S. television by the Cooper office, the French company would drop its coproduction status but would retain a financial interest in the show. Miss Sagan would appear only in the pilot, naturally, but Buchwald, the N. Y. Herald Tribune Paris man-about-town, might get additional emceeing chores, particularly when the show does portraits of other celebs living in Europe.

**'Live of Film'  
Less Important Than  
'Good or Bad'  
Sez Phil Cohen  
(V.P., SSC&B)**

One of the interesting features in

**VARIETY**

**Semi-Annual TV Film Issue**

**OUT IN MARCH**

## ROYALTY AT LONDON CONCLAVE OF VARIETY

London, March 4.

Royal and diplomatic patronage is to be accorded the International Convention of the Variety Club, which will be held here for the first time April 22-25. The Duke of Edinburgh, who is a life member of Variety International and has frequently attended functions of the local tent, is to be honor guest at the Humanitarian Awards dinner April 25. Apart from presentation of this award, checks will be handed to reps of charities who are to benefit from the income of the convention.

Initial social event of the conclave will be a Savoy luncheon April 22 at which the American Ambassador, John Hay Whitney (a member of the tent) will be guest of honor. Night of same day there'll be a banquet at which the top table guests will include Earl and Countess Mountbatten and the Lord Mayor and Lady Mayoress of London. Initial business session opens April 22 with C. J. Latta, past Chief Barker and International European rep, in the chair. Election of International officers will be held April 23. The following day, a panel of British and American "trapeze" men will judge the Hearts Awards.

## METRO SEEKS LEGITER FOR 'GIGI' MUSICAL

Metro plans a legit-style presentation for the New York run of "Gigi," the film musical by Alan Jay Lerner and Frederick Loewe.

The film company is dickering for a legit house and has its eye either on the Royale or the Ambassador, both of which can be converted for films. The Ambassador once operated on a film policy. Originally, Metro hoped to land the Booth where its film version of "Julius Caesar" was offered under a legit policy. However, the click of "Two for the Seesaw" at the Booth sent M-G looking for another house.

## State Likes Hope & Hurok, Considers Mike Todd Just Too Undiplomatic (Pushy)

Washington, March 4.

Though Bob Hope's proposed film-making junket to Moscow comes under the heading of "private enterprise," comic pierces the Iron Curtain with full State Dept. approval and cooperation. Though there was no official stand on the Hope stunt, there was approval of his "cooperative" attitude and possible benefits to the recently enacted East-West Cultural Exchange program from use of Soviet talent on Hope's NBC tv show.

In sharp contrast to this smiling attitude is the frown the mere mention of Mike Todd brings to diplomatic brows. Todd's flamboyant efforts to push his "80 Days Around the World" as first film in the formal exchange between the U. S. and Russia, is looked upon here as a possible monkey wrench in the delicate mechanism of upcoming negotiations. Eric Johnston is said to be readying these negotiations momentarily.

First step in the cultural exchange program is the current (and repeat) visit of concert impresario Sol Hurok to Moscow. Hurok is ironing out details of the visit of Moiseev Ballet to this country. American Ballet Theatre leaves after its Washington run, starting March 10, for a USSR tour.

## Paramount Last Major to Make Films 'for' Video

Hollywood, March 4.

Paramount has finally joined the list of major film studios going into vidpix production, prey Barney Balaban okaying telefilm production via company's subsid. Paramount-Sunset Corp. Balaban gave the greenlight to Par-Sunset v.p.-general manager James A. Schulke in conferences in N. Y. Subsid is already perusing the Par backlog and is considering series based on theatrical films, namely, "Perils of Pauline," "Conquest of Space," and "Shane," Schulke disclosed here.

Other majors in tv production are Metro, Warner Bros., Universal, 20th-Fox (via its subsid, TCF-TV), Columbia (via its subsid, Screen Gems).

Schulke explained Par series, will be developed by creative producers "but we will own most of those shows. We will cut the

(Continued on page 27)

## Suddenly France Finds a Bankroll

Paris, March 4.

Only a couple of weeks ago, there were no French shows scheduled for exhibition in Brussels during the fair. No money. Now, suddenly, plans have been set for the Comedie Francaise, the Theatre National Populaire and the Jean-Louis Barrault Company. There will also be a few performances by the Paris Opera Ballet troupes if the strikes which have currently shuttered these two have been settled. Considerable scrambling is going on to augment this with three or four other legit, concert and music highlights and word has gone out that there is—suddenly—ample "subsidy" available.

No one knows where the new bankroll came from (Editor's Note: Could the coin have arrived from Washington?)

## WW—SS of '58

Los Angeles, March 4.

Local chapter of Saints and Sinners has named Walter Winchell as "Mr. Sainly Sinner of 1958," in recognition of "his contributions to journalism and his unstinted time and effort to the Damon Runyon Cancer Fund."

News broadcaster will be kudosed by organization April 2 at the Moulin Rouge, with top show biz personalities set to appear. Joe E. Brown and Adolph Menjou are previous film names honored by S-S.

## Show Lobbyists in D. C.

Washington, March 4.

A number of entertainment biz figures registered with Congress as lobbyists during the final quarter of 1957, according to a report just made public on Capitol Hill. Among those listed:

For the American Federation of Musicians, Hal Leyschen.  
For Columbia Broadcasting System, its D. C. vice president, Joseph H. Ream.

For the Clear Channel Broadcasting Service, Hollis M. Seavey.  
For ASCAP, Paul Cunningham and Harold C. Miller.

For the National Assn. of Broadcasters, its president Harold E. Fellos, and Vincent T. Wasilewski.

Earl Gammons, former CBS vice president in Washington, for various broadcasting clients.

For the Record Industry Assn. of America, Lovell H. Parker.

For the Automatic Phonograph Mfrs. Assn., Perry S. Patterson.

Frieda Hennock, former FCC Commissioner and now a radio-tv attorney, for various clients.

COMPO belatedly reported that Robert W. Coyne, Charles B. McCarthy and Robert J. O'Donnell were its lobbyists during the third quarter of 1957.

## 'Blacklist' Plea Loses; Douglas Alone of Justices Sees 23 Filmites Hurt

Washington, March 4.

The U. S. Supreme Court yesterday (3) threw out the appeal of 23 former film industry people who complained they were victims of the all-film industry "blacklist" because they had taken the 5th amendment.

After hearing the appeal, a couple of months ago, the court ruled yesterday that, on technical grounds, it should never have agreed to review the action of the California state courts.

The ex-Hollywooders sought over \$50,000,000 in damages from the film studios and distributors and an order which would terminate the "blacklisting." The court found that the ruling of the California courts for the studios "rests on an adequate state ground."

The lone dissenter, Justice William O. Douglas, wrote: "The complaint alleged, and the demurrer conceded, that petitioners had considerable experience in the motion picture industry; and that respondents directly or indirectly controlled all motion picture production and distribution in the United States and all employment opportunities therein."

"I can see no difference where the 'right to work' is denied because of race and where, as here, because the citizen had exercised 5th amendment rights. To draw such a line is to discriminate against the assertion of a particular federal constitutional right."

## Case for the Animated Specialist

Diagnosed by

**Adrian Woolery**

(Pres. of Playhouse Pictures)

in

**VARIETY**

**Semi-Annual TV Film Issue**

**COMING OUT THIS  
MONTH**

## THE SHORT & UNHAPPY LIFE OF R&R ON WISN

Milwaukee, March 4.

Rock 'n' roll has been banned by radio station WISN, which had given that idiom an honest but short-lived trial.

After 18 months of programming only standards and the less nervous pops, WISN tried a switch to the "Top 40" concept that took its listeners by surprise. Without forewarning, station signed on one morning with the gamut of top-ranking hits. Within five hours the station was back to its former policy, shutting the door on r&r.

Station reports that over 600 phone-calls protested the new top pops policy in the five-hour span. Some of the calls were from advertisers.

## Paris Fashions

By LUCETTE CARON

Paris, March 1.

Fashion history was made last week. In a two-hour show that created the biggest emotional upset of all time, Yves Saint-Laurent—Dior's 21-year-old successor—proved he had the master's touch plus his own youthful approach. At last, Paris can relax.

Looking like an American prep school boy the night before final exams, the slim young man in black Edwardian trousers, was trampled, smothered, lip-sticked, interviewed, televised, all at the same time—and was pushed out on the balcony to show himself to the crowd in the street below. Never had Americans seen such a demonstration. At last, the presses could roll, "Le Petit Roi de la Couture" and his team, Madame Raymonde and Madame Marguerite—the "queen mothers"—were all over the front pages of the international newspapers.

Buyers and manufacturers fell all over one another to put in their orders. By midnight, the \$250,000 (Continued on page 24)

# VARIETY

## Subscription Order Form

Enclosed find check for \$

Please send VARIETY for

☐ One Year

☐ Two Years

☐ Three Years

To ..... (Please Print Name)

Street .....

City ..... Zone ..... State .....

### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00

Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

**VARIETY Inc.**

154 West 46th Street

New York 36, N. Y.

# VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1292 National Press Building, STerling 3-5445

Chicago 11

612 No. Michigan Ave., DELaware 7-4984

London WC2

8 St. Martin's Pl., TRafalgar Sq., COVEnt Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210

120

Number 1

## INDEX

Bills .....	72	Night Club Reviews .....	70
Chatter .....	78	Obituaries .....	79
Film Reviews .....	6	Pictures .....	3
House Reviews .....	72	Radio .....	28
Inside Pictures .....	22	Radio Reviews .....	46
Inside Legit .....	76	Record Reviews .....	56
Inside Radio-TV .....	52	Television .....	28
International .....	10	Television Reviews .....	42
Legitimate .....	73	Tollivision .....	27
Literati .....	77	TV Films .....	30
Music .....	56	Unit Reviews .....	72
New Acts .....	72	Vaudeville .....	65
		Wall Street .....	16

DAILY VARIETY

Published in Hollywood by Daily Variety, Ltd.

\$15 a year, \$20 Foreign.



# KNOCK SILVER-BIZ IS BETTER

## NEVER SO MANY BLOCKBUSTERS

"Ours is a helluva vital business, we just lose our perspective once in a while."

The statement came from Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, and wraps up the situation in the picture industry currently. While economic disaster had been "glibly" forecast in many quarters, the industry has now found itself facing a surprising (to the gloom merchants) twist: Business is better.

Both Goldenson and Edward L. Hyman, AB-PTA v.p., noted substantial improvement at the box-office for several weeks running and until the recent storm took its toll. Hyman feels assured of still better things ahead. Sol A. Schwartz, president of RKO Theatres, as well as several other circuit operators similarly have offered upbeat reports on the state of ticket sales.

**10 Whoppers Right Now**  
As Goldenson underlined, the present period is a rare one in the light of the number of big-money pictures currently in release. This is a major point, for currently on the market are about 10 productions which qualify for VARIETY's all-time list of top grossers. These are pictures which will take a minimum of \$4,000,000 in domestic (United States and Canadian) rentals.

Metro's "Don't Go Near the Water" is in this category. Walt Disney's "Old Yeller" likely will take close to \$6,000,000. "Sayonara" from Warners and "Peyton Place" from 20th-Fox were estimated at \$10,000,000 each by Goldenson. Columbia's "Bridge on the River Kwai" is definitely a blockbuster but not sufficiently circulated yet to permit a forecast of (Continued on page 14)

## Par Takes Budget Pair Made in N.Y.; Echoes TV Selloff

Hollywood, March 4.  
Paramount has embarked on a new policy of lining up small-budget efforts in already completed form to augment its studio-produced program. As first step in this direction, company last week purchased two eastern-produced indie features, "When Hell Broke Loose," Sol Dolgin production, and "The Hot Angel," Stanley Kallis production.

Although Paramount over the past years has acquired finished product from time to time, it has never before been a policy to seek such features, relying instead on its own produced pic plus an orderly flow of reissues.

One reason given for the need by Paramount of the indie product, most of it exploitation fare, is the sale of its pre-1948 backlog which has been part of its reissue program until disposal to tv.

## FAME-AFTER-DEATH

### ROSS NOVEL TO M-G

Deal for Metro to acquire the film rights to "The Immortal," first novel by Walter Ross, public relations director for BMI, was finalized this week. Ross will reportedly receive \$50,000 for the property.

Rod Serling has been assigned to write the screenplay. Since the story is about a young film idol who is killed early in his career in a plane crash and becomes more famous after his death, some traders have had difficulty seeing a resemblance between Ross' hero and the late James Dean.

Roy Rowland asked Metro director post to embark on new indie production deal.

## Bardot Film for Metro (Via Mme. Renal) Likely Despite Columbia Tie

Negotiations for Metro to help finance a projected Brigitte Bardot film, "The Woman and the Puppet," are well advanced and probably will be concluded in Paris later this month when Metro's Maurice "Red" Silverstein goes to France.

This was reported over the weekend in New York by Madame Christine Gouze Renal, producer of "The Woman and the Puppet," who produced the first Bardot picture to bring the actress to prominence ("The Light Across the Street") and another current Bardot film ("The Bride Is Much Too Beautiful").

Madame Gouze Renal had to cut short her U. S. stay, returning to Paris Sunday night (2) because of the sudden death of her father, head of a university in France.

She said that she was negotiating with Fernando Lamas to play opposite Miss Bardot in "The Woman and the Puppet" inasmuch as the part required someone who spoke English and Spanish fluently. Whether Metro will take the film in the States is still undecided, Madame Gouze Renal said.

Though Columbia has Miss Bardot under exclusive contract to 1960, the French actress will make "Woman and the Puppet" for Madame Gouze Renal this year, and another film in 1960, for which preparations already are under way. Madame Renal explained that the Bardot commitment was to her and not, as had been reported, to Pathe. Letter distributes for Madame Renal and may coproduce with her.

## HAIL WARNER, BUT IT'S A DULL-WITTED AFFAIR

In one of the more unusual "tribute" dinners on record, Jack L. Warner, president of Warner Bros., last week received the annual humanitarian award from the National Foundation for Infantile Paralysis.

Some 800 persons attended the testimonial at the Waldorf-Astoria. It was what 20th-Fox prexy Spyros P. Skouras frankly called a "cold" audience, which rarely went beyond appreciative chuckles in its reaction to the speakers and to hardworking m.c. Tex McCrary.

During the course of the evening Skouras had Warner read off his own citation and McCrary had the dais stand to applaud the floor, which it did with notable reluctance. ("Cracked McCrary: 'I hope they'll give you more applause than you gave them.'")

Warner abandoned most of his prepared speech (causing the N. Y. Times, for one, to skip running a line on it the next day) and engaged in some clowning and wise-cracking somewhat out-of-tune with the occasion but helpful in warming up his audience.

In his prepared speech, Warner paid tribute to Dr. Jonas Salk and stressed that the war against polio was not yet over. Gerald M. Loeb, chairman of the March of Dimes, presented the award to Warner.

On the dais were, among others, S. H. Fabian ("a cousin once removed by the Dept. of Justice"), Leonard Goldenson, Eric Johnston, Skouras, Loeb and others. Victor Bourke, Bambi Lynn and Rod Alexander, Alan King and Mimi Benzell entertained after the speeches.

## Ginsberg-20th Deal Off

Hollywood, March 4.

Deal whereby Henry Ginsberg, who co-produced "Giant" with George Stevens, was to have made "Holiday for Lovers" and possibly others for 20th-Fox has been called off.

Parting was declared "amicable" by both parties.

Gordon MacRae bought "Means to an End," William Copeland yarn which he'll indie produce through his Kintail Enterprises.

## Columbia Pix: 'We Hold '49 Line'

Theatre Owners of America has received assurance that Columbia Pictures will not sell its post-1948 pictures to television. The pledge came in a letter from distribution v.p. Abe Montague to TOA prexy Ernest G. Stellings.

Montague's statement, released by Stellings, declared: "It is the policy decision of Columbia Pictures that they are not interested in making any further sales of feature pictures to television at the present time, nor do they have any plans for the future, and possibly never." Stellings indicated that Col's position resulted as a follow-up to the talks TOA reps had with the heads of the major film companies to convince them to withhold the post-1948 backlog from tv.

## WALTER READE PASSES CHEER TO CRITICS

aking the bull by the horns, circuit operator Walter Reade Jr. last week invited some of the leading newspaper critics to lunch and gave them an "upbeat" slant on the state of the industry.

Present for the "briefing" which confined itself to the healthy current status of the Reade circuit, were Bosley Crowther of the Times, Irene Thirer of the Post and Jesse Zunker of Cue Magazine. The Tribune was invited, but couldn't make it.

Reade told the crix that his "A" houses during January and February were 15% ahead of last year, but that the "B" houses were lagging 7%, giving the chain an overall gain of 7%. He also outlined the Reade Theatres' various showmanship activities, such as its refurbishing program, the "Curtain at 8:30" foreign film series, the kiddie shows, etc.

Without attempting to speak for the whole industry, Reade put across the idea that his circuit wasn't down-in-the-dumps and that exhibition was here to stay, despite some of the gloomy predictions of recent months. Reade left Monday (3) for Europe.

## Balaban's O'seas Quickie

Barney Balaban, president of Paramount, came in Monday (3) after two weeks in Europe.

It was part business, part vacation for the chief exec.

## National Boxoffice Survey New Pix Hamper Pace; 'Witness' Still Champion, 'Arms' 2d, 'Peyton' 3d, '80 Days' 4th

With some of the new product coming into release not shaping up uniformly strong, key cities covered by VARIETY are finding the going tougher than in recent weeks. Weather is a plus factor in many spots, but some new frigid waves and snowstorms will hurt in the middle-west.

"Witness for Prosecution" (UA) again is finishing No. 1, same as a week ago. Courtroom, mystery thriller is playing in some 15 keys with not a mild spot in the lineup. "Farewell to Arms" (20th) is winding up in second place, same as last round.

"Peyton Place" (20th), sixth a week ago, is proving a big surprise by climbing to third position. "Around World in 80 Days" (UA), third last stanza, is coping fourth money.

"Search for Paradise" (Cinerama), eighth a week ago, will capture fifth spot. "Raintree County" (M-G) is winding in sixth place. "And God Created Woman" (Kings) is taking seventh money, same as last stanza.

"Hills of Rome" (M-G) is moving up from 12th to eighth position. "Old Yeller" (BV) will finish ninth. "Wild Is Wind" (Par) is landing in 10th place. "Bonjour Tristesse" (Col) will be 11th, while "Seven Wonders of World" (Cinerama) rounds out the Top 12 list. "Darby's Rangers" (WB), "Paths

## Want It Both Ways, But Theatres Rebel When Anni Film Goes 16m Day-Date

Minneapolis, March 4.  
State Centennial committee, planning this year's observance of Minnesota's 100th anniversary, appears to have goofed in fooling around with release date for centennial film.

The film, "Agricultural Portrait," is 26-minute short detailing history of agriculture in state, and is considered an artistic job. It was offered to theatres, at first with provision there would be three months' delay before 16m prints were released for organization use.

On that basis, it was assured many theatrical playdates, including in all houses of Minnesota Amusement Co., area's principal circuit. Release delay was later chopped to a month, and theatres still went along, with some tightening of schedules to play it off before it was released to all comers.

When over-eager centennial agricultural committee, however, decided to release 16m prints at the same time as 35m prints, Minnesota Amusement hollered "foul" and cancelled its bookings, as did raft of other houses.

Touted centennial subject is now expected to hit screens of very few full-sized houses.

## COMES 1935 'QUIXOTE' (CHALIAPIN, ROBEY)

Another version of "Don Quixote" may reach U.S. theatres and television before Mike Todd gets his mammoth undertaking under way. According to Sam Lake, head of the indie distributing firm of Onyx Pictures, he has acquired all rights to a 1935 British production which starred the late opera star, Feodor Chaliapin, and George Robey.

Lake said he is readying the picture for immediate distribution in the U.S. He is aiming for theatre dates before making the film available to television. The picture, according to Lake, was seen in the U.S. in 1935. It was filmed in England by Nelson Films Ltd. and Vardas Films.

## BOB TAPLINGER INJURED

Robert S. Tapingler, late of Warner Bros. and now back with his own agency, tore a ligament in his shoulder last week while water-skiing at Acapulco.

He flew to L. A. to have it treated.

## B.O. DOING WELL VS. 'RECESSION'

Film industry observers have been commenting on the fact that despite the economic recession in the States during the past few months—President Eisenhower recently termed it both a recession and a depression—motion picture business actually has improved or at least has held its own.

Some recall that, during the depression days of the early thirties, the film industry enjoyed good attendance because the public sought escape. Situation isn't comparable today, partly because things aren't as bad and partly because of the cheaper and more convenient competition of tv.

Nevertheless, it's considered significant that, in the face of rising unemployment and the spiraling cost-of-living, the film business (today far from being the cheapest entertainment around) has perked. A number of films are doing stand-out business and the wall of "crisis" has—for the moment at least—died down.

Even so, many feel that the industry is outpricing itself, particularly in the first runs and specifically on Broadway. Exhibs are actually caught in a squeeze. On the one hand, they're told that prices are too high and are affecting attendance. On the other, their own operating costs have rocketed and the distributors, forced to squeeze every last penny out of their expensive productions, are tough on terms.

Additionally, there is the argument, defended by some, that it's the quality of the attraction that counts, not the admissions price. David O. Selznick said in N. Y. (Continued on page 14)

## France's Office In Gotham Scans 'Supervision'

\* French Film Bureau in New York, which in the past has contented itself with publicity and contact work, may expand into the producer's representative direction. Involved would be authorization to check up on, or at least "supervise," contracts written by the U.S. independents on French films.

When the bureau originally was set up, this was one of the announced purposes. However, it's never worked out that way, and in fact the office now doesn't have the necessary authority that would enable it to act as producer's rep.

It's understood, though confirmation is lacking for the moment, that the French producers and the government are seriously considering broadening the scope of the French office in Manhattan. This would take in more intensive supervision of the performance of French pictures, plus a closer check on their earnings, this being of interest to both the French producers and fiscal authorities in Paris.

Joseph Maternati, head of the bureau, is currently in France and (Continued on page 19)

## LEONARD GOLDENSON: REISSUES NOT MAGICAL

Head man of the country's biggest circuit is not joining in the widely-heard clamor for reissues. Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, makes the point that "the basis of the business is new and different product" and he can't see the values of dated features.

Actually, those asking for more reruns had reservations. Second-time-around pictures were asked for either as a means of keeping them away from television or to fill the programming needs of some, but not all, exhibitors such as the drive-ins.

(Complete Boxoffice Reports on Pages 8-9.)

# Death Strikes 'Last of Studio Czars'

Harry Cohn a Showman Who Knew Scripts, Stars, Editing and Everybody Else's Business

First funeral service in Hollywood memory to be held on a motion picture studio stage was conducted Sunday (2) for Harry Cohn. Around 1,300 people from show biz crowded Stage 12 at Columbia for the rites. Casket reposed on raised platform that simulated an altar.

There were no visible religious symbols. Services were devoid of semblance of religious denomination. Danny Kaye delivered simple eulogy pointing up fact that Cohn had been an individualistic and independent man who had "true sense of being what you are—let chips fall where they may." Pointing, Kaye said, "this was Cohn's cathedral."

Services were opened by Columbia contractee Gloria Kreiger singing "Lord's Prayer." Following Kaye eulogy, Danny Thomas recited 23rd Psalm.

Interment in Hollywood Memorial Park Cemetery was private.

Harry Cohn, 66, prexy of Columbia Pictures which he helped form and last "absolute monarch" among the pioneers of the business, died suddenly of a heart attack in Phoenix Feb. 27. He had been in rather poor health for some time and had been advised to slow down, but the well-known Cohn drive precluded this and he was active to the end.

The attack was the second for Cohn, who suffered what was reported as "physical exhaustion" while planning back from N. Y. about two months ago, but actually was known privately as a mild heart attack. As that time he was given oxygen on the plane. Exec had been suffering from an enlarged heart for some time and had been under the care of Pasadena heart specialist Dr. George Griffith as well as his personal physician, Dr. Stanley Immerman.

Cohn was fifth of the motion picture pioneers taken by death during the past year, and his passing came within a week of two, Al Lichtman and L. K. Sidney. On the Tuesday preceding his demise, two days before he had flown to Hollywood from Phoenix, where he and his wife were winter vacationing, to attend the funeral of Sidney. Louis B. Mayer and Jesse L. Lasky also preceded him in death, and his brother, Jack, who started Cohn in the film business, died less than 15 months before the Columbia production chief.

**Uncontrollable**  
While no successor has yet been named to take over Cohn's position as head of Columbia, whoever does become company's production head will be forced to operate quite differently than did Cohn. His rule was virtually uncontrollable and uncontrollable because of his and his family's ownership of 220,000 of the approximately 1,080,000 common shares outstanding.

One of Hollywood's most controversial and often stormy figures, Cohn was first and foremost a showman.

"Money is no object when it comes to good material," Cohn frequently asserted. He paid \$10,000 for film rights to the stage hit, "Born Yesterday," probably highest price ever paid to that time for a story property. Previously, he paid between \$200,000 and \$250,000 for the legit, "You Can't Take It With You," in the '30s.

Cohn had what seemed to be an uncanny faculty for determining what was wrong with a picture or script. "He could put his finger on something wrong—and he usually was right," a former Col producer reported. "He was one of the few men who knew what the word 'entertainment' really meant."

**Great Film Editor**  
Another former production employee termed Cohn as "the greatest film editor in the business. He could take a bad picture and edit it into a good picture."

Known for his enemies as well as his close friends, Cohn probably more than any other studio head knew the inner workings of every facet of his lot. A stickler

for detail, he would stop at nothing to close a deal, and for this reason kept his studio in constant and successful operation through the years. Very often he was the last out of the studio at night.

A martinet with his helpers, inane for execs and producers was regarded as a command performance. Prior to sitting down, he had thoroughly familiarized himself with last-minute developments on every picture and studio situation, and many waited with considerable trembling the questions he would fire.

His direct methods led to several lawsuits, among them Rita Hayworth and Charles Vidor, the director, both of which were long and drawn out. Vidor he suspended outright when director refused to take over "Pety Girl," and Miss Hayworth's suit stemmed from her refusal to do "Joseph and His Brothers."

**Made Capra**  
Cohn called in Frank Capra, when latter was starting out as a comedy director with Harry Langdon, and turned over to him the making of "Submarine," which also made Capra. Among some of the titles he developed, in addition to Miss Hayworth, were Jean Arthur, Glenn Ford, William Holden, Grace Moore. He took a chance on Clark Gable in a comedy role, and "It Happened One Night" eventuated. It was Cohn, too, who started off the cycle of screwy comedies, leading off with "Theodore Goes Wild."

Born July 23, 1891, on N. Y.'s East Side, Cohn from his earliest years was headed toward show business. At 14, he appeared in the chorus of "The Fatal Wedding," a play produced by Al Woods, and shortly afterwards became a song plugger for Waterson, Berlin and Snyder. After a stint in the cavalry, he returned to the stage as a singer in early film houses.

He entered motion pictures in 1913, joining his brother Jack, who had become affiliated with Carl Laemmle's Imp. Productions—later to become Universal—on the production, "Traffic in Souls." Cohn became one of several traveling exhibitors who took prints of this sensational feature and exhibited it in legit houses throughout the country. Pic cost \$5,700 and grossed \$450,000, which convinced the brothers that motion pictures was the business with a future.

After remaining with Laemmle for some time the brothers, with Joe Brandt, who had come over to the company from the same Hampton ad agency as Jack, decided to set up their own outfit in 1919. Their first effort was a series of two-reel comedies, "The Hall Room Boys," adapted from a comic strip then running in the N.Y. Telegram. Neeley Edwards and Edward Vane Flanagan (Dennis O'Keefe's father) starred. About this time, too, the Cohns and Brandt started a fan magazine on film, tagged "Screen Snapshots," which Columbia still produces.

The partners formed C.B.C. National Film Productions—initials of the Cohn, Brandt, Cohn combine—which later was changed to Columbia after punsters started to call the company Corned Beef and Cabbage Productions. Brandt became prexy. Harry veepee in charge of production and Jack sales veepee. The Cohns later, in 1929, bought out Brandt's interest and Harry became prexy, a post he held until his death.

Surviving, in addition to Cohn's widow, former actress Joan Perry, are three children, John, 14; Harry Jr., 12, and Catherine, eight. Two nephews also survive, Ralph, ex-veepee of Screen Gems, and Robert, who had been working with Cohn on stories; also a brother, Nat Cohn, N. Y. branch manager.

## N. Y. to L. A.

Brooks Atkinson  
Theodore Bikel  
Terry Cline  
Leonard Lowenthal  
Ann Ronell  
Joseph Schildkraut  
Mickey Scoop  
Kurt Unger  
Jack L. Warner

## BRING THE CHILDREN

John Farrow's Wife and Breed of 7 In Spain

Madrid, March 4.  
John Farrow, director, producer and writer, has arrived here with his wife, actress Maureen O'Sullivan, and their seven children, to take up residence in Madrid for approximately six months while Farrow directs "John Paul Jones."

Production operations on "John Paul Jones" will center at the Estudios C.E.A. in Madrid, with location scenes being filmed off the Spanish Coast and in Galicia, Andalusia and the Naval Base at Rota. Later, additional scenes will be filmed in France and Scotland, where Jones was born, and in Virginia and at Annapolis.

John Farrow, who was born in Australia, and is Navy Commander himself as well as a C.B.E. (from the Queen's Coronation honor list), directed such sea dramas as "Two Years Before the Mast," "Botany Bay," and "Commandos Strike at Dawn."

He wrote the script of "John Paul Jones."

## Arters Shy From Hindu Prize Film

Although it won a grand prize at the Cannes Film Festival and adjudged best of all entries at the San Francisco Film Festival, exhibitors are afoot to the Indian film "Pather Panchali" (Saga of the Little Road).

Edward Harrison, who has American distribution rights to the picture, stated last week that art film theatre owners in New York have all the product they need or are holding out for imports that have the emphasis on sex. "Pathar" focusses on family life among the peasants in a small Indian village.

## Pierre Boule Defends His Right to Author Oscar on 'River Kwai'

Hollywood, March 4.  
Pierre Boule, Oscar nominee for his screenplay, "The Bridge on the River Kwai," has cabled Academy of Motion Picture Arts & Sciences prexy George Seaton categorically denying he has told the British press he did not write the "Kwai" screenplay. Seaton had cabled Boule in London following such press reports, but both the writer and producer Sam Spiegel deny them.

Boule cabled Seaton he was awarded the credit because Spiegel felt "the final screenplay was mainly based on my work and participation." Siegel said he and director David Lean had helped on the screenplay, but that sole credit belonged to Boule.

## CAN ADVERTISE 8-YR. CLEARANCE ON VIDEO

Hollywood, March 4.  
Starting with Roger Corman's "Machine Gun Kelly," all American-International contracts with exhibitors will carry an eight-year television clearance clause. This, according to v.p. Samuel Z. Arkoff, will be standard procedure. Corman film goes into release May 28.

## N. Y. to Europe

Leslie Barnett  
Diana Barth  
Anthony Bartley  
Majorie Davies  
Ronald Cow  
Moss Hart  
Van Heffin  
Wendy Hiller  
Frank Kessler  
Deborah Kerr  
James Lee  
Jerry Leiden  
Alan Jay Lerner  
Herman Levin  
Flip Mark  
Tom McKnight  
Neva Patterson  
Walter Reade Jr.  
Peter Riethof  
Tony & Eddie

# Schneider Gives Lie to 'Hiatus'

Cites Productions Ready to Roll — Columbia Board Gathers on Coast—Kahane Active

## STEINBERG NEW PAR STUDIO AD-PUB CHIEF

In a major realignment of the Paramount Pictures ad-pub and promotion staff, Herb Steinberg has been named to the newly-created post of Paramount studio advertising and publicity director. Move is described by veepee-in-charge Jerry Pickman as "a major step in an overall program designed to strengthen and broaden Paramount Pictures' global merchandising activities."

With Steinberg in the new post, Bob Goodfriend becomes studio publicity manager succeeding Teet Carle. Latter joins the Cecil B. DeMille organization in an executive post on "The Buccaneer."

Prior to the Steinberg move, Martin Davis was named exec assistant to Pickman. Steinberg, with Par since 1949 and the company's national exploitation manager for the past three years, has arrived on the Coast to start on the new job. Goodfriend, who used to be assistant studio publicity manager, is a vet Hollywood publicist and joined the Par publicity department in 1952.

Carle had been studio publicity manager for more than six years. The promotional pattern on "The Buccaneer" will closely follow the one adopted by DeMille for his "Ten Commandments."

## Stalk Chicago's Censors Again

Strengthened by the recent U. S. Supreme Court decision reversing the Chicago censor on "Game of Love," the fight against the police-controlled bluepencilers continues.

Chicago has banned Continental Distributing's "The Snow Is Black," French import based on the George Simon novel, and Continental has engaged Felix Bilgrey to battle it out in the courts. It was Bilgrey who won the reversal on "Game of Love" for Times Film.

"Snow" was banned for "obscenity and immorality." Continental has submitted an administrative appeal to the Chicago mayor prior to taking legal action.

## CHI AMERICAN CRITIC: COP-CENSORS FUZZY

Chicago, March 4.  
Fitness of Chicago's Police Censor Board was questioned in her Feb. 28 amusement page column by Ann Marsters, Chi American film critic. Her remarks were pegged to board's pink-slipping of "Desire Under the Elms" (Par). "Undoubtedly," Miss Marsters wrote, "the board is comprised of good people trying to do their job honestly. . . But do we need such a board to judge our movies? And if we must have one, shouldn't the matter of deciding what films are fit or unfit for young people be placed in the hands of educators, scholars and psychologists?"

If there's to be respect for censorship, she added, it should come from citizens whose "background, education, experience, knowledge and wisdom fully qualify them for the delicate job."

Board's membership seems to be drawn mainly on a religion-per-capita basis.

## Europe to N. Y.

Mel Allen  
Ram Copal  
Al Read  
Wolfgang Schneiderhan  
Irmgard Seefried

## L. A. to N. Y.

Harold Hecht  
James Hill  
Earl Holliman  
Robert E. Kintner  
Robert Lewine  
Delbert Mann  
Otto Preminger  
Sol C. Siegel  
Dana Wynter

Hollywood, March 4.  
Abe Schneider, first veepee of Columbia Pictures yesterday (Mon.) declared reports of production hiatus at studio are "wholly unfounded." He stressed that at all meetings prior to death last week of Harry Cohn and all meetings since have been devoted to plans for stimulating and speeding up tempo of production.

"We have no intention of closing our studio, but are going ahead with our program as agreed before Mr. Cohn's death. These untrue rumors are disturbing in view of activity on lot now."

"Wreck Of The Old 97," Doris Day starrer, is set for April start at Columbia. Producer Fred Kohlmar and Director Danny Mann reading "Last Angry Man," George Sidney is prepping "Pepe" to star Mexico's Cantinflas. King Vidor is reading "The Number One." Daniel Taradasa is finishing script of "Andersonville" novel. Writer will soon be assigned "They Came To Cordura."

Columbia's board meets at studio Friday, when it's expected to elect Schneider as Cohn's successor as company prexy, and also decide on production administrator. Schneider, Abe Montague, Ralph Cohn, Al Hart and Donald Stralem are all now here.

Directors Lee M. Blanck, Abraham M. Sonnabend arrive from N.Y. on Friday. Nate Spingold, other Columbia board member is ill in N.Y. and will not attend session.

Meanwhile, B. B. Kahane, who went into semi-retirement several months ago, has returned to studio on a full-week basis, at least temporarily.

## TEXTILE MAN SEES RED SURE AT CULVER CITY

On the basis of a recent visit to Metro's Culver City Studio, Lester Martin, a millionaire textile manufacturer with substantial interests in motion picture stock, is of the opinion that the studio this year will lose between \$10,000,000 and \$15,000,000.

Martin's views were made known in a letter to Loew's prexy Joseph R. Vogel and were read to stockholders at last week's annual meeting by Judge Louis Goldstein who represented Martin. Martin also made the point that Loew's is faced with the serious problem of borrowing money at high interest rates "to continue to produce pictures which, at best, will show no profit."

"No one likes to talk about liquidating," Martin noted, "and no one likes to liquidate, but there is no alternative. It is foolish to continue any business that is economically unsound—and the production of pictures is in this category."

## KUDOS VS. KNOCKS

Chicago, March 4.  
Latest issue of "Voice of St. Jude," national Catholic monthly published in Chicago, concedes there's a "certain validity" to Hollywood's claim that it gets "all knock and no boost" from the Church. Magazine suggests a policy of "praise, patronage and publicity" for worthy films in place of what it calls a proclivity for "pickets, protests and parades" by Catholic lay groups.

Article asks, "If the Catholic War Veterans feel disposed to picket a theatre showing a 'C' (condemned) picture, does it not likewise have a responsibility to support worthwhile productions? We wonder whether a blend of praise, patronage and publicity for acceptable movies would not be conducive to the production of more desirable films."

Magazine proposes, also, the formation of qualified Catholic film study groups in the U. S., similar to those operating on the Continent. If they were to "reflect objective moral and artistic values with meaning for non-Catholics, too, who is to say that some day there would not be a Catholic 'Oscar' as coveted as the Academy Award?"



# HIGH COST OF LOEW'S BATTLE

## First Actions of New Loew's Board

Loew's new board of directors, which was overwhelmingly elected at last week's stockholders' meeting, met soon after the stockholders' session and took the following actions:

—Re-elected Joseph R. Vogel president and chief executive officer for another year.

—Recreated the position of chairman of the board and named George Killian, president of American President Lines and a staunch supporter of Vogel, to the post. Killian is also chairman of Loew's executive committee.

—Enlarged the executive committee from four to six members and added two newly-elected board members—Louis A. Green and Ira Guilden to the committee which formerly was made up of Killian, Vogel, John L. Sullivan and William A. Parker.

—Established a new finance committee with a membership including Vogel, Ellsworth E. Alvord, Green, Benjamin Melniker, Jerome Newman, Robert H. O'Brien, Parker and Philip A. Roth. It's understood that Green will be named chairman of this committee when the group meets.

## 'Masses Are Asses' Femme Investor Enlivens Loew's

A femme stockholder right out of "Solid Gold Cadillac" enlivened the Loew's annual meeting last week with some caustic and humorous comments that brought more laughter than some recent Hollywood comedies.

Mrs. Victoria Davis, who described herself as "just a plain East Side housewife," started off tearfully by stating that she and her husband, who is suffering from a heart condition, had purchased 100 shares of Loew's stock as an investment and that they depended on the dividends for their income.

At first those present at the meeting felt they were in for some maudlin, embarrassed outpourings, but Mrs. Davis was only warming up. She let the company's directors have it right between the eyes. She charged the board with wallowing in champagne parties. Complaining about the size of the board, she declared: "Must we have 19 board directors? Let's have seven good ones. They will have a better party with less cost." Still harping on the fact that the company had 19 directors, each of whom (with the exception of employees) receive \$5,000 annually, Mrs. Davis continued: "If you say 19 directors, the masses are asses and they say 19." When this remark was greeted by a burst of (Continued on page 24)

## Keeping Up With Loew's

Loew's spent a total of \$6,318,000 for advertising and publicity during 1957 as compared with \$6,800,000 the previous year. However, further reductions will be made.

... Questioned on the subject of pay-TV, Loew's prexy Joseph R. Vogel said that "if pay-TV becomes the thing, our pictures will go to pay-TV." However, he noted that nobody has come up with a proposition to make it worthwhile. ... Vogel did not issue as strong a statement to the stockholders relating to the release of post-1948 films to television as he did to exhibitors at Allied States Assn.'s recent drive-in convention. He told the theatremen that he personally was opposed to the sale of the post-'48 films but that the decision was up to the board of directors. He told the stockholders that the directors would have to decide the problem when it comes up. ... Lewis Gilbert, the ubiquitous battler for minority stockholders, opposed the suggestion that a stock dividend be paid if the company were unable to make cash payments. He said it would be "a dilution of the stock." ... According to Vogel, the company expects to complete the split between the production-distribution company and the theatre circuit in "a month or two." ... Loew's pension plan, Vogel reported, will cost the company \$25,000 this year as compared with the \$3,500,000 once paid into the fund. ...

## LAW, PR, TACTICS TOTAL \$1-MILLION

By HY HOLLINGER

If Loew's Inc. pays all the bills in connection with the recent proxy fight, including those submitted by Joseph Tomlinson and Harry Brandt's Loew's Protective Committee, the total sum will be about \$1,000,000.

Already paid, it was disclosed at the stockholders' meeting last week, were \$45,000 to two Delaware law firms, \$200,000 to Phillips, Nizer, Benjamin & Krim, \$50,000 to the law firm of Judge Simon H. Rifkin, and \$169,000 for various expenses, including the proxy soliciting and public relations of Dave Karr, printing, brokerage fees, clerical help, postage and telephone.

Additional bills which have been received and which the board has to act upon are an additional \$150,000 from Louis Nizer's law firm and \$20,000 more from Rifkin's firm. In addition, Tomlinson has submitted a bill for \$230,000 as his expenses in the recent proxy battle. According to Tomlinson, his costs for the actual proxy battle were only \$77,000. However, he said the other expenses go back to last year when the original compromise board was named. He claims that the Loew's management paid out a considerable sum in expenses at that time. These expenses, he added, were not included in the total for the recent proxy fight.

Loew's board also has a bill for \$15,000 from Judge Ernest A. Hammer, who represented two stockholders in a N.Y. Supreme Court action which resulted in an injunction preventing Tomlinson from interfering with the special stockholders meeting several months ago.

There are indications that the Loew's board may decline to pay Tomlinson's bill and that a suit may follow. Other stockholder suits are also anticipated on the basis of comments from the floor. Many shareholders expressed the view that the charges were excessive and they demanded court action to determine the propriety and legality of the payments.

## Producers Mostly Re-Elect

Hollywood, March 4.

Eric A. Johnston and Frank Freeman have been re-elected prexy and board chairman, respectively, of Assn. of Motion Picture Producers at annual meeting of organization. Also re-elected: B. B. Kahane, Steve Brody, veepees; Charles S. Boren, veepee in charge of industrial relations; James S. Howie, secretary-treasurer.

Lew Schreiber of 20th-Fox replaced late Fred S. Meyer on AMPSP board. All other directors re-elected.

## Loew's Nears 'Black,' Joe Vogel Hits Proposal to Dump Culver City

SOL SIEGEL STILL PENDING

Believe Vogel Will Pitch Loew's Board Thinking

Hollywood, March 4. Sol C. Siegel, departed by air last night (Mon.) presumably to confer in Manhattan with Loew's toppers anent plans for him to take over as Metro production chief.

While east he'll also huddle with Harry Belafonte and complete arrangements for filming of feature being jointly produced by them for Metro.

Official confirmation was unobtainable but it's thought that the issue of Sol C. Siegel becoming Metro studio production chief at Culver City was a prime theme of discussion at last week's N. Y. meeting of the new Loew's board of directors. President Joe Vogel wants Siegel appointed.

Apparently as a result of the matured instructions at the meeting Vogel will confer privately again with Siegel to see if contractual terms can be reached.

## 'Baby Doll' Ok'd; WB Exec Forgets What Was Cut

Vancouver, March 4.

Year of wrangling and scissoring assertedly "salacious" scenes by British Columbia film censor criteria, that is, finally cleared "Baby Doll" for Vancouver and provincial theatres. Expurgated feature opened last week (24) simultaneously in four situations, to brisk biz, said Earle H. Dalgleish, Warner's head-man here.

"Only one lengthy scene was cut. I can't recall which," he said.

R. W. McDonald, British Columbia's censor, called WB release "the first picture to cause a sensation in these parts for several years," adding, "The real value of this office is that it (censorship) exists. Pictures don't have to show a moral lesson. We let them through where there is any redeeming feature, because it's often impossible to make changes. It's the teen-age pictures. That "Motor Cycle Gang" picture was quite wild." (Apparently the Marlon Brando film.)

Censor said his chief difficulty was with Italian and French releases. "Their standards are different to ours. Some exhibitors try to sneak them through." McDonald said he screens an average of one pic a day, for approval.

Overall activities of Loew's Inc. will be "slightly in the back" for the first six months of the current fiscal period and the company's film-making division will show a small profit for the second quarter of the fiscal stanza, Loew's prexy Joseph R. Vogel told the stockholders Thursday (27) at the company's annual meeting in New York.

Although the bitter corporate conflict that has plagued Loew's for the past year appeared to be settled, the meeting nonetheless was a spirited one as shareholders put Vogel on the hot seat with queries about dividends, the size of the board, the future potential of the company, and the cost of the recent proxy fight.

Perhaps the most startling development at the three-hour meeting was a suggestion that the company liquidate its film production activities. This was made by Judge Louis Goldstein on behalf of Lester Martin, textile millionaire with substantial holdings in a number of film companies. Goldstein, who represented the Lester Martin Foundation, a philanthropic group, read a letter from Martin in which the latter stated that in light of the fact that Loew's film-making division had been losing money for a number of years, the board of directors should consider liquidating the Culver City studio.

Vogel made an impassioned plea to the stockholders against the demands for liquidation of production activities. He pointed out that the film business has been in difficulty before and has managed to survive. In addition, he called attention to the tremendous grossing potential of the current blockbuster pictures. He stressed that the directors of the company were substantial investors in the company and that "if a year from now pictures are not doing well, they are not going to continue to dissipate your (the stockholders) assets." He added that the directors had "a sincere feeling that (Continued on page 27)

## Bomb Hoax at Loew's

A bomb scare added another touch to Loew's Inc.'s animated stockholder meeting last week.

At 10 a. m. the operator at Loew's switchboard received a call. "I'm surprised the building hasn't blown up already," the caller said. "There's a bomb in the building."

Police sent 18 men, including an emergency and bomb squad. They went through the building and Loew's State Theatre where the meeting was being held. They found nothing and were convinced it was a crank call.

While the meeting was taking place, Loew's was screening "Cry Terror" in the 17th floor screening room for magazine critics. During the picture, police walked in looking under the seats for the bomb. "Cry Terror," incidentally, is about a bomb scare.

Few of the stockholders present at the meeting were aware of the bomb threat.

## Peter Crown Seeks Heflin For Australian 'Mountain'

Hollywood, March 4.

"Blue Mountain," by Peter Crown, has been bought by director Francis D. Lyon for his Leo Productions, and Lyon is negotiating with Van Heflin to star in the adventure story located in Australia.

Lyon is currently directing Batjac's "Escort West," sold Batjac by Leo, and starring Victor Mature. Director plans a summer start for "Mountain," and Heflin will by then be free from his co-starring role with Silvana Mangan in Dino De Laurentiis' "The Tempest."

Salvatore Baccaloni signed for lead role in Columbia Pictures' "The Roses," John Fante production.

## When Is A Board of Directors A Crowd?

A number of Loew's directors are in agreement with complaining stockholders that the 19-man board of the company is "excessive." Joseph Tomlinson, who with Samuel J. Briskin is a holdover from the dissident group which involved Loew's in a hectic proxy fight, said so openly at the stockholders meeting last week.

Louis A. Green, who has acquired more than 100,000 shares of Loew's stock and appears to be emerging as a strong voice in the management, also believes that a 19-man board is unwieldy although he did not voice his views on the open floor. Green and Jerome A. Newman, who were elected to board at the meeting, represent a strong faction on the board as a result of their holdings. It's understood that Green is a little disappointed that the management found it necessary to add two new board members—Ira Guilden and

Philip A. Roth—after four Tomlinson supporters—Stanley Meyer, Louis Johnson, K. T. Keller and Ray Lawson—had been dropped as candidates for reelection. The dropping of the Tomlinson quartet, Green is reported to have said, would have given the company a chance to reduce the board to 17.

However, it's understood that the management is playing it safe, at least from the standpoint of the Green faction, by having Guilden and Roth on the board as a "brake" against the new, large investors. This situation is somewhat curious in light of the fact that Green has stated that he "won't play unless Vogel runs the show." Apparently the Loew's management, punch-drunk from corporate struggles, is taking an ounce of precaution. Green does not question the ability of Guilden and Roth and is said to consider them highly competent.

The management, too, would like to see the board reduced, but finds itself in an awkward loyalty position. The board was deliberately enlarged to 19 to help the management win the proxy fight against Tomlinson. As a result, the management is faced with a dilemma. How can it ask its board members who came to its help in a time of need to resign after serving on the board for only six months?

Except for the size of the board, Tomlinson appears to be satisfied with the calibre of men who have been elected. He told the stockholders that he intended "to carry on and support anything that is in the best interests of the stockholders, and anything that is not, I will oppose."

However, he indicated that he did not plan to spend any more of his own personal money on behalf of all the stockholders.

## The Long, Hot Summer

Violence and wild humor are well-mixed in this sex-ridden melodrama of the South. Top-notch young cast plus veterans forecasts strong b.o.

Hollywood, Feb. 28.

20th Century Fox release of Jerry Wald production. Stars Paul Newman, Joanne Woodward, Anthony Franciosa, Orson Welles, Lee Remick, Angela Lansbury, features Richard Anderson, Sarah Marshall, Mabel Albertson, J. Pat O'Malley, William Walker. Produced by Jerry Wald. Directed by Martin Ritt. Screenplay, Irving Ravetch, Harriet Frank Jr., based on "Barn Burning" by William Faulkner; camera, "Hamlet," by William Faulkner; music, Alex. North; editor, Louis R. Loeffler. Previewed at the Village Theatre, Westwood, Feb. 27, '58. Running time, 115 MINS.

"The Long, Hot Summer" is a simmering story of life in the Deep South, steamy with sex and laced with violence and bawdy humor. Although the setting of Jerry Wald's production is Mississippi, race relations play no part in this 20th-Fox release; it is instead a kind of "Peyton Place" with the locale shifted from New England to the warmer climate and—apparently—hotter-blooded citizens.

Four of the newest and most popular young stars, Paul Newman, Joanne Woodward, Anthony Franciosa and Lee Remick are teamed with two veterans, Orson Welles and Angela Lansbury, to give "Summer" an exceptionally broad movie value. This notoriety, strikingly directed by Martin Ritt, will be despite its flaws—a conversation piece.

The screenplay, by Irving Ravetch and Harriet Frank Jr. is based on two stories, "Barn Burning" and "The Spotted Horses," and a part of the novel, "The Hamlet," all by William Faulkner. It is about a young Mississippi redneck, Paul Newman, who has a reputation for settling his grudges by setting fire to the property of those he opposes. His notoriety follows him when he drifts into the town owned and operated by Orson Welles, a gargantuan character who has reduced the town to snivelling peonage; his one son, Anthony Franciosa, to the point where he seeks perpetual escape in the love of his pretty wife, Lee Remick; and, by his tactics, frozen his daughter, Joanne Woodward, into a premature old maid.

Welles senses immediately in Newman a fellow predator and they set to trying to outdo each other in the village and environs. Before the diverse plot elements have straightened themselves out Franciosa has attempted to kill his father and put the blame on Newman; Newman is almost lynched; the Franciosa-Remick marriage is shaken and almost shattered; and Welles is tricked or teased into marriage with his longtime mistress, Angela Lansbury.

Ravetch and Miss Frank have done a phenomenal job of putting together elements of stories that are actually connected only by their core of characters. Paul Remick's preoccupation with the rising redneck moneyed class and their dominance of the former aristocracy. There are still holes in the screenplay, as it is shown, but director Ritt slams over them so fast that you are not aware of any vacancies until you are past them. What makes the picture are the full-bodied, full-blown characters and their twice-as-big-as-life-size actions; it is so powerful and unashamed. It may be preposterous but it is never dull.

Newman slips into a cracker slouch with professional ease, never allowing a cornpone and no-lashes accent to completely disguise his latent energy and native intelligence. Miss Woodward is convincingly icy but you sense that the cold reserve can be melted and it is. Franciosa is pitiful and broken for much of the story, his scene with his father near the end is a memorable one.

Orson Welles plays high and handsome although he has a tendency to hit some of his lines so hard that they are completely lost, the words smashed in projecting the intent. Miss Remick is a cuddlesome object, full of meaningful squeals and giggles. Angela Lansbury was inspired casting for

## Welles' romantic vis-a-vis: she gives it humor and tenderness.

Richard Anderson as the washed out aristocrat give an appealing performance; Sarah Marshall makes her few scenes vivid, and among the others in the large cast, Mabel Albertson, J. Pat O'Malley and William Walker make helpful contributions.

Most of "Long, Hot Summer" was shot in Louisiana and the locations pay off in the authentic flavor, well captured by cameraman Joseph LaShelle. Highlighting the diverse and conflicting moods is the fine score by Alex. North, conducted by Lionel Newman. North has also contributed a good title song, with lyrics by Sami Cahn, that is sung behind the main titles by Jimmie Rodgers, that will be a plugger for the picture.

Art direction by Lyle R. Wheeler and Maurice Ransford, with set decorations by Walter M. Scott and Eli Benneche, carries through on the interiors with the rich and ornate beauty of the authentic exteriors. Sound by E. Clayton Ward and Harry M. Leonard, and editing by Louis R. Loeffler, are both first-rate. **Power.**

## Family Doctor (BRITISH-CSCOPE)

Little stellar or dramatic impact in this routine drama that suffers from sluggish writing and direction. Acting and lensing okay.

London, Feb. 18.

20th-Fox production and release. Stars Rick Jason, Marius Goring, Lisa Gastoni. Directed by Derek Twist. Screenplay, Derek Twist from novel, "The Deeds of Dr. Deceadent" by Desmond Saunders; camera, Arthur Gorman; music, John Woodbridge; Art, Rialto. London. Running time, 85 MINS.

The pic, his Rick Jason as a young American doctor visiting Frogmouth, a Devonshire seaside resort. He poses as a journalist on vacation. Actually he is there to probe the suspicious death of his ex-wife, who had re-married the local medico. Played with suave assurance by Marius Goring, this doctor is a highly respected character around the district. But Jason discovers that Goring had benefited financially from the unusual endings of his two previous wives.

Also, Goring is treating Lisa Gastoni, his secretary, for a mysterious complaint which attracts Jason's professional interest. Putting two and two together and making it a snappy five, Jason extracts a confession of three murders from Goring who then proceeds to tr and heave Jason over a cliff. Of course, it is Goring himself who does the death fall in the one scene in this film that has any tension.

Jason, making his British debut, gives a pleasant, relaxed performance as the curious Yank, though he has little opportunity to do more than saunter through his stint. Goring is a debauched and sinister crook though in the end he has to pull out all his skill to prevent his performance collapsing into absurdity. Miss Gastoni is an appealing heroine whose opportunities are a shade restricted since 50% of her performance takes place in a sick-bed. Making her first appearance in British films is Sandu Scott, a sizzling blonde cabaret singer, who plays Goring's third wife with a flashy brittleness that fails to come off. More successful are Goring's two previous wives, Vida Hope, a blowsy alcoholic, and Helen Shingler, a drab neurotic.

Mary Merrall practically steals the film with an excellent study of a good-hearted, gabby spinster. Also, there are some fair cameos from Phyllis Neilson-Terry, Nicholas Hannen, Patrick Waddington and Kynaston Reeves as visitors at the hotel. Told in an irritating series of flashbacks, "Doctor" is an aimless item. However, the Devonshire setting makes a refreshing change and Arthur Grant's lensing is very effective. **Rich.**

## The Narcotics Story

Semi-documentary of unusual realism in actual mechanics of addiction. Exploitation item.

Hollywood, Feb. 21.

Harry Stern release of Police Science Production. Cast includes Sharon Strand, Darlene Hendricks, Herbert Crisp, Fred Marratto, Allen Pitt, Patricia Lynn, Robert W. Larsen. Screenplay, Roger E. Garrison. Produced and directed by Alexander Laskor. Editor, Dave DePate. Previewed at the Four Star Theatre, Feb. 19, '58. Running time, 75 MINS.

(No Character Names)

"The Narcotics Story" is a semi-documentary, originally produced for use by police as a training film in the habits of narcotic addicts, their arrest and imprisonment, is getting a theatrical release. It opens in the L. A. area Feb. 26 at five theatres on a bill with the British "Dance Little Lady," released some days ago. "The Narcotics Story" should do well as an exploitation item, although there is no story to it in the conventional sense. The picture, in Eastman Color, was produced and directed by Robert W. Larsen for Police Science Productions, and uses professional actors to enact the roles of addicts, pushers and those innocently involved. It will gain its greatest interest from the wealth of intimate detail in the actual mechanics of the racket.

The picture apparently was not submitted to the Production Code Administration for approval. It violates clearly one section of the Code relating to the portrayal of narcotic usage. The means of obtaining and using both marijuana and heroin—how reeferers are made, how injections are performed, etc.—are shown in closeup and with clinical attention. Of obvious interest for the police, for whom the picture was first intended, but it also has a grisly fascination for the lay public as well.

Although the ways and means of obtaining and using these illicit drugs is blue-printed with minute detail; the overriding impact is of the deadly toll these narcotics take in human degradation.

The cast, Sharon Strand, Darlene Hendricks, Herbert Crisp, Fred Marratto, Allen Pitt and Patricia Lynn, acts mostly in pantomime with continuity supplied by narration. Larsen has kept sight of pace and tempo so the narrative does not drag despite its unprofessional nature, and the photography by Jerry L. May explores every possible angle to aid in keeping up interest. Roger E. Garrison's screenplay is unemotional but effective. Other credits are adequate. **Power.**

## Saddle The Wind

Exciting old-time western with built-in teen-ang appeal. Handsome color backgrounds. Good b.o.

Hollywood, Feb. 28.

Metro release of an Armand Deutsch production. Stars Robert Taylor, Julie London, John Cassavetes, costars Donald Crisp, Charles McGraw, features Roy Dano, Richard Erdman, Douglas Spencer, Ray Teal. Directed by Robert Parrish. Screenplay, Rod Serling; story, Thomas Thompson; camera, George J. Stone; music, Leonard Salzedo; editor, Bill Lenny. Previewed at the Golden studio, Feb. 27, '58. Running time, 84 MINS.

Steve Sinclair, Robert Taylor, Joan Blake, Julie London, Tony Sinclair, John Cassavetes, Denes, Charles McGraw, Roy Dano, Larry Venables, Charles McGraw, Clay Ellison, Roy Dano, Dallas Hansen, Douglas Spencer, Brick Larson, Ray Teal.

The setting of Metro's "Saddle The Wind" is the frontier that involved the oh-so-familiar one between the farmers and the cowmen over the fencing of land, necessary to the farmers and violently opposed by the cattlemen. But actually Armand Deutsch's production is the story of a wrong kid, a real bad one, dangerous as he is charming, that is as germane to today's headlines as it was when the restless gunslingers roamed the west.

Rod Serling's screenplay is colorful and exciting and director Robert Parrish has kept it keyed high for a fast, exciting picture that will have particular appeal to younger ticket buyers. Robert Taylor, Julie London and John Cassavetes act out this tale of compulsive evil against the magnificent location backgrounds of the Colorado Rockies photographed in Metrocolor. It is a studied and effective contrast.

Taylor plays a retired gunman, sick of death and sick to death of guns. He is farming the lush valley presided over by Donald Crisp, patriarchal landowner who has given Taylor his chance to forego violence and bring up his orphaned, much-younger brother, John Cassavetes. But Cassavetes is one of those young men to whom

a gun is more exciting than a beautiful woman, even though he does bring back saloon singer Julie London from a trip to the big city.

He also brings back a hair-triggered six-shooter and proceeds to prove his manhood, not with Miss London, but with the gun. He shoots down Charles McGraw, once a top gun himself but now on the dreary decline. This gunning whets his blood and he takes on a party of squatters next, firing their pitiful belongings. The boy is eventually shot and wounded by Donald Crisp and he crawls off to die. Taylor finds him, bleeding to death in a beautiful field of blue lupines, and before the older brother can reach him to take him in, Cassavetes shoots himself. The suicide is a bit nat but by this time: who cares? The kid is all bad and he has to go.

Taylor gives a lot of ruggedness to his role, still gentle and loving with the kid brother, and then attempting to be helpful even past the point where he should be. Miss London, who also sings the lyric title song by Jay Livingston and Ray Evans, gets exceptional believability into her part, somewhat hackneyed, as the dance hall girl who really wants to settle down. Cassavetes has a tendency to be rather mannered but his intensity gives great conviction and he is especially impressive in the closeups. Donald Crisp is moving dignified. Charles McGraw is tough and taciturn and others in the cast who stand out include Roy Dano, Richard Erdman, Douglas Spencer, Ray Teal and Stanley Adams.

George Folsey's photography captures the sweep of the backgrounds without slighting the humans in the foreground and John McSweeney Jr.'s editing does a slick job of matching location and interior shooting. Art directors William A. Horning and Malcolm Brown, aided by set decorators Henry Grace and Otto Siegel, have made the settings authentic and honest. Helen Rose has helped Miss London by some attractive costumes. Elmer Bernstein's music is an able component of the picture and Dr. Wesley C. Miller's recording utilizes the location sounds in maintaining the realistic, wind-swept feeling of the locale. **Power.**

## Steel Bayonet

All-male war melodrama. Fill-er fare. Only Leo Genn name for identification.

Hollywood, Feb. 28.

United Artists release of Hammer Scope Production. Stars Leo Genn, Kieron Moore, Michael Medwin; features Robert B. Lewis, John Wayne, John Wayne, and directed by Michael Carreras. Story and screenplay, Howard Clewes; camera, John Asher; music, Leonard Salzedo; editor, Bill Lenny. Previewed at the Golden studio, Feb. 27, '58. Running time, 84 MINS.

Major Gerrard, Leo Genn, Captain Mead, Kieron Moore, Lieutenant Vernon, Michael Medwin, Sgt. Bean, John Wayne, Sgt. Middleton, Michael Ripper, Lt. Col. Derry, John Paul, Sgt. Gatten, Shari, Sgt. Nichols, Tom Bowman, Pte. Livingstone, Bernard Horstall, Pte. Brown, John Wayne, Jarvis, Arthur Lovegrove, Clark, Percy Herbert, Sgt. Gatten, John Wayne, Wentworth, Jack Stewart, Harris, David Crowley, Sgt. Gatten, Barry Lowe, "Tweddie", Michael Dear, Wilson, Ian Whitaker.

"Steel Bayonet" is a British-made war drama with an all-male cast that is as earnest, but inept, attempt to show the forging of character in the heat of battle. The Hammer Scope production being released by United Artists was produced and directed by Michael Carreras who has not been able to extract much out of the tight-lipped, loose-drawn characters in Howard Clewes' screenplay. "Steel Bayonet" will barely fill out the lower half of a twin bill.

Leo Genn plays the British officer who must take his men on a suicidal mission to hold a strategic outpost against Rommel's German troops until an Allied counter-offensive in the rear can be successfully mounted. A simple, one set situation like this must be played for atmosphere and character. But in this presentation the personalities are never individual enough to be arresting, the dialogue is of the "good show," stout fellow" school and beyond that uninspired. The action is at first unbelievable and finally completely untrue, building a solid wall between the story and potential audience interest.

Leo Genn, Kieron Moore and Michael Medwin head the cast and they do what they can to make the lackluster script seem interesting. Authentic backgrounds might have added some values to the picture but here too there is no such aid since the picture obviously was filmed in Britain amid scenery that bears little resemblance to the North African locale called for. **Power.**

## Nacht, Wenn Der Teufel Kam

(When the Devil Came By Night) (GERMAN)

Berlin, Feb. 25.

Gloria release of Divina production. Stars Mario Adorf, Claus Holm, Anne-Marie Dueringer, Werner Jorg Lueddeke; camera, George Krause; music, Siegfried Franz; editor, Claus Holm; Marmorhaus, Berlin. Running time, 105 MINS.

Bruno Luedke, Mario Adorf, Gloria Kersten, Claus Holm, Anne-Marie Dueringer, Werner Jorg Lueddeke, SS Leader, Hannes Messmer, Willi Keun, Werner Peters, Helga Hansen, Walter, Wilmut Borek, Heinrich, SS Officer, Lucas Johann Keun's Lawyer, Lucas Johann Keun's Lawyer, Rose Schaefer.

This German Divina production is noteworthy for four reasons. It's been chosen as West Germany's only entry at the forthcoming Oscar Derby. It is Robert Siodmak's third (after "The Rats" and "My Father, the Actor") directorial job on a German postwar pic. Third is that it depicts via the incredible but true case of Bruno Luedke, mentally-deranged German mass murderer (more than 80 victims, all women), one of the darkest chapters in the history of Nazi Germany. Last but not least, "Devil" is a strong film, one of the most gripping domestic productions in years and one that looks to be a stout boxoffice contender here.

There have been several, not too many, West German films with an anti-Nazi slant in these last 13 postwar years. Although this film dedicates itself only to an individual case, with a Nazi himself even being the victim, it's perhaps the most depressing and also most convincing one. Pic depicts the brutality of the Nazi regime in a most realistic manner.

Although this has been declared "particularly valuable" (meaning considerable tax relief here) by the West German film classification board, it certainly does not look to meet everyone's taste. Word-of-mouth should help this here since two sisters of Luedke have sought court action, claiming that his guilt has never been proved. Gloria has countered that it has documentary material at its disposal which proves to the contrary.

The Luedke case was widely publicized here after 1945. It then became known that the Reich's Security Service had done everything to keep the existence of a mass murderer a secret, strictly following the Fuehrer's order. The case of Luedke, who was neither a Jew nor a foreigner, just didn't suit the "honorary era" of the then ruler. Film shows only one of Luedke's killings. An innocent man, Willy Keun (a Nazi official), is arrested as he is the logical suspect. A police inspector, however, believes in Keun's innocence and manages to track down the real murderer. The Gestapo which doesn't want this case publicized (as to Hitler's order) sacrifices the innocent Keun and Luedke is "liquidated." "A former Luedke has never lived," reads the SS order. The inspector who tried to save the innocent man is suspended from his job and sent to the battlefield.

Film benefits greatly from the tight script by W. J. Luedke and the fast-moving direction of Siodmak. Story could have been unbearably tasteless but Siodmak's skillfully avoids all corny thriller elements. His direction is hard-hitting, open, direct and impressive, with his year-long Hollywood experience obvious in every scene.

Mario Adorf (of "08/15" fame) gives the role of Luedke depth and authenticity which borders on the sensational. One is never aware that he's acting. His portrayal of the insane killer should cause long and favorable word-of-mouth. Hannes Messmer is excellent as the cynical SS leader who takes care that the Luedke case remains a secret. Werner Peters is likewise impressive as Willi Keun, the Nazi who's sacrificed by the very regime he has been serving so obediently.

Claus Holm plays sympathetically the police inspector while Anne-Marie Dueringer (under contract to the Fox) provides an inescapable romantic interest. Reminder of the cast helps to make this a telling pic of an unholy time. Technical credits are very good. This applies particularly to Ger. Krause's camerawork which makes the whole atmosphere in a fashion.

Vernon Carr is new manager of the S. E. 14th Street Drive-In Theater at Des Moines. He managed theatres for Central States in Sioux City, Iowa for 10 years and succeeds Art Farrell who has been transferred to Omaha, to manage a drive-in theater there and to supervise another at Council Bluffs, Iowa. **Power.**



# A Film 'Still' Big Sell on Paperbooks

—Over 200 Film Tie-Ups With Publishers in 1958  
—15,000,000 Paperbacks Now Sold Monthly

—Screen Even Sells 'Half-Read Classics'  
—Soft Books Purchased a la Pushcart

By JO RANSON

More than 15,000,000 paperbacks are being devoured every month, much of it stemming from tie-ins with films. Softcover book and film promotion departments have approximately 200 title deals worked out together for 1958. A reading revolution, sparked by pocket books (200 million copies of some 4,500 titles were sold in 1957) and movie tie-ins, is spreading across the country.

Bantam, Signet, Dell, Pocket Books, Avon, Gold Label, Popular and other publishers of paperbacks are awash in promotion deals with film producers. Reason: a paperback with a Hollywood still on its cover can sell more copies than an artist's conception in color.

A Bantam editor said this week that paperbacks are being read "not only by people who regularly read books, but more important, by vast numbers for whom Gutenberg toiled in vain." He cited "War and Peace" as an example, saying it is frequently dubbed the best-known half-read novel in the world. He quipped "It is now presumably half-read by millions who had never heard of Tolstoy before."

## 'Pushcart' Psychology

The unprecedented acceptance of the paperbacks is largely due to its "casual, unsnobbish" appearance, and is purchased like "fresh fruit from a pushcart... the buyer browses, sniffs and frequently squeezes the merchandise." When the first cheap softcover book appeared about ten years ago, many readers wouldn't be caught dead with a copy. Today it's different. Americans buy paperbacks in supermarkets, liquor stores, tobacco shops, bus terminals, news stands, university bookshops and powder rooms.

Avon's tie-ins include at least six titles. "Lady Takes A Flyer" (U) and "Cry Baby Killer" (AA); "Young and Wild" (Rep) and "High Cost of Loving" (MGM), and some June, "Raw Wind in Eden" (U). Later tie-ins include "Born Reckless" (WB).

Gold Medal has five tie-ins on agenda: "Ripe Fruit" (UA); "The Name's Buchanan" (Col); "Heller With a Gun" (Independent production by Michael Rennie and Louis L. L'Amour); "To Tame A Land" (Independent production by Marlon Brando) and "Last Stand At Papago Wells" (Col). Current collabs are "Cowboy," published this month and to be released by Columbia and "The Law and Jake Wade," originally published in March 1956 and scheduled for reissue in May to tie-in with MGM version starring Robert Taylor and Richard Widmark.

Bantam has 26 titles in the hopper for 1958. Its 400-man Curtis field force, largest in publishing field, is well-equipped to promote book titles.

Bantam's 1958 tie-ins (several will probably be held over until 1959) are: "Quiet American" (UA); "Home Before Dark" (WB); "Sierra Baron" (20th); "Screaming Mimi" (Col); "Green Mansions" (MGM); "Tubie's Monument" (Col); "Guns of the Timberlands" (WB); "Touch of Evil" (U); "The Big War" (20th); "The Last Hurrah" (Col); "The Tiger Among Us" (Col); "Ten North Frederick" (20th); "The Philadelphin" (WB); "The Light in the Forest" (Buena Vista); "Never Love a Stranger" (AA); "The Hunters" (20th); "It's Always 4 o'clock" (Warwick); "Bell, Book and Candle" (Col); "Harry Black" (20th); "Wine of Youth" (U); "Inn of the Sixth Happiness" (20th); "Outlaw" (AA); "Teacher's Pet" (Par); "Rally Round, Boys" (20th); and "The Matchmaker" (Par).

## 200,000 To 350,000 Copies

Each of the aforementioned titles will have a press run of between 200,000 and 350,000. Currently, Bantam has been licking its literary chops over two rousing soft-cov-

ers tied-in with film hits "The Bridge on the River Kwai" (Col) with a 750,000 printing thus far, and "Sayonara" (WB) with over 900,000 now off the press. Bantam and WB are co-sponsoring a nationwide book-movie contest with a prize of an all-expense trip for two to Hollywood to attend the Academy Award Presentations.

Dell has been clicking with several active movie tie-ins: "Peyton Place" (20th) with astonishing number of 4,200,000 copies off the press, and with the movie pushing sales, the promotion department of Dell, says the sky's the limit; "Raintree County" (MGM), one of the fastest moving titles on list and which just went back to press with another 200,000 copies; "Bonjour Tristesse" (Col) the bestselling paperback of 1956 which recently came off the press with another 100,000 copies carrying a special movie tie-in sticker; "Witness For the Prosecution" (UA) released this month with tie-in cover.

Dell is flooding distributors with all types of promotional matter stating that "1958 is Dell's great Movie Tie-in Year" and that they can reap benefits of these two-way deals. Their mailing pieces continually proclaim that "Big movies make Big Books Bigger" and carry line: "Dell Books—The Best in paperback—the Best in movie tie-ins."

Other 1958 Dell tie-ins include "The Brothers Karamazov" (MGM); "Paths of Glory" (UA); "The Big Country" (UA); "The Vikings" (UA); "The Bravados" (20th) and "Vertigo" (Par). In most instances, Dell has initial press run of 200,000 copies and when picture tie-in is consummated, another 50,000 to 100,000 copies are immediately shipped to dealers. Also on Dell upcoming movie list for 1958 are "Ben Hur" (MGM); "Blood and Sand" (20th) and film version of "Elmer Gantry."

## Theatre Lobby Sales

Nor does Dell overlook lollypop brigade with its tremendous potential at newsstand and boxoffice. Publishing firm has worked out effective tie-ins for its "Movie Classics." Over 700 magazine wholesalers distribute Dell 36-page comic book editions. In addition to being sold in lobbies of theatres in advance of playdate and during picture's run, Dell distributor spots the comics in magazine racks in drug stores, book shops, supermarkets and other high traffic locations. Ordinarily, the movie tie-in comic book is released a month before film makes its appearance, and has 90-day life span. Recent Dell "Movie Classics" included "Around the World in 80 Days" (UA); "Old Yeller" (Disney); "The Hunchback of Notre Dame" (AA); "Bombers B-52" (WB) and "Fastest Gun Alive" (MGM). Soon to be released are "The Big Country" (UA); "No Time For Sergeants" (WB); "Sleeping Beauty" (Disney); "The Viking" (UA) and "Left Handed Gun" (WB). As in soft cover books, covers of the comic books carry still of actors and full picture credits on inside cover.

## Can Hit Million-In-Month

Signet, one of the big soft cover book branches of New American Library, has nearly 50 movie tie-ins scheduled this year. It uses every conceivable type of promotional matter to promote its book-film projects including trade paper ads, dealer bulletins, playdate bulletins, wholesaler brochures, truck bumper strips, rack cards, book holders and sundry other promotional devices and dealer aids. Signet's usual first printing on a movie tie-in title is 300,000, but it can go up to a first printing of 600,000. Also in cases like "Don't Go Near the Water" (MGM) books go back to press so fast the title can hit the million mark within a month. Signet regards its "Don't Go Near the

Water" as biggest use ever made of a paperback edition in film advertising.

Signet's 1958 cinema tie-ins include "The Brothers Karamazov" (MGM); "Sing, Boy, Sing" (20th); "Cry Terror" (MGM); "Bitter Victory" (Col); "The Young Lions" (20th); "Marjorie Morningstar" (WB); "The Long Hot Summer" (20th); "Desire Under the Elm" (Par); "This Angry Age" (formerly "Whispers of Love" (Col); "Gigi" (MGM); "No Time for Sergeants" (WB); "The Townsend Harris Story" (20th); "God's Little Acre" (UA); "Tunnel of Love" (MGM); "Too Much, Too Soon" (WB); "The Naked and the Dead" (WB); "I Stole \$16,000,000" (UA); "Cat on a Hot Tin Roof" (MGM); "Separate Tables" (UA) and "Requiem for a Red-head."

Late this year Signet will release "The Blessing" (MGM); "Mud on the Stars" (20th); "The Unvanquished" (MGM); "The Angry Hills" (MGM); "Messrs. Marco Polo" (20th) and "The Oregon Trail" (20th). Other possible late 1958 or early 1959 releases include "Bon Voyage" (U); "The Hitchhiker" (UA); "Company of Cowards" (MGM); "The House Next Door" (U); "The Night of the Tiger" (U); "The Kiss-Off" (Col) and "The Tooth and the Nail." The 1959 roster also includes "Andersonville" (Col); "Don Quixote" (UA); "Raquel" (MGM); "Lucy Crown" (UA); "Man of Montmar" (Selznick); "The Summer of the 17th Doll" (UA); "On the Beach" (UA); "The Ballad of Cat Ballou" (UA); "I'm Owen Harrison Harding" (WB); "Never So Few" (MGM); "Gretta" (UA); "The Love Seekers" (20th); "The World of Suzie Wong" (Par) and "Goya" (UA).

Additionally, Signet has these titles with possible movie tie-ins: "Thirty Notches," "After Midnight," "Kiss Her Goodbye," "The Execution of Private Slovik," "Sons and Lovers," "Lie Down in Darkness," "Death Rider," "The Birdman of Alcatraz," "Back Street," "The Comedian," "The Demolished Man," "Emmet Till," "The Long Ships," "A Law for the Lion," "The Street," "Soldiers' Pay," "Spark of Life," "Studs Lonigan" and "Street of the Barefoot Lovers." Some foreign film tie-in may result from such Signet titles as "Confessions of Felix Krull," "The Brothers Karamazov," "Agostino," "Beyond Desire" and "The Illiad."

## Other Powered Houses

It's going to be an active movie-book year for Popular Library. Publisher will re-issue Erich Maria Remarque's "A Time to Love" in June, tying in with Universal film. "A Time to Love" was originally scheduled to be re-issued end of 1958 but was moved up six months to get it out with the film. Popular will also do movie tie-ins with "Onionhead" (WB) in August; "Auntie Mame," end of year; "Lady Sings the Blues" and another campaign on "Heaven Knows, Mr. Allison," if it wins an Academy Award, plus big "quality" western, "Hell Bent Kid" (20th). Popular Library's minimum printing order is 250,000-300,000 copies, but with movie tie-ins figures frequently reach almost celestial heights.

Pocket Books, another high-powered, promotion-minded paperback institution, goes in for movie covers, streamers, rack cards, placards and its initial print order runs from 225,000 to 375,000 copies on each title. It is readying 1958 campaigns on such film deals as "Tales of the South Pacific" (20th); "Run Silent, Run Deep" (UA); "Stella" (Col); "Combat Mission" (UA); "Twilight for the Gods" (U); "Diary of Anne Frank" (20th); "The Nun's Story" (WB) and "These Thousand Hills" (20th). Pocket Books also has 70 other properties scheduled for movie deals but not yet in production.

## New York Sound Track

Kirk Douglas thinks, he sez, that picture theatre prices ought to be "reasonable." Does this mean no advanced admission prices for "The Vikings," his independent production which needs \$10,000,000 to break even? UA's William Heinemann is not saying yes or no at the present.

Financier David Baird huddled with Serge Semenenko and Universal's Milton Rakmiller in Acapulco... Jack L. Warner back to the Coast. The March of Dimes testimonial in his honor netted around \$80,000.

Leonard R. Goldenson, American Broadcasting-United Paramount prexy, at the Jack L. Warner dinner last week: "I don't know, really, why I should pay tribute to Jack. As one of his largest customers we've been doing that for years." Mrs. Jack Warner didn't attend the dinner... 20th-Fox prexy Spyros P. Skouras leaves Friday (7) for Europe and S. Africa... Frank Kessler and family to Europe March 8 for a prolonged stay. Kessler, connected here via Sandy Weiner and Harold Salemon, will headquarter in Paris and scout for films... Roxy launches CineMiracle April 24... Slogan for a future toll-tv age: "You can bet your last dollar on Channel 3"... End of a rumor: The lease on the Trans-Lux 52nd St. Theatre isn't running out... Technicolor's amateur film division hit some snags... Hope at 20th: That Joanne Woodward ("3 Faces of Eve") will come in ahead of Deborah Kerr ("Heaven Knows, Mr. Allison") for the Best Actress Oscar. So happens 20th has Miss Woodward in "Long, Hot Summer" coming up.

The "Renal," in the last name of French producer Madame Christine Gouze Renal, is the name she used during her years of activity in the French resistance. After the war, she kept it.

Dick Winters, 20th-Fox syndicate and special events contact, engaged to Nancy L. Truax of the Fairchild Publications staff. It'll be a June wedding.

Engaged in a contract dispute with Paramount, William Holden stayed away from the Par homeoffice during a brief stopover while en route to Europe. He spent all his time in Gotham in huddles with Otto Preminger... Frank Nugent's screenplay for "The Last Hurrah," called for the casting of "a city councilman in his early thirties." Signed for the part by director John Ford was Edmund Lowe, who's 66.

One of three Burlington (Vt.) Boy Scouts who campaigned for the title of Mayor-for-a-day put himself on a real solid platform. Nick Marchacos, 15, promised to give free movie tickets from the Strong theatre to all scouts who cast their ballots for him.

Tommy Sands, young crooner and rock 'n' roller who's under contract to 20th-Fox for one picture a year, just completed a p.r. tour of the

South with his first film, "Sing, Boy Sing." Manager Ted Wick reported a big teenage turnout for the new star who's a Capitol Records artist. Main problem now is to keep Sands from being "over-exposed," Wick said, and that's one reason why Sands for the time being won't have a tv show of his own. Also, he was dissuaded from doing a show from Las Vegas so as not to stick him with that identification. Sands, who's 20, will tour the midwest next and he'll decide on his second picture in six weeks.

Boston Globe's refusal of theatrical advertising for "The Respectful Prostitute," now in fourth week at the Trans-Lux, drew a "Bravo!" editorial from the Pilot, official newspaper of the Catholic Archdiocese of Boston, this week in which it nominated the Boston Globe for the "decency award of the year."

Photoplay Mag is going all-out in text to reprise the history of the Oscars in Hollywood. For the sake of the prim statue, quote: "a princely-to-be (Grace Kelly) melted in tears and a revered stage star (Shirley Booth) almost fell on her famous face. He has aroused crosscurrents of emotions between sisters (Olivia de Havilland and Joan Fontaine). To claim him, the king-to-be of male stars (Clark Gable) went into the doghouse and two of the town's highest-priced directors (Frank Capra and Frank Lloyd) collided in public"... Look is making something of Rock Hudson's name (he used to be Roy Scherer Jr. (certificate) and was tentatively Roy Fitzgerald)... George Q. Lewis, inventor of National Laugh Week and such-like gags, will have a "Humor-Mobile," on display at City College April 17.

RKO Theatres prexy Sol A. Schwartz is w.k. among his friends as a rabid camera hound but even he was amazed, at the recent Photographic Show at New York's Coliseum, to see a miniature CinemaScope attachment for 16m cameras. Upon inquiring he learned that the developer of the C'Scope for home (amateur) cameras is married to the daughter of the late Prof. Henri Chretien, the Frenchman with whom Spyros Skouras made the original deal, tying in the Bausch & Lomb (U.S.) lens manufacturers for the mass professional production line.

Dorothy Lohman, of William Schuller agency, shipped off boy actor "Flip" Mark, following N.Y. City Center closing of "Annie Get Your Gun," to Vienna where lad will appear in the Yul Brynner film, "The Journey"... VARIETY managing editor Robert J. Landry details Hollywood's progress, with racial stereotypes through the years in lead piece of current Anti-Defamation League bulletin... Miss R. Coplan, of Philly, informs this journal that "William K. Zinsner's claim that he received letters backing him 100% on his review of 'A Farewell to Arms,' must be in error," as she, for one wrote him in opposition...

May Britt takes over femme star role in 20th "The Hunters"... Mel Ferrer to South America to scout locations for Metro's "Green Mansions," which he'll direct... Victor Mature cast Elaine Stewart to appear opposite him in "Timbuktu," which he'll coproduce with Edward Small for United Artists release... Irving Shulman's novel, "The Big Brokers," purchased by Harbison Productions for reported \$25,000.

## 20th's 'Lions' Into Par, Times Sq.

Paramount's flagship house on New York's Times Square, has booked "Young Lions," from 20th-Fox, in a change of policy that will see the house seeking the top product of all companies. Immediate reasoning behind the switch is that the Roxy, with its new CineMiracle tieup, is not likely to be an outlet for the full 20th lineup, as it has been. As a consequence, the Par intends to step in.

Also, however, it's indicated that the Par, whose policy has been erratic in past, will be seeking the top productions from the various distributors (not alone 20th) and will be adding to the competitive bidding situation in the first-run area.

Par has proved itself an on-and-off top-grossing house, even measuring up to the Radio City Music Hall, but in these cases there was live programming involved. Robert Shapiro, managing director of the UPT outlet, thinks though that top pictures alone can provide the big payoff, without reliance upon the rock 'n' roll outings, Jerry Lewis, etc.

Of major significance is the fact that the theatre will now be seeking the top pictures from all distributors, in light of the shrinking number of Gotham showcase outlets. Time was (recently) when the trade underlined the abundance of first-run situations in N.Y., and the theatres' ability to enjoy a "buyer's market."

# L.A. Lagging But 'Brothers' Bright \$20,000; 'Flyer' 11G, 'Peyton' Wham 26G, 12th; 'Witness' Hefty 17G, 2d

Los Angeles, March 4.  
Absence of any new big drawing plex this frame is throwing the burden of holdups on the boxoffice to extended-runs and holdovers. However, several of these are continuing strongly, which helps. "Brothers Karamazov" is pacing fresh entrants but it shapes only \$20,000 or near at Pantages. "Lady Takes Flyer" paired with "Damn Citizen" looms slow \$11,000 or over in three theatres. "Narcotics Story" is rated good \$10,500 at State. "Across Bridge To Mexico" is rated dull \$6,500 at Downtown Paramount. "Peyton Place" looms mightily \$26,000 in 12th round, four houses, while "Savannah" is terrific \$18,000 in 10th week at Hollywood Par. "Witness For Prosecution" shapes hefty in second round in three spots.

"10 Commandments" still is strong in two locations on 19th week. All hard-ticket plex. "Seven Wonders," "Around World" and "Bridge on Kwai" are showing well.

**Estimates for This Week**  
Pantages (RKO) (2,812; 90-\$1.25-\$2.40) — "Brothers Karamazov" (M-G). Fair \$20,000 or close. Last week, with State. "Seven Wonders of Rome" (M-G) (3d wk, Pantages; 1st wk, State), \$12,500.

Midwest Ritz, New Fox (RKO-FWC) (2,752; 1,320; 965; 90-\$1.50) — "Lady Takes a Flyer" (U) and "Damn Citizen" (U). Slow \$11,000 or over. Last week, Hillstreet with Hawaii, "Wild Is Wind" (Par) (1st multi-house run), "High Heel" (Par), \$15,800. Ritz, New Fox with Rialto, "Farewell to Arms" (20th) (2d wk), \$8,900.

Downtown Paramount (ABPT) (3,300; 90-\$1.50) — "Across Bridge to Mexico" (Rank) and "Third Key" (Rank). Dull \$6,500. Last week, "Darby's Rangers" (WB), "Oregon Passage" (AA) (2d wk), \$7,900.

State (UATC) (2,404; 90-\$1.50) — "Narcotics Story" (Indie). Good \$10,500.

Warner Beverly (SW) (1,612; \$1.50-\$1.75) — "Spanish Affair" (Continued on page 24)

## Cold Clips K.C. Trade; 'Anxious' Modest \$6,000, 'Yeller' 10G in 5th

Kansas City, March 4.  
Wintery weather continues to be a key to the week's business. Currently, this session being hampered by a cold, stormy weekend. Only newcomers are "18 and Anxious" at Paramount and "Brothers in Law" at the Rockhill, both shaping moderate. Holdovers are pleasing. "Old Yeller" being in second week in Fox Midwest moveovers and fifth week downtown, and "Witness for Prosecution" looking good in second week at the Midland. "And God Created Woman" in fourth week at the artfilm Kino continues to set records. "Farewell To Arms" in second session at Tower is okay. "Raintree County" is finishing its stand at the Roxy after 10 weeks.

**Estimates for This Week**  
Glen (Dickinson) (700; 75-90) — "Street of Shame" (Indie) (2d wk). Light \$1,000. Last week, \$1,500.

Kimo (Dickinson) (504; 90-\$1.25) — "God Created Woman" (Kings) (4th wk). Buxom \$4,500. Last week, \$4,800.

Midland (Loew) (3,500; 90-\$1.25) — "Witness for Prosecution" (UA) and "Long Haul" (Col) (2d wk). Pleasant \$7,000. Last week, \$10,000.

Missouri (SW-Cinera) (1,194; \$1.25-\$2) — "Seven Wonders of the World" (Cinera) (27th wk). Holding around \$6,000. Last week, ditto.

Paramount (U) (1,900; 75-90) — "18 and Anxious" (Rep). Mild \$6,000, with no children's tickets being sold. Last week, "Ft. Dobbs" (WB) and "Shortest To Hell" (Par) (2d wk-6 days), \$4,500.

Rockhill (Little Art. Theatres) (750; 75-90) — "Brothers in Law" (Cont). Moderate \$1,500. Last week, "Don Giovanni" (Indie) same.

Roxy (Durwood) (879; 90-\$1.25-\$1.50) — "Raintree County" (M-G) (10th wk). Spurring to \$3,500 as it closes out longrun. Last week, \$3,000.

Tower (Fox Midwest) (2,100; 90-\$1.25) — "Farewell To Arms" (20th) (2d wk). Nifty \$8,000, likely to move over next week. Last week, \$10,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) — "Old Yeller" (BV) (m.o.) (2d wk). Okay \$10,000. Last week, \$15,000.

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$514,100  
(Based on 25 theatres)  
**Last Year** ..... \$548,500  
(Based on 23 theatres)

## 'Paths' Boffo 12G, D.C.; 'Arms' 17G

Washington, March 4.  
General level of biz currently is up over recent storm-ridden weeks. Of the three newcomers, however, only one, "Paths of Glory" at RKO Keith's is showing much life. "Lady Takes a Flyer" at Capitol is very thin. Such longruns as "God Created Woman" in 17th stanza at Trans-Lux Plaza, and "Search for Paradise" in eighth week at the Warner, are on the upswing. "Bonjour Tristesse" in 5th week at Translux continues mild, and gives way to "Bridge on River Kwai" on March 13. "Farewell to Arms" continues solid in second week at Palace.

**Estimates for This Week**  
Ambassador-Metropolitan (SW) (1,490; \$1,000; 80-\$1.10) — "Ft. Dobbs" (WB). Okay \$12,500. Last week, "Deep Six" (WB), \$11,800.

Capitol (Loew) (3,434; 90-\$1.25) — "Lady Takes a Flyer" (U). Slim \$10,000. Last week, "Gift of Love" (20th), \$9,000 and well below estimate.

Columbia (Loew) (1,154; 90-\$1.25) — "Raintree County" (M-G) (2d run) (5th wk). Pleasing \$8,000 after \$10,000 last week. Stays.

Keith's (RKO) (1,850; 85-\$1.25) — "Paths of Glory" (UA). Socko \$12,000, and best of newcomers. Holders. Last week, "Old Yeller" (BV) (5th wk), \$7,000.

Palace (Loew) (2,350; 90-\$1.50) — "Farewell to Arms" (20th) (2d wk). Big \$17,000 after \$25,000. Continues.

Plaza (T-L) (276; 90-\$1.50) — "God Created Woman" (Kings) (17th wk). On the upbeat to tune of smash \$5,000 after \$4,500 last week. Holds over.

Trans-Lux (T-L) (600; 90-\$1.50) — "Bonjour Tristesse" (Col) (5th wk). So-so \$5,000 against last week's \$4,500. Stays.

Uptown (SW) (1,100; \$1.25-\$3) — "Around World in 80 Days" (UA) (48th wk). Fine \$8,000. Last week, \$7,200.

Warner (SW-Cinera) (1,300; \$1.25-\$2.40) — "Search for Paradise" (Cinera) (8th wk). First signs of spring upping this to fancy \$11,000, thanks to tourists and special bookings. Last week, \$10,000. Stays.

## Pitt on Binge; 'Witness' Wham 17G, 'Peyton' Sock 9G, 8th, 'Arms' 8G, 3d

Pittsburgh, March 4.  
Film biz still is on a binge here, with everything downtown a hold-over and largely coming through handsomely. "Peyton Place" is the amazing longrun, still smash in eighth round at the Harris. "And God Created Woman" has caught its second breath at Squirrel Hill and starting to climb all over again in 11th week. "Witness for Prosecution" at Penn-looks lusty in second session. "Farewell To Arms" at Fulton and "Old Yeller" at Stanley are both booming in extra stanzas.

**Estimates for This Week**  
Fulton (Shea) (1,700; 99-\$1.25) — "Farewell To Arms" (20th) (3d wk). Skedded to come out tonight (Tues.) so house could take advantage of Tommy Sands' personal to-day and bring in "Sing, Boy, Sing" (20th) but doing too well to pull and stays on again. Looks fine \$8,800 or over. Last week, \$9,500.

Guilf (Green) (500; 99-\$1.25) — "Devil's General" (DCA) (2d wk). Curt Jurgens' German picture holding up very nicely, an unexpected surprise, and holds. Should top nice \$2,000. Last week, \$2,800.

Harris (Harris) (2,165; 99-\$1.50)

## 'Arms' Lusty \$9,000, 4th, Indpls; 'Raintree' 11G

Indianapolis, March 4.  
Biz is quiet here this stanza, first round of month long state high school basketball tournaments getting major attention of the young crowd. "Farewell to Arms" in fourth stanza at Keith's and "Raintree County" in third at Lyric continue boxoffice leaders. "Girl Most Likely" at Circle is okay, but "Ft. Dobbs" at the Indiana is dull.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 75-90) — "Girl Most Likely" (U) and "Flood Tide" (U). Oke \$8,000. Last week, "Old Yeller" (BV) (3d wk), \$9,000.

Indiana (C-D) (3,200; 75-90) — "Ft. Dobbs" (WB) and "Spanish Affair" (Par). Slow \$7,000. Last week, "Teenage Frankenstein" (AIP), \$7,500.

Keith's (C-D) (1,200; 90-\$1.25) — "Farewell To Arms" (20th) (4th wk). Big \$9,000. Last week, \$9,500.

Loew's (Loew) (2,427; 75-90) — "Witness for Prosecution" (UA) (2d wk). Okay \$6,000. Last week, \$10,000.

Lyric (C-D) (850; \$1.25-\$2.20) — "Raintree County" (M-G) (3d wk). Sock \$11,000. Last week, \$12,000.

## 'Arms' Great 15G, Cincy; 'Wind' 9G

Cincinnati, March 4.  
"Farewell to Arms," socko at Keith's, is far afloat in this stanza's parade of newcomers and boosting the downtown biz total above par. Film is likely to hold through Lent. In fairish stride are "Wild Is Wind" at the Albee, "Monolith Monsters" at the Palace and "Day of Badman" at the Grand. "Constant Husband" rates so-so at the Guild, hilltop artie. "Search for Paradise" retains winning stride in 13th round at the Capitol.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25) — "Wild Is Wind" (Par). Mild \$9,000. Last week, "Don't Go Near Water" (M-G) (3d wk), \$9,500.

Capitol (SW-Cinera) (1,376; \$1.20-\$2.65) — "Search for Paradise" (Cinera) (13th wk). Keeping step with last week's pleasing \$13,500.

Grand (RKO) (1,400; 75-\$1.10) — "Day of Bad Man" (U) and "Flood Tide" (U). So-so \$5,000. Last week, "Safecracker" (M-G) and "Underwater Warrior" (M-G), \$5,200.

Guild (Vance) (300; 50-90) — "Constant Husband" (Indie). Mild \$1,700. Last week, "All At Sea" (M-G) (9th wk), \$1,500.

Keith's (Shor) (1,500; 90-\$1.25) — "Farewell to Arms" (20th). Sock \$15,000. Long 165-minute running time causing turn-aways on week-ends and nights. "May hold through Lent. Last week, "Old Yeller" (BV) (4th wk), \$7,000.

Palace (RKO) (2,600; 75-\$1.10) — "Monolith Monsters" (U) and "Love Slaves of Amazons" (U). Tame \$7,500. Last week, "Darby's Rangers" (WB), \$9,000.

"Peyton Place" (20th) (8th wk). Management will know better now than to advertise "positively last week." They can't possibly let it go at \$9,000, smash at this stage of run. Last week, \$9,500.

Penn (UA) (3,300; 99-\$1.50) — "Witness for Prosecution" (UA) (2d wk). Best thing here in a long time. Shaped up \$17,000 or near. Last week \$20,000.

Squirrel Hill (SW) (900; 99-\$1.25) — "God Created Woman" (Kings) (11th wk). Nothing ever like this in the little art house's history. It was originally slated to go a fortnight ago, has since caught its second wind and is going great guns again. Headed for an unbelievable \$5,500, even better than last week's \$5,000 which was the best since the 4th week of run.

Stanley (SV) (3,800; 99-\$1.50) — "Old Yeller" (BV) (3d wk). Slipping some but still plenty strong at \$10,000. Last week's \$15,500 topped the first stanza.

Warner (SW-Cinera) (1,300; \$1.25-\$2.40) — "Search for Paradise" (Cinera) (21st wk). Bottom has fallen out of it and closing notice has been posted for March 22. Down to \$5,000, same as last week.

## 'Glory' Grand \$18,000, Det.; 'Bonjour' Good 15G, 'Jet' Okay 12G, 'Quiet' 14G

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,534,700  
(Based on 23 cities and 249 theatres, chiefly first runs, including N.Y.)  
**Total Gross Same Week**  
**Last Year** ..... \$2,727,300  
(Based on 23 cities and 240 theatres.)

## Peyton' Huge 31G, Toronto; 'Six' 13G

Toronto, March 4.  
Holdovers are pepping up city biz but such newcomers as "Miller's Beautiful Wife" and "Silken Affair" also loom lively. "High Flight" shapes mildish. "Peyton Place" for its second stanza of turnaway biz is city topper at the Imperial, largest theatre in Canada, and Famous Players' flagship. Also big is fifth frame of "Old Yeller" at a three-house combo. Same goes for "Farewell to Arms" now in fourth frame. "Seven Hills of Rome" looms big in second. "Deep Six" is rated nice.

**Estimates for This Week**  
Carlton (Rank) (2,318; 60-\$1) — "High Flight" (Col). Poor \$8,000. Last week, "Cowboy" (Col), \$7,000.

Danforth, Humber, Hyland (Rank) (1,330; 1,203; 1,357; \$1) — "Wee Jeanie" (AA) (2d wk). Fine \$12,000. Last week, \$16,000.

Downtown, Glendale, Scarborough, State (Taylor) (1,054; 995; 698; 694; 50-75) — "Deep Six" (WB) and "Green-eyed Blond" (WFS) (M-G). \$13,000. Last week, "Teenage Frankenstein" (Indie) and "Blood Demon" (Indie), \$13,500.

Eglinton, Palace, Runnymede (FP) (1,080; 1,585; 1,485; 50-\$1) — "Old Yeller" (BV) (5th wk). Hep \$15,000. Last week, same.

Fairlawr (Rank) (1,165; \$1.25-\$2.50) — "Bolshoi Ballet" (Rank) (2d wk). Fine \$11,000. Last week, \$12,000.

Hollywood (FP) (1,080; \$1-\$1.25) — "Farewell To Arms" (20th) (4th wk). Hefty \$14,000. Last week, \$16,000.

Imperial (FP) (3,344; 75-\$1.25) — "Peyton Place" (20th) (2d wk). Wham \$31,000. Last week, \$33,000.

International (Taylor) (537; \$1) — "Silken Affair" (IFD). Neat \$4,000. Last week, "No Time for Tears" (IFD) (2d wk), \$3,500.

Loew's (Loew) (2,098; \$1-\$1.25) — "Don't Go Near Water" (M-G) (7th wk). Big \$11,000. Last week, ditto.

Triumph (FP) (955; \$1.75-\$2.40) — "Around World in 80 Days" (UA) (29th wk). Swell \$8,000. Last week, same.

Towne (Taylor) (695; \$1) — "Miller's Beautiful Wife" (IFD). Nice \$4,500. Last week, "French Funny Race" (IFD) (2d wk), \$3,500.

University (FP) (1,233; \$1.50-\$2.40) — "This Is Cinera" (Cinera) (19th wk). Fine \$12,000. Last week, \$12,500.

Uptown (Loew) (2,098; 60-\$1) — "Seven Hills of Rome" (M-G) (2d wk). Big \$10,000. Last week, \$13,500.

York (B&F) (745; 75-\$1.25) — "This is Russia" (U) (2d wk). Night biz pushing this to \$4,000. Last week, \$3,500.

**'Wind' Slow \$5,000 In Seattle; 'Witness' 9G**

Seattle, March 4.  
First-run biz is swinging low currently with not much help from new entrants and plex just in second rounds. "Wild Is Wind" is slow at Paramount, while "Witness for Prosecution" is barely good at Fifth Ave. "Around World in 80 Days" still is fast in 46th week. "Blue Mouse, Seven Hills of Rome" is sagging in second frame at Music Hall.

**Estimates for This Week**  
Blue Mouse (Hamrick) (800; \$1.50-\$2.50) — "Around World" (46th wk). Fast \$6,000. Last week, \$6,000.

Coliseum (Fox-Evergreen) (1,870; 90-\$1.25) — "Going Steady" (Col) and "Crash Landing" (Col). Fair \$6,000. Last week, "Stopover Tokyo" (20th) and "Unknown Terror" (20th), \$7,100.

Fifth Avenue (Fox-Evergreen) (2,500; 95-\$1.50) — "Witness for Prosecution" (Continued on page 24)

Detroit, March 4.  
Pace is generally slower among the downtowners this session but biz still is rated good. Some mild new product is hurting some spots. "Paths of Glory" looks great at the Palms. "Bonjour Tristesse" shapes good at the Madison. "Sing Boy Sing" at the Fox looms weak. "Quiet American" is unexciting at the Michigan. "Jet Attack" looks average at the Broadway-Capitol.

Among the holdovers, "Search for Paradise" stays tremendous in fourth session at the Music Hall. "Raintree County" continues terrific in fourth round at the Adams. "Farewell to Arms" is still okay in fourth week at the United Artists. "And God Created Woman" stays torrid in seventh stanza at Trans-Lux Krim.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Sing Boy Sing" (20th) and "Satchmo the Great" (UA). Weak \$12,900. Last week, "House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues), \$14,500.

Michigan (United Detroit) (4,000; 90-\$1.25) — "Quiet American" (UA) and "Gun Fever" (UA). Slow \$14,000. Last week, "Tarnished Angels" (U) and "Oregon Passage" (AA), \$16,000.

Palms (UD) (2,961; 90-\$1.25) — "Paths of Glory" (UA) and "Man from God's Country" (AA). Swell \$18,000. Last week, "Ft. Dobbs" (WB) and "Across Bridge" (Indie), \$15,000.

Madison (UD) (1,900; 90-\$1.25) — "Bonjour Tristesse" (Col). Nice \$15,000 or near. Last week, "Old Yeller" (BV) (6th wk), \$9,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Jet Attack" (AI) and "Suicide Battalion" (AI). Average \$12,000. Last week, "Big Bet" (U) and "Summer Love" (U), \$15,000.

United Artists (UA) (1,667; \$1.25-\$2.50) — "Farewell to Arms" (20th) (4th wk). Oke \$12,000. Last week, same.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Raintree County" (M-G) (2d wk). Terrific \$20,000. Last week, \$22,500.

Music Hall (SW-Cinera) (1,205; \$1.20-\$2.65) — "Search for Paradise" (Cinera) (4th wk). Wow \$23,000. Last week, ditto.

Trans-Lux Krim (Trans-Lux) (1,000; 90-\$1.25) — "And God Created Woman" (Kings) (7th wk). Great \$12,000. Last week, same.

## Hub Spotty But 'Arms' Fancy \$16,500; 'Witness' Giant 25G, 'Water' 17G

Boston, March 4.  
Biz is spotty currently with reissues spotted in several houses. "Witness For Prosecution" continues as biggest thing to hit hub in month in second week at State. "Light Across Street" is torrid at Ben Sack's new arty Capri, making second Bardot film here with "God Created Woman" hot in return to Beacon Hill, in fourth week. It previously played the Gary on longrun. Paramount and Fenway combo returned "House of Wax" and "Phantom Rue Morgue" 3-D plex to okay returns. "My Man Godfrey" shapes okay at Memorial. "Jumping Jacks" and "Scared Stiff" reissues at Pilgrim are satisfactory.

Holdovers predominate as real moneymakers. "Farewell to Arms" in fourth at Met is lively. "Gervaise" is rated nice at Kenmore in seventh round. Hard ticket shows are doing fine despite weather barriers earlier with "Around World in 80 Days" boy in 47th at the Saxon; "Search For Paradise" at the Boston slick in 15th week and "Bridge on River Kwai" neat at Gary in 10th stanza.

**Estimates for This Week**  
Astor (B&Q) (1,372; 90-\$1.50) — "Bonjour Tristesse" (Col) (2d wk). Oke \$15,000. Last week, \$17,000.

Beacon Hill (Sack) (678; 90-\$1.50) — "God Created Woman" (Kings) (4th wk). Third week, climbing \$10,000.

Boston (SW-Cinera) (1,354; \$1.25-\$2.65) — "Search for Paradise" (Cinera) (15th wk). Fine \$17,500. Last week, \$17,000.

Capri (Sack) (990; 50-\$1.50) — "Light Across Street" (UMPO) and "Beachcomber" (UA). Hot \$12,000. Last week, "All At Sea" (Heta) (4th wk), \$7,500.

Days (Loew) (1,200; 60-\$1.25) — "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (3d wk). Second week, happy \$7,100.

Fenway (NET) (1,373; 60-\$1.50) — "House of Wax" and "Phantom of Rue Morgue" (reissues). These 3-D oldies look good \$7,000. Last (Continued on page 24)



# Chi Big Despite Snow; 'Peyton' Wow \$63,000, 'Cattle' Fast 8G, 'Sea' 11G, 'Witness' Tall 26G, 'Woman' 9G

Chicago, March 4.

Despite a snowy weekend, Loop biz session looks to be generally lively, peppy by "Peyton Place." Opening week at Chicago looks a tremendous \$63,000. Durable holdovers are contributing to the perky pace.

Garrick's "Day of Badman" and "Damn Citizen" combo shapes fair \$6,500. "Beautiful But Dangerous" and "Plunder Road" is modest at the Monroe. "Cattle Empire" is shaping fine \$8,000 in Grand first week.

"Quiet American" looks good in Roosevelt second frame. "Cowboy" is riding to a nice second State-Lake round.

"Bonjour Tristesse" is a mild third weeker at the Woods while "Witness for Prosecution" looks great at United Artists in third. "Gervaise" is standup in Carnegie fourth session, Oriental looks fine in sixth with "Farewell To Arms." Sturdiest of holdover pack, excluding the roadshow, is "And God Created Woman," warm for any weather in 10th round at the Loop. "Raintree County," in 19th week at McVickers, is sluggish on hard-ticket policy. "Around World in 80 Days" in 48th session at Todd's Cinestage continues solid. "Seven Wonders of World" in 63d Palace round is good.

**Estimates for This Week**  
Carnegie (H&E Balaban) (485; \$1,250)—"Gervaise" (Cont) (4th wk). Fat \$5,900. Last week, \$6,200.  
Chicago (B&K) (3,900; 90-\$1.80)—"Peyton Place" (20th). Wham \$63,000. Last week, "Sayonara" (WB) (9th wk), \$19,200.  
Esquire (H&E Balaban) (1,350; \$1.25-\$1.50)—"All At Sea" (M-G) (2d wk). Great, \$11,000. Last week, \$12,300.

Garrick (B&K) (850; 90-\$1.25)—"Day of Badman" (U) and "Damn Citizen" (U). Fair \$6,500 or near. Last week, "Gift of Love" (20th), \$7,000.

Grand (Nomikos) (1,200; 90-\$1.25)—"Cattle Empire" (20th) and "Blood Arrow" (20th). Fine \$8,000. Last week, "Rock Around World" (Indie) and "Reform School Girl" (Indie), \$6,300.

Loop (Telemt) (606; 90-\$1.50)—"God Created Woman" (King) (10th wk). Torrid \$9,000. Last week, \$9,400.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"Raintree County" (M-G) (19th wk). Lean \$9,600. Last week, \$11,500.

Monroe (Indie) (1,000; 57-79)—"Beautiful But Dangerous" (20th) and "Plunder Road" (20th). Fairish \$5,700. Last week, "Spanish Affair" (Par) and "Thunder Over Tangier" (Rep), \$4,600.

Oriental (Indie) (3,400; \$1.25-\$1.80)—"Farewell To Arms" (20th) (Continued on page 24)

## L'ville Warmer, So's Biz; 'Wind' Hot 7G, 'Rangers' Same; 'Yeller' Boff 13G

Louisville, March 4.

Strong array of product, plus sunny weather, has brought the patrons into the downtown area again after a cold spell which was the most persistent of any hitting here in years. "Wild Is Wind" at the Kentucky shapes nice. "Darby's Rangers" at the Mary Ann is doing solid biz. The Brown's "God Created Woman" is still trim in sixth week. "Old Yeller" in second stanza at Rialto and "Witness For Prosecution" in third at the United Artists both are holding profitable paces.

**Estimates for This Week**  
Brown (Loew's) (1,000; 50-\$1.25)—"God Created Woman" (Kings) (6th wk). Stepping up pace as patrons are eager to gander film on final stanza. Fine \$5,500 looks as against last week's \$5,500.

Kentucky (Switow) (900; 50-\$1.25)—"Wild Is Wind" (Par). Praised by crit and going for nice \$7,000. Last week, "Lady Takes Flyer" (U), same.

Mary Anderson (People's) (1,000; 50-\$1.25)—"Darby's Rangers" (WB). Solid \$7,000. Last week, "Ft. Dobbs" (WB) and "Forbidden Desert" (WB), \$5,000.

Rialto (Fourth Ave.) (3,000; 50-\$1.25)—"Old Yeller" (BV) (2d wk). Slackening somewhat, but weekend was strong. Lively \$3,000, good enough after opening stanza's \$18,000.

United Artists (UA) (3,000; 74-99)—"Witness For Prosecution" (UA) (3d wk). Oke \$6,000 after second week's \$10,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Jet' Modest 13G, Frisco; 'Hills' 9G

San Francisco, March 4.

First-run trade generally is only so-so this stanza. However, there are some bright spots. "Female Animal" with "Damn Citizen" looks fair at Golden Gate but "Gift of Love" is weak at the Fox. "Jet Attack" is rated just so-so at Paramount while "Bitter Victory" shapes okay at St. Francis. "Witness For Prosecution" looks as standup longrun, with fancy takings in fourth United Artists week. "Around World in 80 Days" is rated great in 62d Coronet session.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 90-\$1.25)—"Female Animal" (U) and "Damn Citizen" (U). Fair \$9,000. Last week, "Lady Takes Flyer" (U) and "Flood Tide" (U), ditto.  
Fox (FOW) (4,651; \$1.25-\$1.50)—"Gift of Love" (20th) and "God Is My Partner" (20th). Weak \$13,000. Last week, "Peyton Place" (20th) (5th wk), \$11,000.

Warfield (Loew) (2,656; 90-\$1.25)—"Seven Hills of Rome" (M-G) and "Gun Fever" (UA) (3d wk). Okay \$9,000. Last week, \$12,500.

Paramount (Par) (2,646; 90-\$1.25)—"Jet Attack" (AI) and "Suicide Battalion" (AI). So-so \$13,000. Last week, "Wild Is Wind" (Par) and "Crowded Paradise" (Par), \$13,000.

St. Francis (Par) (1,400; 90-\$1.25)—"Bitter Victory" (Col) and "Curse of the Demon" (Col). Okay \$10,000. Last week, "Viking Women and Sea Serpent" (AI) and "Astounding She - Monster" (AI), \$11,000.

Orpheum (SW-Cinemas) (1,458; \$1.75-\$2.65)—"Seven Wonders of World" (Cinemas) (67th wk). Weak \$12,000 or near. Last week, \$19,700.

United Artists (No. Coast) (1,207; 90-\$1.25)—"Witness For Prosecution" (UA) and "Ride Out For Revenge" (UA) (4th wk). Fancy \$12,000. Last week, \$12,000.

Stagedoor (A-R) (440; \$1.25-\$2)—"Raintree County" (M-G) (10th wk). Okay \$4,000. Last week, same.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50)—"Novel Affair" (Cont). Oke \$3,000. Last week, "Gervaise" (Cont) (8th wk), \$3,000, with 2 extra shows.

Vogue (S.F. Theatres) (364; \$1.25)—"Golden Age of Comedy" (Indie) (3d wk). Big \$5,200. Last week, \$5,700.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World in 80 Days" (UA) (62d wk). Great \$13,000 or close. Last week, \$13,800.

**RANGERS' LIVELY 13G,  
CLEVE.; 'WITNESS' 15G**

Cleveland, March 4.

Boxoffice here currently shapes somewhat uneven even with new entrants. "Darby's Rangers" is rated good at the Allen. "Witness For Prosecution" shapes smart at State in second session. "Raintree County" still is fine in fourth at Sillman. "Seven Wonders of World" looks okay in fifth at Palace.

**Estimates for This Week**  
Allen (S-W) (3,800; 90-\$1.25)—"Darby's Rangers" (WB). Good \$13,000 or near. Last week, "Farewell To Arms" (20th) (3d wk), \$11,000.

Continental (Art Theatre Guild) (850; \$1.25)—"God Created Woman" (Kings) (m.o.), Sturdy \$5,500. Last week, \$2,900.

Embassy (Community) (1,200; 70-99)—"Black Tent" (WB) and "Ft. Dobbs" (WB). Strong \$6,000 or near. Last week, \$5,000.

Palace (S.W.) (3,000; 90-\$1.25)—"Witness For Prosecution" (UA) (3d wk). Oke \$6,000 after second week's \$10,000.

## 'Witness' Sharp 20G, Buff; 'Arms' 10G, 4th

Buffalo, March 4.

Biz is stacking up very well here in current session. Standout is "Witness For Prosecution," with a smash take at the Buffalo. Big surprise is the way two oldies, "Scared Stiff" and "Jumpin' Jacks," is landing such great money at Paramount. It did more in the first two days than many new pix. "Farewell To Arms" still is stout in fourth round at the Center while "Gift of Love" shapes fairly sweet at Century.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-\$1.25)—"Witness For Prosecution" (UA). Sharp \$20,000. Last week, "Quiet American" (UA) and "Outlaw's Son" (UA) (5 days), \$7,500.

Paramount (AB-PT) (3,000; 70-90)—"Scared Stiff" (Par) and "Jumpin' Jacks" (Par) (reissues). Great \$12,000 or near. Last week, "Wild Is Wind" (Par) and "Angels of Darkness" (Par) (8 days), \$14,000.

Center (AB-PT) (2,000; 90-\$1.25)—"Farewell To Arms" (20th) (4th wk). Stout \$10,000. Last week, \$11,000.

Lafayette (Basil) (3,000; 70-90)—"Damn Citizen" (U) and "Day of Bad Man" (U). Oke \$8,000. Last week, "From Hell It Came" (AA) and "Disembodied" (AA), \$7,500.

Century (UA-TC) (2,900; 70-90)—"Gift of Love" (20th) and "Escape from Red Rock" (20th). Good \$9,000. Last week, "Bonjour Tristesse" (Col) and "Tijuana Story" (Col), \$5,500.

**'Arms' Potent 19G,  
Philly; 'Wind' 20G**

Philadelphia, March 4.

First-run trade was perky over the weekend. "Farewell To Arms" shapes great opening week at the handbook Arcadia Theatre. "Wild Is Wind" looks strong at Randolph while "Witness For Prosecution" is torrid in third Stanley week. "God Created Woman" continues terrific in fourth weeks at Studio and the World.

**Estimates for This Week**  
Arcadia (S&S) (526; 99-\$1.80)—"Farewell To Arms" (20th). Bright \$19,000 or near. Last week, "Don't Go Near Water" (M-G) (8th wk), \$5,800.

Boyd (SW - Cinemas) (3,340; \$1.20-\$2.80)—"Search for Paradise" (Cinemas) (21st wk). Fine \$8,500. Last week, \$6,500.

Fox (National) (2,250; 65-\$1.25)—"Peyton Place" (20th) (9th wk). Socko \$16,000. Last week, \$17,000.

Goldman (Goldman) (2,250; 65-\$1.25)—"Female Animal" (U) and "Flood Tide" (U). Weak \$8,000 or near. Last week, "Gift of Love" (20th), \$7,600.

Green Hill (Serena) (750; 75-\$1.25)—"Closed Sundays" (All at Sea) (M-G) (3d wk). Tidy \$5,300. Last week, \$2,900.

Mastbaum (SW) (4,370; 99-\$1.49)—"Lady Takes Flyer" (U) (2d wk). Grounded at \$7,000. Last week, \$12,000.

Midtown (Goldman) (1,000; 99-\$1.89)—"Raintree County" (M-G) (9th wk). Neat \$8,500. Last week, \$10,000.

Randolph (Goldman) (1,250; 65-\$1.25)—"Wild Is Wind" (Par). Strong \$20,000. Last week, "Sayonara" (WB) (9th wk), \$14,000.

Stanley (SW) (2,900; 99-\$1.80)—"Witness For Prosecution" (UA) (3d wk). Hotly \$21,000. Last week, \$23,000.

Stanton (SW) (1,483; 99-\$1.49)—"Legend of Lost" (UA) (4th wk). Helped by preview to hold at \$8,500. Last week, \$9,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Smies of Summer Night" (Rank) (3d wk). Wane \$2,200. Last week, \$3,500.

Studio (Goldberg) (485; 99-\$1.89)—"God Created Woman" (Kings) (4th wk). Wow \$9,000. Last week, \$10,000.

Viking (Sley) (1,000; 99-\$1.49)—"Seven Hills of Rome" (M-G) (4th wk). Solid \$9,500. Last week, \$12,000.

World (Pathe) (500; 99-\$1.89)—"God Created Woman" (Kings) (4th wk). Wham \$8,500. Last week, \$9,000.

**U Manager Hospitalized**  
Chicago, March 4.

Manie Gottlieb, U's Midwest district manager, was rushed to Methodist Hospital, Indianapolis, Feb. 25, after complaining of pains.

Tests are still being made to determine the ailment. He was in the Hoosier capital to visit the local branch.

# B'way Okay; 'Paradise' Surprise 18G, 'Bros.' Big 140G, 2d, 'Witness' Smash 44G, 4th, 'Raintree' Fine 17G, 11th

Milder weather and clear skies, excepting for all-day rain last Thursday (27), and some rainfall Monday (3), are helping Broadway film business considerably in the current session. Absence of many openers, of course, is cutting down the over-all total although several long-runs still are strong.

"Last Paradise," foreign-made pic, is getting more attention than at first anticipated, with a nice \$18,000 likely opening stanza at the Victoria. There are a number of newcomers at arty houses, standouts appearing to be "The Awakening," which started off the first two-day weekend with a stout figure at the Little Carnegie.

Biggest money, of course, is going to "Brothers Karamazov" with stage show at the Music Hall. Second session ending today (Wed.) looks like big \$140,000. It will stay two weeks more, with "Merry Andrew" and "Gervaise" stage show opening on March 20.

"Witness for Prosecution" is holding in great fashion with a sock \$24,000 in prospect for current (4th) week at the Astor, and a smash \$20,000 likely in same round at the Plaza, where day-dating. "Raintree County" continues fine at the State, with \$17,000 in sight for the 11th week only a step behind the 10th frame.

"Cowboy" was mild \$26,000 or close in second session at the Capitol after a disappointing opening week. "Unholy Wife" is coming into the Mayfair tomorrow (Thurs.), with second round of "Sing Boy Sing" sagging very low.

"Gift of Love" wound up the third stanza (8 days) at the Paramount with an okay \$20,000. It is being replaced today (Wed.) by "Mark of Hawk." "Gervaise" continued to amaze, with healthy figures at Baronet, where it just finished a 16th round, and at the Fifth Avenue Cinema where it just rounded out its seventh week.

"God Created Woman" is edging ahead of last week to land a smash \$14,000 in 16th session at the Paris. Hard-ticket films also are looking up. "Around World in 80 Days" was back to capacity \$37,700 in just finished (72d) round at the Rivoli. "10 Commandments" shapes big \$28,000 in current (69th) week at the Criterion. "Search for Paradise" now in 24th week at the Warner, also climbed in 23d round to get a neat \$27,900.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2)—"Witness For Prosecution" (UA) (4th wk). This session winding today (Wed.) looks like great \$24,000. Last week, \$25,000. Stays, naturally.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"The Awakening" (Kings). Opened Saturday (1), with big \$4,000 in first two days. In ahead, "Adulthood" (Times) (7th wk-5 days), \$3,200. Sixth full week, \$4,200.

Baronet (Reade) (430; \$1.25-\$1.70)—"Gervaise" (Cont) (17th wk). The 16th week finished Sunday (2) pushed to big \$6,200. The 15th week, \$5,800.

Capitol (Loew) (4,280; \$1-\$2.50)—"Cowboy" (Col) (3d wk). Initial holdover week ended yesterday (Tues.). Was mild \$26,000 or close. First, \$30,000.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (69th wk). Current session ending tomorrow (Thurs.) is heading for big \$28,000, with usual 15 performances. The 68th week, \$27,000 for same number of shows: "South Pacific" (20th) opens March 19.

Fine Arts (Davis) (558; \$9-\$180)—"Demagogue" (UMPO). Opened Monday (3). Colored ahead. "Gates of Paris" (Lopert) (7th wk-6 days), okay \$4,900 after \$5,700 for sixth full week.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80)—"Bolshoi Ballet" (Rank) (12th wk). The 11th round ended last night (Tues.) looks like smooth \$4,400. The 10th week, \$4,100.

Guild (Guild) (450; \$1-\$1.75)—"Confessions of Felix Krull" (DCA). Opened yesterday (Tues.). "Spokane" (Adair) (Par) (4th wk-6 days) good \$6,500 after \$8,500 in third full week. Could have held longer, but "Krull" was already set.

Mayfair (Maurer) (1,736; 79-\$1.80)—"Sing Boy Sing" (20th) (2d wk). Current week ending today (Wed.), with special previews on several days, was thin \$7,000. First was \$9,000. "Unholy Wife" (U) opens tomorrow (Thurs.).

Normandie (Normandie) (592; 95-\$1.80)—"Snow White" (BV) (4th wk). This week ending tomorrow

(Thurs.) looks like smash \$14,500. Third was \$15,000.

Palace (RKO) (1,700; \$1-\$3)—"Bridge on River Kwai" (Col) (12th wk). The 11th round ended last night (Tues.) was terrific \$35,700 for 11 performances. The 10th week, \$36,200 for same number of shows.

Odeon (Rank) (854; 90-\$1.80)—"Henry V." (Rank) (5th wk). Fourth stanza finished yesterday (Tues.) was big \$7,800 or close. Third was \$7,500. "Desire Under Elms" (Par) opens March 12.

Paramount (AB-PT) (3,665; \$1-\$2)—"Mark of Hawk" (U). Opens today (Wed.). Last week, "Gift of Love" (20th) (3d wk-8 days), was okay \$20,000. Second week, \$21,000. "The Young Lions" (20th) opens early in April.

Fifth Ave. Cinema (R&B) (250; \$1.80)—"Gervaise" (Cont) (8th wk). Seventh week ended yesterday (Tues.) was sturdy \$4,300. Sixth was \$4,100.

Paris (Pathe Cinema) (568; 90-\$1.80)—"God Created Woman" (Kings) (20th wk). The 19th stanza ended Sunday (2) was smash \$14,300. The 18th week, \$14,200.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Brothers Karamazov" (M-G) with stage show (2d wk). Current round winding today (Wed.) is heading for a big \$140,000. First was \$157,000. Stays a third session, with "Merry Andrew" (M-G) set to open as the Easter picture plus the annual Easter stage show on March 20.

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (73d wk). The 72d session finished yesterday (Tues.) was capacity \$37,700 in 11 performances. The 71st week was \$33,000 for like number of shows.

Plaza (Lopert) (525; \$1.50-\$2)—"Witness For Prosecution" (UA) (4th wk). This week ending today (Wed.) looks like sockeroo \$20,000. Third, \$23,000. Stays on, natch! House had longest line in its history last Saturday night.

Roxey (Nat'l. Th.) (5,717; 65-\$2.50)—"Now closed down to make full" (Continued on page 24)

**'Witness' High \$15,000  
In Balto; 'Hills' Slight  
8G, 'Bonjour' Oke 6G**

Baltimore, March 4.

Warmer temperatures and impressive entries will brighten the scene here this frame. "Witness For Prosecution" at Mayfair, "Wild Is Wind" at the New and "Seven Hills of Rome" at the Hipp shapes nicely as does "Bonjour Tristesse" at the Filma Centre. Queen of the longruns, "And God Created Woman" is holding strong in a 16th frame at the Cinema, something of a high mark here.

"Peyton Place" still is pleasant in 10th frame at the Century, a record run for this house.

**Estimates for This Week**  
Century (Fruchtman) (1,100; 50-\$1.50)—"Peyton Place" (20th) (10th wk). Good \$7,000 after \$8,000 in ninth.

Cinema (Schwaber) (460; 50-\$1.25)—"God Created Woman" (Kings) (16th wk). Nice \$2,000 after near the same last round.

Filma Centre (Rappaport) (890; 50-\$1.25)—"Bonjour Tristesse" (Col). Okay \$6,000. Last week, "Raintree County" (M-G) (8th wk), \$5,500.

Five West (Schwaber) (460; 50-\$1.25)—"Smiles of Summer Night" (Rank). Okay \$2,500. Last week, "Nana" (Indie) (6th wk), \$2,000.

Hippodrome (Rappaport) (2,300; 50-\$1.25)—"Seven Hills of Rome" (M-G). Modest \$5,000. Last week, "Don't Go Near Water" (M-G) (5th wk), \$6,500.

Mayfair (Fruchtman) (980; 50-\$1.25)—"Witness For Prosecution" (UA). Whopping \$15,000. In ahead, "Quiet American" (UA) (2d wk), \$4,000.

New (Fruchtman) (1,600; 50-\$1.25)—"Wild Is Wind" (Par). Neat \$8,000. Last week, "Gift of Love" (20th) (2d wk), \$6,000.

Playhouse (Schwaber) (460; 50-\$1.25)—"All At Sea" (M-G) (2d wk). Holding at around \$3,000 after about same in opener.

Stanley (Fruchtman) (3,200; 50-\$1.25)—"Old Yeller" (WB) (4th wk). Oke \$6,000 after \$8,000 in third.

Town (SW-Cinemas) (1,125; \$1.25-\$2.25)—"Seven Wonders of World" (Cinemas) (10th wk). Pushed to sock \$8,500 after \$4,200 in ninth.

## Most Danish Exhibs Favor Yank Pact But 9 Big Houses Snafu Agreement

Copenhagen, March 4.

Although 34 theatres in the Copenhagen branch of the Danish Exhibitors Ass'n. voted in favor of accepting the recommended terms of a recently negotiated settlement with the MPEA, nine first-run houses have succeeded in negotiating the agreement. Result of the poll, announced here last week, may well lead to a serious breach in the ranks of theatre owners. Already two members of the Executive Board, who were on the negotiating committee, have threatened to hand in their resignations. The two men, Harry Frandsen, president of the Association, and Tago Norrard, have been prevailed upon to stay on for the time being.

The nine first-runs were able to sway the adverse decision by virtue of the Danish voting system, which calculates the voting strength of each theatre on the basis of its gross. Thus the nine who voted against, conjured up 63 votes, while the 34 who were in favor were credited with 99 votes. As there was not the requisite majority required under the rules, the settlement was rejected.

Last week's vote was the culmination of a series of recent events which began with the personal intervention of the Danish Prime Minister, who urged the local industry to reach a fast settlement. As a result, an agreement was drafted, ending the Danish insistence on a 30% ceiling for film rentals, which was subsequently approved by the MPEA in Paris and in N. Y. The pact, which was initiated by the executive board of the Danish Exhibitors Ass'n., also required the approval of their three member associations. The first of these having rejected the terms, it is thought likely that the whole thing will shortly be tossed back to the Prime Minister.

Now felt that more theatres will, if a settlement is not quickly inked, follow the example of the 25 exhibs who quit the association last year to obtain for themselves complete freedom to play American product. Although there are a total of 460 theatres in Denmark, these 25 situations yielded over 40% of the gross distributors share of all the American companies in the last full year before the boycott, which began in May, 1955.

In local trade circles, it is strongly felt that the nine dissident first-runs took their negative stand because of their close affiliations with Danish distributing outfits. By blocking Yank product and giving more playing to local pix, they're able to take the fullest advantage of the government subsidy for native films and insure a profitable return for their operations.

## One Big Distrib Setup in Aussie?

Sydney, Feb. 25.

Plenty of talk along the local film row that before very long major distributors will operate through one central outlet to offset fast-rising operational overhead and a big downturn. One distributor, who handles considerable British product, said the solo setup idea would eventuate here in the not too distant future, irrespective of denials in many quarters.

It is a fact that some distributors are operating branch offices minus any great profit margin. Key combined outlet would be located here, with product routed direct to respective centres under key staffers. The exhibs could then deal direct at the one centre instead of having to hotfoot it to eight distribution offices, say those favoring the one hookup idea.

20th-Fox, Paramount, Metro and Universal-International own modern buildings in this city, with other major U. S. distributors leasing office space around the city.

It's reported here that New York film executives are not "very happy" over the big downturn and are said to be looking for ways and means to stabilize the Aussie setup.

## Gina Tops In Belgium

Brussels, March 4.

Belgian exhibs voted on leading h.o. players for '57 and topper was Gina Lollobrigida followed by Romy Schneider, Brigitte Bardot, Maria Schell, Sophia Loren, Martine Carol, Michele Morgan, Francoise Arnoul. Only Yank is 'Kim Novak.'

Men faves were Fernandel, Rock Hudson and Gary Cooper.

## Italian Exhibs Ask Voice In Int'l Huddles

Rome, Feb. 25.

A formal complaint has been registered with the Italian government Entertainment Office, reaffirming the right of the Italian exhibitor organization, AGIS, to be informed of and present at all international negotiations involving the Italo industry. Beef was contained in a letter by AGIS prexy Italo Gemial, who noted that his organization was not informed of reported meetings between MPEA and ANICA, the Italian industry association.

Gemini's letter expressed the exhib wish that in all future negotiations regulating the interchange of pix, AGIS be informed and invited to participate. Request also was made that AGIS be invited on any committees intended to work on film agreements.

Squawk was aimed at recent reports that ANICA topper Eitel Monaco was about to initiate talks with the MPEA regarding future Yank-Italian relations. At the time, Monaco said that he would press for clearing up of several points long pending between the two industries' reps. However, it's pointed out here in comment to the Gemini protest, no actual meeting between Monaco and MPEA reps took place.

Conjecture here is that AGIS, and the exhibs are worried lest any drastic and to them damaging action (such as the withdrawal of old pix from the market) be taken by ANICA without their knowing about it.

## Skouras Offers To Do Half of 20th-Fox Tele Film Work in Mexico

Mexico City, Feb. 25.

Offer by Spyros Skouras, head of 20th-Fox, sizing up the Mexican scene, to produce half of the films the company makes for tv down here, using Mexicans in the casts, elated Mexican tele, filmdom and film players and labor. They became happy as soon as Skouras arrived here to supervise the production of two pix, total cost of which is \$5,000,000.

These pix are "The Bravos," starring Gregory Peck and Joan Collins, which the 20th-Fox chieftain is supervising himself, and "Sierra Baron" with Rock Jason, Mala Powers and Rita Gam.

Skouras expressed amazement at the progress Mexican tv has made. While not mentioning the amount of investment for his proposed production of pix for tv in Mexico, he indicated that this production would be inexpensive because of players here of great Continental popularity, abundance of good music and numerous first class technicians.

## Caroline Raitt's U.S. Dates

Edinburgh, March 4.

Caroline Raitt, an Edinburgh singer, who became an opera singer eight years ago, has signed to sing in the U. S. next winter with the Minneapolis Symphony. Orch as part of a six-weeks' concert tour.

Antal Dorata, conductor of the Minneapolis, heard her sing in Amsterdam recently.

## Role in 'Kwai' Gives 67-Year-Old Hayakawa Chance for New Laurels

Tokyo, Feb. 25.

Comics will have to get another throwaway line to substitute for "Whatever happened to Sessue Hayakawa?" because the silent day Oriental villain prototype has roared back so that no one can now question his doings, either in jest or in earnest. Hayakawa, for his portrayal of the rigidly militaristic Colonel Saito in "Bridge On the River Kwai," has already started filling a prize bag that may get heavier by the end of March.

In addition, the 67-year-old Japanese returns to the U. S. late in February to appear on a Kraft Theatre one-hour drama March 12 called "The Sea is Boiling Hot." Hayakawa also has his pockets filled with other American picture offers, and on his return to Japan in March, he will begin work on "Genghis Khan" for Japan's Toei.

Hayakawa, a fatalist, takes it all in stride. He told VARIETY, "I never look for anything, but anything that comes from consequence I accept as my destiny. Just like I started. I never thought I would become a motion picture actor. I never knew anything about it. It just came to me. That's the way I think it goes."

Hayakawa explained how he happened to be signed for "River Kwai."

"One day I received a telephone call from Sam Spiegel, the producer. I had never met him, but had known of his work. He said he wanted to see me. I went, not knowing what it was all about. He handed me the script and I read it very quickly. I was signed to a contract in one hour."

**Sensitivities Strained**  
Because sensitivities here are strained with each release of an American picture depicting Japanese, Hayakawa was asked if his characterization of the brutal Colonel Saito had aroused any ill feeling among his people. He replied, "Nothing at all. They all admire and say I suited the part."

In his disarming way Hayakawa attributes his devotion to the ancient sport of kendo, a Japanese form of fencing, to his success as a villain. He explained, "My heart is not bad, but my physiognomy, my sharp-looking eyes, come from kendo. There are iron bars on the mask and you have to squint through. I started with kendo when I was 11. If a man was attacked in olden times, swords came from all over. His eyes had to go around his head. Therefore one's eyes had to be sensitive. That's the way I was trained. So I'm taken as a very mean man. Sometimes in Japan I'm mistaken for a detective or pickpocket," he offered.

Hayakawa, who pulled in some \$5,000 to \$6,000 weekly in the pre-income tax years, left Hollywood in 1927, returning only for one prewar picture after a Broadway play. He spent 13 years in France and returned to Japan after the war. He said that according to his wife's recent count, he had made 123 pictures in 44 years. Forty-two were made in America during his first stay, and 12 in France. Three are British films, six are post-war American and the others are Japanese.

## Strikes Blamed For Paris Opera Closing

Paris, Feb. 25.

Due to continued strikes among technicians and performers for higher wages, the state-subsidized Opera and Opera-Comique were shuttered until further notice by the French Ministry for National Education under whose aegis these nationalized cultural gambits survive.

The state-run Comedie-Francaise (two houses) and the Theatre National Populaire are still running but they too have been subject to sudden personnel strikes in the last few months. So far they still are in operation.

## Brisson Seeks Plays O'Seas

Paris, Feb. 25.

Frederick Brisson, Yank pix and film producer, in a property hunt through Europe. Brisson feels that a stock of good properties, for both stage and film purposes, are good insurance.

Brisson is now concentrating on stage pieces, but is also keeping an eye out for those with pix possibilities.

## Cadiz, Spain Vexed at Ricordi Deal To Premiere de Falla Work in Italy

Milan, Feb. 25.

## Britain's Champ Pix Fan

London, Feb. 25.

Most ardent picture fan in Britain, Clarry Ashton, hopes to take in around 570 feature pix this year. Ashton, who's already seen 94 films, since Jan. 1, saw a total of 567 during 1957.

When he's not at a film theatre, he plays the piano in the pit of the Savoy Theatre.

## Looks Like Brit. Play Will Be U.S. Rep At Paris Fest

Paris, March 4.

As of the moment, it looks like a British play ("The First Born") by Christopher Fry, with a British co-star Anthony Quayle, will be the American representative at the annual Paris Theatre Festival this summer. At least that is the most recent message sent to the Festival by ANTA from New York, which points out that this would be a fine way for Paris to get to see Katharine Cornell, who is, undeniably, a Yank theatre product.

With the Festival almost ready to start (opening date is March 25), A. M. Julian has lined up what he calls his strongest list of attractions in years, including the Moscow Art Theatre in three plays, a troupe from Korea, a troupe from China, the Old Vic from London, et cetera, but still has nothing definite from America, for which he has set aside two weeks, hopefully.

Some weeks ago he was told to expect the Ballet Theatre and possibly two other productions. Presumably these would trickle down from Brussels, after showing at the Brussels World Fair. But, of course, the money for the World's Fair has not yet been allotted for American theatre attractions and there, presumably, is holding up the program for Paris as well. Meanwhile, the management of Ballet Theatre, on its own, is trying to book theatres in Paris and elsewhere on the Continent, which means they may drop out of the ANTA-State Dept. picture.

Anatole Heller, ANTA's booker-contact in Europe, left for New York over the weekend to see whether he could find out what's cooking on bookings.

Other possibilities now being considered for showing in Brussels and/or Paris are "Carousel," "Oh, Susanna" and "Look Homeward Angel." The previously mentioned production of "Glass Menagerie," starring Marlon Brando now seems to have been dropped.

## ANICA Prexy Continues Optimistic of European Film Pool Working Out

Rome, Feb. 25.

ANICA president Eitel Monaco still holds hope for the future of the European Film Pool despite pessimistic reports of German Economic Minister Ludwig Erhard's recent flat turnaround of compromise proposals.

While previously the feeling had been that German "equalization" with France and Italy with regard to film legislation was a necessary premise to the actual foundation of a Continental film community, the recent German nix has apparently swung the local camp to another argument.

The Italo film official now opined that a solution is still possible. Talks meanwhile will proceed on the Rome-Paris axis despite rumors of French cooling to the Film Pool idea and their anking of the Bonn conference. In this respect, Monaco hinted that he was personally in favor of working towards a basic fusion of the French and Italian pix legislations, which "are already so similar," when the Franco-Italo film agreements come up for renewal.

Reports that a posthumous work of Spanish composer Manuel de Falla will be premiered in Italy this year have resulted in a flood of protests from the musician's native country. Particularly vexed is his birthplace of Cadiz which agreed to finance completion of "La Atlantida," an unfinished opera that could also be presented as an oratorio.

De Falla, who wrote such ballets as "The Three Corners Hat" and "Love the Magician," died 12 years ago in Argentina at the age of 69. After the unfinished "La Atlantida" was discovered among the composer's effects, it was turned over to German de Falla, his brother and only heir who resides near Cadiz.

Municipality of Cadiz took a keen interest in the work and proposed to pay all completion expenses on condition that first presentation take place there. Maestro Ernesto Halfter, top Spanish composer and former pupil of de Falla, was retained to prepare the final edition. He lived in Cadiz for two years as guest of the town.

While Halfter was laboring among the score and notes, German de Falla delegated the publication of "La Atlantida" to the Milan publishing firm of G. Ricordi & Co. Following the deal Halfter came to Milan to further polish the work on Ricordi's account.

Shortly thereafter announcements were made that "La Atlantida" would be unveiled at the Music Festival in Venice next September, and also would be premiered as an oratorio during the La Scala opera's 1958 spring concert season. Naturally, these pronouncements stirred the ire of both Cadiz and Spanish music lovers.

Cadiz, of course, wants to present the work since it has paid all expenses necessary to put the opus in order. In addition, the impresario of the Grand Teatro del Liceo in Barcelona claims he has the right to present it as an opera "as soon as it is completed." And the government in Madrid, spurred on by musical circles, wants to have the same privilege on the ground of prestige.

No official explanation has been issued by the Ricordi publishing house. However, some quarters feel that Ricordi may think it's within its rights to decide who gets the honor of first audition.

## Suddenly Spain Production Up

Madrid, March 4.

U. S. and English film production program in Spain this year will swell beyond anything experienced in this country to date as an already record number of projects have been submitted locally for shooting permits.

Now prepping for a March 17 start is the Sam Bronston indie "John Paul Jones" (Warners), with close to a 90-day shooting schedule in Spain. Half the film will be interior at CEA Studios in Madrid and remaining sequences will travel to a variety of land and sea exterior sites. Director John Ford, back from lead casting chores in U. S., is heading operations. Michel Kelber will lens.

Mike Todd expects "Don Quixote" will go here in June. His production associate, Vincent Korda, is now setting up operations.

British and European Warner exhib G. L. Blatner is currently in Madrid to set Spanish location lensing for upcoming Cinemiracle version of "The Miracle." Director Irving Rapper surveyed late last year when he told VARIETY (Dec. 25) Greta Garbo was interested in playing Mother Superior role in the Frank Butler screenplay, and estimated budget - at around \$5,000,000.

British indie producer Danny Angel, accompanied by associate producer Hugh Percival and location manager Basil Sommer, are here to begin arrangements for May-June exteriors for "Sheriff of Fractured Jaw," an oater with satire for 20th-Fox.



# NEXT MONTH

# VARIETY

will publish an

## INTERNATIONAL FILM NUMBER

keyed to the Cannes Film Festival—and the Other Film Festivals This Summer

THIS SPECIAL ISSUE

WILL MERCHANDISE

MOTION PICTURES ON

AN INTERNATIONAL LEVEL,

BRINGING TOGETHER THE

U.S. MARKET POTENTIALS

Feature Stories by VARIETY'S Farflung Global News-gathering Organization Will Give Particular Accent to the EUROPEAN FILM PRODUCERS, With Special Selling in the American and British Markets

WITH THE OVERSEAS

FILM PRODUCERS

This Special **VARIETY** INTERNATIONAL NUMBER Revives the International Numbers Which, for Many Years, Were an Annual Event When the INTERNATIONAL Accent Was More on the Music-Hall and Variety Type of Entertainment

The Most Potent INTERNATIONAL Entertainment Package Is Still the Motion Picture. A Can of Celluloid Is a TNT Container of Potent Boxoffice and Entertainment Values Which Makes, in Short Order, a Name Like Alec Guinness or Gina Lollobrigida or Maria Schell as Much of a Household Favorite in Farflung Global Markets as In Their Native Lands

**VARIETY** INTERNATIONAL NUMBER IN APRIL Will Carry Show Business and Your Show Biz Message AROUND THE WORLD

Advertising Rates Remain the Same—Make Your Reservations at Any **VARIETY** OFFICE:

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

NEW YORK 36  
154 W. 46th St.

PARIS  
28 rue de la Huchette  
Paris 5

HOLLYWOOD 28  
6404 Sunset Blvd.

ROME  
Stampa Estera (Foreign Press  
Club), Via Mercede 55

CHICAGO 11  
612 N. Michigan Ave.

## New Federated British West Indies Readying All-Islands Arts Fest; Repertory of Native Stage Plays

Trinidad, Feb. 25.

Newest component of the British Commonwealth, the Federated British West Indies, will (1) convene its first parliament here at Port-of-Spain and (2) launch a West Indies Festival of the Arts during April and May upcoming. Princess Margaret will be here from Britain to lend royal dignity to both events.

Well-wishers of the Caribbean islands now joined together for common government include the Rockefeller Foundation which has contributed funds for foreign technical assistants and the Canada Council which has financed the visit and consultancy of Tom Patterson, founder of the Stratford Shakespearean Festival in Ontario. Patterson's arrival follows by a year that of his Stratford colleague, Tom Brown, who selected the site for the open-air stage now under construction locally for various of the festival diversifications.

Port-of-Spain as the capital city of the new Federation and the setting of the festival is humming with construction and other activity. It is hoped that nearly all the islands in the Federation will send dramatic or entertaining companies. Jamaica has promised a folk musical by Louise Bennett and Noel Vaz. "Busha Bluebeard and Brer Anansi." St. Lucia Island will have plays written individually by two native brothers, respectively Derek and Roderick Walcott. Trinidad will present two one-acters by Jack Archibald and Errol Hill.

Grenada has not yet pledged but may dispatch "The Pot and the Cannery," a native play by Wilfred Redhead dealing with inter-racial problems. Barbadoes is also expected to have a performing troupe. Caribbean steel drum bands and island dancing groups will be in prominence and a panorama of native arts and handicrafts is assured.

A big attendance of American and Canadian tourists is looked for.

## Jack Lamont On Woes in Spain

Madrid, March 4.

"Spanish distributors are turning their backs on Yank 'B' pix," according to Jack Lamont, former Society of Independent Producers (SIMP) rep in Europe and now here to vend for individual producers, "and it has become impossible to sell any American film in the \$15,000 class."

Pointing out that Continental films are imported at about one-third the charges imposed on U. S. product, the indie salesman advocated local government action to either raise fees for neighboring flickers or lower discriminatory rates on U. S. films to restore market equilibrium.

Arriving last week with what he called "16 top-draw entries" and a large selection of medium-graders, he found distributors forming Madrid queues for "A" values but unwilling to deal for combined packages.

Before winding up his fruitless sojourn, he told VARIETY "The number of U. S. films now entering Spain is no greater than shipments from Italy, Germany and other European countries and there is no longer justification for import fee discrepancies. Until a more reasonable equality is established, I don't care whether I sell or not."

## British Techni Shows \$440,000 Net Profit

London, March 4.

A net profit of \$440,000 for the year ended last Nov. 30, was reported by Technicolor Ltd., the British outfit which operates under license from the American company. This figure is almost \$24,000 less than the last fiscal year.

Profit for the year, after depreciation of just below \$426,000, but before taxation, was \$881,000. Footage sold in the year was 154,377, 354 compared with 190,079,286 feet a year ago.

## STAYS WITH VANCOUVER FEST

Nicolas Goldschmidt Quits Toronto Conservatory—Setting 1959

Vancouver, March 4.

Nicolas Goldschmidt, operatic head-man of Royal Conservatory Opera School, Toronto, has formally quit. Impresario loaned his know-how to Vancouver International Festival Society last year to set up affair's maiden venture for this summer, and has decided to stay with Vancouver.

Goldschmidt, onetime with Stanford U., as "artistic" and managing director of the west coast fest, is already lining up talent imports in the longhair line for 1959 and 1960 Vancouver fests.

## Mull Changes In French Film Aid

Paris, Feb. 25.

Jacques Flaud, head of the governmental Centre Du Cinema, is meeting with representative bodies of the industry to get their viewpoints on the coming termination of the present Film Aid Law. Consensus now seems to be that government film assistance still is needed for filmmaking, but that its workings should be changed. Present Film Aid runs out next January and new proposals must be brought before the National Assembly by October this year.

The Syndicate of French Film Producers and Exporters feels that the Film Aid law was essential, but volunteered changes in its application. The SFFPE believes that new aid should be compatible with the Common Market with aid extended to all French films and coproductions even if the partners of the latter productions do not have similar setups.

It also is for eventually doing away with all film quotas between CM members. This may also curtail the various French foreign film quotas since a similar quota arrangement is envisaged for all CM signatories.

SFFPE also feels that producers should not be forced to put all aid (7% on local returns and 21% on foreign) immediately back into productions, but should be allowed to utilize it for such projects as Financier. Incidentally, it looks like Financier will soon be renting houses, or buying them outright, in some U. S. key cities for test purposes.

The SFFPE also believes that present special payments to films of top quality should be stopped, in favor of such handouts going only to producers taking chances with young filmmakers and actors.

The Syndicate of French Film Exhibitors is also for continued film aid reportedly necessary in facilitating antiquated Gaumont houses. Most technical syndicates also favor continued handouts.

## College Students Meanly Break Up Pantomime, Spoil Orphans' Fun

London, March 4.

A matinee performance of the pantomime "Goldilocks and the Three Bears" had to be abandoned at the Royal Court, Liverpool, owing to an organized riot by students from Liverpool University. Star of the show is rock 'n' roll singer, Tommy Steele. More than 100 undergraduates booked a block of seats in the gallery in the name of a non-existent working men's club.

Immediately Steele appeared the students produced newspapers and began to read. The proceedings on stage were drowned by booing, cheering and ringing bells. Paper

## 3 Remaining Italo Govt. Film Ventures Due To Be Liquidated Shortly

Rome, Feb. 25.

Persistent reports here indicate the three remaining government-subsidized Italian pic industry ventures, Cines Productions, the Luce Institute and the Cinecitta Studios themselves are sooner or later due for liquidation via sellout or via bankruptcy. A fourth government-operated group, the ENIC theatre chain, largest in the country, is already in the throes of disposal.

Talk that Cines Productions might shutter came as a surprise, as it had only recently been announced the state-owned company would soon return to active production with a pic, "Grazia Hotel." Similarly, the Luce Institute collapse is felt to be merely an accessory in the general house-cleaning of the deficit-ridden government-backed enterprises. Luce is principally a lab-sound stage studio.

The future of the three remaining groups is obviously linked to that of the vast Cinecitta Studios. This plant, long operated in the red, now reported at some \$6,000,000, despite the flurry of Yank pix which have kept it in operation since the war. It's claimed that most of the deficit is still attributed to the postwar reconditioning expenses, never completely covered.

Reports of the contemplated transfer of the entire Cinecitta enterprise to another location, possibly at Castelfusano, between Rome and the sea, are once more current. Move, with the aid of government land expropriation in the new area, would allow for sale of current studio site at profitable return from interested real estate operators. This sale, as currently figured, could easily balance the joint deficits of Cinecitta, Cines and Luce.

Though currently contemplated, move for several reasons would not be possible in the near future. For one, the current dearth of industry coin would not permit it; second, most of Cinecitta is tied up through 1958 with several Italo but mostly U. S. productions such as "Ben Hur" and "The Nun's Story"; third, the new setup would have to build first to allow for an immediate transfer without interim, because Cinecitta handles the bulk of Italian cinema production of any scope.

## 'Kwai' Grosses \$500,000 In Paris 7-Week Run

Paris, March 4.

Judging by its recordbreaking first-run grosses, "Bridge on River Kwai" (Col) may prove to be one of the top moneymakers in France since the war. "Kwai" took in \$500,000 during its seven week run at three houses, and is now doing SRO at a small first-run house on the Champs-Elysees. Some see "Kwai" grossing as much as \$2,500,000 in France.

Big money last year went mainly to Gallic features, but their complete runs only just topped "Kwai's" first time around. "Notre Dame De Paris" (The Hunchback of Notre Dame) (Hakim) grossed \$750,000; "Four Bags Full" (Franco London), \$550,000; "Gervaise" (Cont), \$575,000; "Michel Strogoff," \$587,500; and "Arsene Lupin," \$380,000.

## Off-Expo Performing Arts at Brussels

"Festival Mondial 1958" cultural events lined up for the Belgium capital during the World's Fair period but not part of the exposition itself, and utilizing downtown theatres and halls are, to date, scheduled as follows:

Dates	Event	Location
April 19	Philharmonic Orchestra of Bochum Palais des Beaux-Arts (West Germany); Conductor: Franz Paul Decker.	Palais des Beaux-Arts
April 27-28	Orchestra and Chorus of Aix-la-Chapelle (France); Conductor: Wolfgang Sawallisch.	Palais des Beaux-Arts
End of April	"Inbal," National Ballet of Israel.	To be booked (*)
May 5, 9	Vienna Opera: "The Marriage of Figaro"; Conductor: Herbert von Karajan.	Palais des Beaux-Arts
May 8, 10	Vienna Opera: "Salome"; Conductor: Karl Boehm.	Palais des Beaux-Arts
May 12	London Symphony Orchestra; Conductor: Edward Van Remoortel.	Palais des Beaux-Arts
May 13-25	Svetchnikov Choral (Soviet Union)	Palais des Beaux-Arts (*)
May 19, 21, 23	Orchestra and Chorus of the Philharmonic Society of Warsaw; works of J. S. Bach and Szymanowski's "Stabat Mater."	Palais des Beaux-Arts
May 27-June 1	Royal Ballet of London (Sadler's Wells)	Theatre Royal de la Monnaie
May 27-June 8	"Coros Danzas" (songs and dances of Spain).	Theatre Royal de la Monnaie
June 3-4	Musical Theatre of Bochum (West Germany); Shakespeare's "Much Ado About Nothing."	Brussels Grand Place (*)
June 5-18	Moscow Circus starring Terobabekov of Poland.	Palais des Beaux-Arts
June 15-Sept. 15	Moscow Circus starring Terobabekov of Poland.	Brussels Grand Place (*)
June 16-17	Philharmonic Orchestra of Berlin; Conductor: Herbert von Karajan.	Palais des Beaux-Arts
June 17-19	Festival of Berlin.	Theatre Royal de la Monnaie
June 21-July 16	"Changwe Yutu et Watutsi" (songs and dances of the Belgian Congo and Ruanda-Urundi).	Palais des Beaux-Arts (*)
July 1-31	National Theatre of Belgium.	Theatre de la Regence
July 12-16	Parades by the Royal Scots Guards.	Brussels Grand Place (*)
July 18	Juliard School Orchestra (New York City).	Palais des Beaux-Arts
July 18-20	Old Vic Company of London: "Hamlet" and "Henry VIII" starring Sir John Gielgud.	Theatre Royal de la Monnaie
July 21	National Orchestra of Belgium; Conductor: Andre Vandewort; Beethoven's Ninth Symphony.	Palais des Beaux-Arts
July 23	Philharmonic Orchestra of Prague; Conductor: Karel Ancery.	Palais des Beaux-Arts
July 28	National Orchestra of Madrid and Orpheon Donostiarra; Conductor: Atafo. Argentina; Soloist: Victoria de Los Angeles.	To be booked
July 29-30	Antonio Ballet and National Orchestra of Madrid.	Palais des Beaux-Arts
Aug. 1-31	"Etorki" Ballet and Chores (Basque Country), France.	Palais des Beaux-Arts
Aug. 2-14	Ukrainian Song and Dance Ensembles (Soviet Union).	Palais des Beaux-Arts
Aug. 8-15	Ensemble of the Soviet Republics (songs and dances of the U.S.S.R.).	Palais des Beaux-Arts
Aug. 18-Sept. 9	Mosleyev Dance Ensemble (Soviet Union).	Palais des Beaux-Arts
Sept. 5	"Ensemble Lyrique" of Switzerland in Frank Martin's "Le Vin Herbe."	Brussels Grand Place (*)

(\*) Indicates additional tours of other Belgian cities and towns to be selected.

Appearances by the following groups are in process of negotiation:

- Dance School of the Bolshoi Theatre.
- Deutsches Theatre of Berlin.
- Opera of Zagreb.
- Bodrasniana Choir (Children's Choir of Bulgaria).
- Dresden Philharmonic.
- Enesco Philharmonic Orchestra of Bucharest.
- Philharmonic Orchestra of Moscow.
- Girls' Symphony Orchestra of Sofia.
- Ensemble of Bulgarian Dances.
- Ensemble of Hungarian Dances.

## French Gov't Film Head Would Give Cafes Using Tele a Break on Hours

Paris, Feb. 25.

Film circles are angered by a resolution put before the National Assembly this week by Guy Desson. Proposed law favors cafes who have installed tele sets. Desson would have all rural cafes allowed to serve drinks until 11 p.m. when tv signs off, instead of the present 10 o'clock curfew.

Desson feels that tv serves to keep rural peoples entertained and down on the farm, so to speak, besides giving some important governmental income via added tv licenses.

Film people are peeved because they feel that the tv threat to films is growing and this would cut into film receipts for late shows. They are also perplexed since this resolution was given by Desson, who is head of the governmental Superior Council of Cinema as well as the Cannes Film Fest.

Growing tv set sales and a coming second channel has film people up in arms over this proposed law. They feel it is time to treat tv as a menace rather than a harmless kid brother.

## Lunt-Fontanne Back In Edinburgh Legit

Edinburgh, March 4.

Peter Brook's production of "The Visit," a new drama by Friedrich Durrenmatt, adapted by Maurice Valency, is at the King's Theatre here on a 12-day run. Starring Alfred Lunt and Lynn Fontanne, it marks the duo's first appearance in the U.K. since "Quadrille," which ran at the Phoenix Theatre, London, in 1952-53. Presented here by H. M. Tennent organization, play will go to N.Y. before being seen in London.

The play will open at the Lunt-Fontanne (previously the Globe) Theatre, N. Y., in April and may go to London next fall.

## Film Biz Losing Fight in Italy For Tax Slash

Rome, Feb. 25.

Early passage of two vital issues concerning the Italian film industry appears doomed by the very imminent adjournment of the Italian legislature in view of the upcoming national elections. Desperate last-minute efforts are being made by film people here to get both the new censorship law and the proposal for an admission tax reduction past house and senate before the recess. Feeling is that the delay and government changes could sink both proposals indefinitely.

ANICA president Eitel Monaco told VARIETY he held little hope that either proposal would get through during the current legislature, but that he hopes that the tax cut proposal at least would have progressed sufficiently to insure its passage even under the new government. Law has at least 80 supporters among current house members, led by film industry lobbyist Gabriele Semeraro.

The tax cut possibility so far has kept exhibitors (AGIS) and the producer-distributors group (ANICA) together in their fight for government approval. But talk is that the AGIS group already has threatened to ankle the "Comitato d'Intesa" (joint AGIS-ANICA committee) unless the tax cut were guaranteed or at least insured for the future. Exhibitors have also via public statements made very clear that if no government concessions are forthcoming, they will continue in their theatre shutdown protest tactics.

If exhibitors and ANICA groups decide to stick together after all, the grapevine has it that the reported 5-year circulation limitation on foreign pix may once more be aired.



20th's policy of Continuous Performance means that

# 20<sup>TH</sup> HAS ANOTHER PEYTON PLACE READY NOW!

20<sup>TH</sup>  
JERRY WALD'S  
production of  
WILLIAM  
FAULKNER'S

## The Long, Hot Summer

ANOTHER BOLD LOOK AT ANOTHER TOWN BY THE PRODUCER OF "PEYTON PLACE"!

A searing study of  
love in today's South...  
told in the frankness  
of Faulkner!  
The story of a  
stranger who could  
sure stir up a town...  
and its women!

Just  
the  
nearness  
of him  
was  
enough..

PAUL NEWMAN · JOANNE WOODWARD · ANTHONY FRANCIOSA  
ORSON WELLES · LEE REMICK · ANGELA LANSBURY

CINEMASCOPE COLOR BY DE LUXE Directed by MARTIN RITT · Screenplay by IRVING RAVETCH and HARRIET FRANK, Jr.

JIMMIE RODGERS  
sings "The Long, Hot Summer!"

# Feb. B.O. Bests Beastly Weather; 'Farewell To Arms' Places First; 'Peyton,' 'Yeller,' 'Raintree' Big

(VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.)

By MIKE WEAR

Despite the worst February weather in many years—severe cold, snowstorms and transportation snarls—first-run film business last month maintained a gait at the wickets not far behind an excellent January. And most encouraging to exhibitors was the fact that the big grossers of that month again were in the foreground and still doing strong trade in February. With the prize holiday—Feb. 22—falling on Saturday this year, this mitigated against obtaining the extra gravy usually laded out on Washington's Birthday. The month also again established that television must have top fare if it is to compete with the cinema as witness the exodus of people away from their homes and to the theatre once the weather moderated the final week last month.

"Farewell To Arms" (20th) won the February b.o. sweepstakes in handy fashion and perhaps attesting to the popularity of this story and the Hemingway name. "Around World in 80 Days" (EA) again displayed its stamina by grabbing off second place as against third position in January. In actual money, it was not far behind "Arms."

"Peyton Place" (20th), which was second-place winner in January, finished a strong third, being in No. 1 spot one week. "Old Yeller" (BV), which was sixth in the previous month, landed in fourth position. "Raintree County" (M-G), fifth in January, again wound up in fifth slot, with the popular-price, regular-run policy paying off in spades.

"Sayonara" (WB), champ in January, finished sixth. "And God Created Woman" (Kings) moved up to seventh place. It was eighth in the previous month. "Don't Go Near Water" (M-G), in fourth spot a month ago, copied eighth money.

"Search For Paradise" (Cinera) again wound up in ninth position, same as in January. "Seven Hills of Rome" (M-G), a new entrant, was 10th. "Seven Wonders of World" (Cinera) landed 11th place while "Gervaise" (Cont) rounded out the Big 12 list. It is the first time two foreign pictures have finished among the first 12 in VARIETY's monthly survey, demonstrating perhaps how foreign fare has caught on in the U.S.

"Darby's Rangers" (WB) and "Bonjour Tristesse" (Col) were the two runner-up pix last month, neither showing marked strength.

"Witness For Prosecution" (UA), which obviously promises to be one of the big boxoffice winners, was not included in February listings because the two weeks it was out in release to any extent precluded it from making a representative showing. Pic, which has been uniformly big to smash on nearly all playdates so far, showed enough in these two weeks to finish first the final week in February and third in the other stanza.

"Brothers Karamazov" (M-G) looms as a potentially strong entrant at the boxoffice judging from its sock opening week at the N.Y. Music Hall. "Wild Is Wind" (Par), another newcomer, likely will be heard from considerably in the future. It displayed enough to capture ninth place in the final week of February.

"Gift of Love" (20th), also new, copied 11th place the same week. "Tarnished Angels" (U) did well enough to land 10th position another stanza. "Cowboy" (Col), another newie, was inclined to be spotty though nice in some cities.

"Lady Takes Flyer" (U), also a fresh entrant, ranged from big to modest on initial dates. "Ft.

## FEBRUARY TOP 12

1. "Farewell Arms" (20th)
2. "Around World" (UA)
3. "Peyton Place" (20th)
4. "Old Yeller" (BV)
5. "Raintree" (M-G)
6. "Sayonara" (WB)
7. "Created Woman" (Kings)
8. "Near Water" (M-G)
9. "Paradise" (Cinera)
10. "7 Hills of Rome" (M-G)
11. "7 Wonders" (Cinera)
12. "Gervaise" (Cont)

Dobbs" (WB) was a bit uneven but chipped in with solid engagements.

"Bridge on River Kwai" (Col) continued to amaze with its longrun big in three big keys. "Sing Boy Sing" (20th) so far shapes uneven. "Snow White" (BV), out on release again, ranged from potent to sock in three test engagements.

## BERLIN FILM FESTIVAL SELECTING WITH CARE

With 23 countries already having signified their intention of participating in the 8th International Film Festival in Berlin this summer, fest regulations have been tightened to assure a better quality of films. Competition is skedded for June 27 to July 8.

Under the new rules, each country will have one official entry. However, only pictures that have not yet been seen outside their country of origin are eligible. While the fest authorities can invite films, the total of such pictures is not to exceed eight, and no more than two films from any one country can be invited.

In addition to the feature, each country can enter two shorts. There will be a jury of 11.

## Ed Sullivan Tops in Pop Appeal to Ballyhoosers Of Current Releases

Ed Sullivan is currently the darling of the film industry's tub-thumpers. Or, at least, a representative number of them.

Sullivan's "Toast of the Town" tv'er is regarded as top showcasings for clips from new pictures and, more importantly, there's no "risk" involved.

Publicity director of a major distributor this week said he could breathe easily through a tieup with Sullivan because the latter stays with the script and is liberal with the plugs for the pictures being excerpted for airing.

In contrast, the Steve Allen airer is not so "reliable." The p.r. man claimed that during Columbia's team-up with Allen drawing attention to "Bridge on the River Kwai" the film company had no knowledge that Allen was going to present a parody of "Kwai" after running specially-shot footage. Col personnel were red-faced when this happened, particularly since Harry Cohn, president of the outfit, outspokenly blew off steam against the Allen experience.

It's also noted that Sullivan has been particularly accommodating, such as in arranging for Mercury (one of his sponsors) transportation when needed for traveling stars.

On the overall, the matter of picture exposures on tv has been controversial. Ad-bud directors have taken varying views from time to time as to positive or negative values. Paramount has come with the idea of offering footage for tv similar in nature to the type of art work used in newspaper ads.

Par is currently doing this with "Wild As the Wind." T'weed clip shows Anna Magnani in an emotional outburst. It's this same scene on which the ad is based.

## American's 1st Meet

Hollywood, March 4. American-International Pictures holds its first national conclave here March 24-26, to be attended by franchise-holders throughout country.

Firm's unreleased product to be screened during "convention."

## Knock Silver—Biz Is Better

Continued from page 3

specific gross. Paramount's "Sad Sack" promises close to \$5,000,000. United Artists' "Witness for the Prosecution" is a major contender. 20th's "Farewell to Arms" and Par's "Wild is the Wind" probably also will rate the "all-time" spotlighting although there are no accurate estimates available at this time.

There have been cases in past where an entire year hasn't brought forth so many blue-chip features.

Additionally, the picture industry is still riding high with those hardy perennial—the epics. Outstanding, of course, are Mike Todd's "Around the World in 80 Days" and Cecil B. DeMille's "Ten Commandments." Key angle with these is that they're moving into wider exhibition instead of continuing in a limited number of key situations. This particularly obtains with "80 Days," which so far has played in only about 120 theatres but shortly will be going across the country. "Commandments" has played about 1,000 spots.

What about the future? Hyman recently was in Hollywood where he saw the new product at the major studios and has this to report: The various companies have no less than 105 "quality" productions on their distribution programs.

Firmer tone of business at the theatrical boxoffice is further reflected in the success of "And God Created Woman."

This is a French import starring Brigitte Bardot that likely will rake in over \$1,000,000 in rentals in the United States. This kind of money is rare for a foreign language although, of course, the Bardot publicity also has been rare and accounts for a good part of the commerce.

### Hyman Reads The Signs

Edward L. Hyman, v.p. on the exhibition end of American Broadcasting-Paramount Theatres, stated this week that exhibitors generally are showing more enthusiasm about the business and an eagerness to participate in showmanship endeavors.

Following a tour of many key cities and trade huddles, the exec

related that theatremen are convinced that quality product will do "terrific business" regardless of the season. There's to be something of a test of this, however, during the upcoming months of May and June and involving distributors as well as the exhibitors.

Hyman, continuing on his "orderly distribution" kick, in effect asked the film companies to "load the cards" in favor of this so-called orphan period—that is, make important productions available instead of awaiting the July 4 holiday. He further called upon the exhibitors to go all out with "showmanship and ingenuity" in advertising and exploitation so that maximum benefits can be realized from the better product as it is released in May and June.

In pursuing his crusade for the spacing of top-caliber pictures throughout the calendar year Hyman recently called upon producers at nine Hollywood studios and discussed the matter with exhibitors in various key cities. He's addressed exhib groups in Boston, Detroit, Salt Lake City, San Francisco and Los Angeles and will appear before others in Kansas City March 11 and Minneapolis March 13.

He's had the expressed support of everyone he's talked to so far, including the film-makers, Hyman relayed. In effect, he stated, the entire industry has "embraced orderly distribution" and this has come two years after he and AB-PT Leonard H. Goldenson conceived the idea and began work on it.

Hyman prepared a list of upcoming releases from all companies together with notes concerning production activities, put these together in soft-cover book form and is sending copies out to many industryites. He said he was so impressed with the lineups that he thinks the distributors ought to "shout to the housepots" about the merits of the product. "I think they should, too," amended Goldenson.

## Beat 'Recession'

Continued from page 3

some months back that theatremen had assured him that a lowering of admissions wouldn't appreciably increase attendance. "More and more, the industry is coming to believe that, if the attraction is big and important enough, the public will pay anything to see it."

This view takes its expression in the current trend towards "big" films and away from the medium-priced productions. What this does, of course, is to raise the risk on a comparatively small number of releases. There's little "cushioning" nowadays. A company could easily go down the drain if two or three of its top releases fail at the boxoffice. In years past, that risk was more evenly spread. The Columbia annual report for 1957, when the company didn't have that all-important "lead" picture, and suffered correspondingly bears testimony to the new conditions.

Those who argue that prices must come down point to the recent statistics proving that take home pay is dropping (it was 4½% below the January, 1957, level last month) even as the cost-of-living continues to rise.

### 'NIGHT BOAT TO PARIS'

Barry Sullivan-Joe Kaufman Ready Two Features

Hollywood, March 4.

Barry Sullivan and Joe Kaufman are forming an indie production company and plan two theatrical films starring Sullivan.

First property on their agenda is "Night Boat to Paris," and it will probably be lensed next July or August in Spain and on the French Riviera. Second vehicle, not yet selected, will follow immediately.

Sullivan, who may direct himself in the pix, said producer chores will be Kaufman's solely, adding "I have no desire to be a producer. You can't be both, and anybody who says you can is a liar."

Actor has just nixed a lead role in "The Fly," at 20th-Fox, and he explained he didn't feel the scientific picture "was right for me."

# 41 Westerns On Hoof In 1958

Hollywood, March 4.

The Western trail to be followed by the motion picture industry in 1958 will be lined with gold—\$65,000,000 worth to be exact. With their sights on the outer market, the industry will produce or release 41 Westerns this year, each to cost \$1,000,000 or more. Climbing to the \$65,000,000 total, at least a half dozen of the pictures will be in the \$3,000,000 to \$5,000,000 bracket.

United Artists leads the pack with the scheduled release of eight properties, followed closely by 20th-Fox with seven; Columbia and Warner Bros. with six each; Metro with five; Paramount with four; Universal with three and Buena Vista with one. Releasing negotiations on one indie production have not been set.

United Artists: two Hecht-Hill-Lancaster Westerns—"The Way West," for which Burt Lancaster, Gary Cooper, Kirk Douglas and James Stewart have been mentioned, and "The Unforgiven," Lancaster starrer to be produced by Harold Hecht and directed by Delbert Mann. Also skedded for UA release are John Wayne's Batjac production, "The Alamo"; the Mirisch Co.'s "Man of the West."

Walter Mirisch producing Anthony Mann directing and Gary Cooper, Julie London, Lee J. Cobb and Arthur O'Connell starring; Mirisch's "Cast a Long Shadow," with Audie Murphy starring; the Wyler-Melville production, "The Big Country," with Gregory Peck and William Wyler producers, Wyler director and Peck, Jean Simmons, Charlton Heston, Carroll Baker and Burl Ives starring; Stanley Kramer's "Invitation to a Gunfight" to be produced by Kramer and directed by Paul Stanley; and the Greene-Rouse Production for Seven Arts, "Between the Thunder and the Sun," Clarence Greene producing, Russell Rouse directing, Susan Hayward and Jeff Chandler

starring. No release has been set for Samuel Goldwyn, Jr.'s "The Proud Rebel," Alan Ladd-Olivia DeHavilland starrer directed by Michael Curtiz.

20th-Fox: "The Bravados," Herbert B. Swope, Jr., producing, Henry King directing, Gregory Peck and Joan Collins starring; "The Hell Bent Kid," Robert Buckner producing, Henry Hathaway directing, Don Murray and Diane Varsi starring; "Enough Rope," Swope producing, Gordon Douglas directing, Hugh O'Brian starring; "End of the Santa Fe Trail," Samuel G. Engel producing, "Warlock," John Wayne starring; "Three Thousand Hills," David Weisbart producing, Richard Fleischer directing; "The Day of the Outlaw," Eugene Frenke producing.

Columbia: "The Case," which producer Sam Spiegel has discussed with Gregory Peck, Marlon Brando, John Wayne, William Holden and Audrey Hepburn; "They Came to Cordura," no assignments; "Cowboy," Phoenix picture produced by Julian Blaustein, directed by Delmer Daves and starring Glenn Ford and Jack Lemmon; "Gunman's Walk," Fred Kohlmair producer, Phil Karlson director, Van Heflin and Tab Hunter starring; "The Name's Buchanan," Harry Joe Brown producing, Budd Boetticher directing, Randolph Scott starring; "Bent's Fort," Boris D. Kaplan producing.

Warner Bros.: Baroda Productions' "The Hanging Tree," Martin Jurow and Richard Shepherd producing, Delmer Daves directing, Gary Cooper and Maria Schell starring; Jaguar's "Guns of the Timberland," Albert J. Cohen producing, Rudy Mate directing, Alan Ladd starring; "Yellowstone Kelly," no assignments; "Rio Bravo," Howard Hawks producing and directing; "The Left-Handed Gun," Fred Coe producer, Arthur Penn director, Paul Newman starring; "Westbound," Henry Blanke producer,

Budd Boetticher director, Randolph Scott and Virginia Mayo starring.

Metro: Edmund Grainger's "Cimarron," for which Elizabeth Taylor and Rock Hudson have been mentioned; "Saddle the Wind," Armand Deutsch producer, Robert Parrish director, Robert Taylor, Julie London and John Cassavetes starring; "The Sheepman," Grainger producer, George Marshall director, Glenn Ford and Shirley MacLaine starring; "The Law and Jake Wade," William Hawks producer, John Sturgis director, Robert Taylor, Richard Widmark and Patricia Owens starring; "The Badlanders," an Arcola Production with Aaron Rosenberg producing, Delmer Daves directing and Alan Ladd, Ernest Borgnine and Katy Jurado starring.

Paramount: "The Last Train from Harper's Junction," Hal Wallis producing, John Sturgis directing, Kirk Douglas and Anthony Quinn starring; "Ride Comanchero," George Glass and Walter Seltzer producing for Marlon Brando's Pennebaker Productions; Brando directing and starring; "The Jayhawkers," Norman Panama and Melvin Frank producing, Frank directing; "The Trap," Panama and Frank producing, Panama directing.

Universal: "Last of the Fast Guns," Howard Christie producer, George Sherman director, Jack Mahoney, Gilbert Roland and Linda Cristal starring; "Ride a Crooked Trail," Howard Pine producing, Jesse Hibbs directing, Audie Murphy and Gail Scall star; "Money, Women and Guns," Howie Horwitz producing, Richard Bartlett directing, Jack Mahoney, Kim Hunter and Tim Hovey starring.

Buena Vista: "The Young Land," C. V. Whitney's production, with Patrick Ford producer, Ted Tetzlaff director, and Patrick Wayne, Dennis Hopper and Dan O'Herlihy starring.



# INTIMATE

as the young couple  
next door who  
forgot to pull down  
the shade!



M-G-M presents

A CANDID CONNUBIAL COMEDY!

**JOSE FERRER**

in

## THE HIGH COST OF LOVING

co-starring

**JOANNE GILBERT • JIM BACKUS**

Introducing **GENA ROWLANDS**

with **BOBBY TROUP** • Screen Play by **RIP VAN RONKEL**

Story by **RIP VAN RONKEL** and **MILO O. FRANK, JR.**

in CinemaScope

Directed by **JOSE FERRER**

Produced by **MILO O. FRANK, JR.**

**MGM**  
BACK ON  
TOP IN  
'58!

# QUOTAS QUEER U.S. FOREIGN PLAYOFF AS DOMESTIC MARKET GOBBLES RELEASES

"Hand-to-mouth" kind of operation, allowing next to no backlog as films go into release virtually the day they're completed, is giving the companies headaches in quota countries abroad.

Problem is a tough one in the first place in these days of dependence on foreign market revenues. A company like 20th-Fox, for instance, with 50 or 60 releases, must resign itself to losing revenue on a large percentage of these pictures in some key markets like France and Japan and possibly also in Italy and Germany, Indonesia, etc.

Complicating the situation is the rise in the number of independents being financed by, or releasing through the majors. The choice of which picture to release or not to release on scarce licenses is being made more difficult.

What bothers the companies is that, due to the lack of backlog even in their foreign operations, they have the problem of picking the right kind of films to release in quota territories. There was a time when foreign was between six months to a year behind the U.S. market. Today, the two in most cases run simultaneously or only a month or two behind one another.

This necessitates the release of films as they come along and allows little selection in terms of what type of release might be most suitable for a given market. "If we could draw on a year's supply and select from it, our schedule would look very differently," commented a foreign exec.

Under their contracts with the independents which they release, the majors no longer obligate themselves to handle a film of 20th countries. In the instance of a quota, a producer has the right to make his own deal in a quota country two years after the picture's general release.

But it's not the permit question alone that at times keeps a major from releasing a film. Increasingly, the companies weigh the cost of preparing a given picture against its potential gross and decide that it isn't worth while to bother. This is true in a market like Germany, for instance, where there is a (generous) self-limitation, but the cost of dubbing, prints, etc. is high and quite a flock of films have lost money in the long run.

This in turn is a thorn in the side of the local industries which claim their market's being "flooded" even though there may be no direct profit to the American distributors.

In the "tight" countries like France, some of the American majors like Columbia, which are active in both coproduction and the release of French films in the States, gain advantages via extra permits. Indie French and Japanese distributors also are handed licenses by their governments and are able to import a limited number of American films.

## Save-Paper-Prints Bill

Washington, March 4. A bill providing \$250,000 to transfer a large number of old paper prints of early motion pictures to celluloid, has been introduced by Sen. Thomas H. Kuchel (R., Calif.).

It would enable the Library of Congress to preserve a priceless collection that is rapidly deteriorating. Kuchel said the \$250,000 would be "a small price to pay for insuring that succeeding generations will be able to visualize America as our parents and grandparents saw it."

"The films are merely objects of curiosity," Kuchel explained. "These prints are documentary and in large part the work of early amateurs, in the era from 1892 to around 1912. With these pictures, future Americans will be able to get vivid ideas of such historical happenings as the San Francisco Fire, inaugurations of Presidents, early day automobiles and airplanes, the way people lived, and the clothes they wore."

## Additional Tooling-Ups For Cinerama Overseas Via Reisini Setup

Expansion of Cinerama installations overseas will be undertaken by Robin International Cinerama Corp., a subsidiary of the import-export firm headed by Nicolas Reisini, under a new deal signed with Stanley Warner Cinerama.

The contract, negotiated by S.W. v.p. B. G. Kranz, excludes the United States, Canada, Australia, Venezuela and Cuba, but otherwise covers the principal population centres of the world. Selected locations, however, must be approved by Stanley Warner.

Reisini is presently operating Cinerama theatres in England, France, Italy and Japan and will shortly open one in Belgium for the Brussels World Fair. Deal does not limit Robin to one installation in each city, but allows the opening of multiple situations in countries with sufficient population centres or where the equipment may be used on a limited basis as mobile units.

Negotiations are now taking place for installations in Berlin, Dusseldorf, Madrid, Barcelona, Vienna and Copenhagen.

Pedro Armandariz withdrew from title role of Plato Skouras' 20th production, "Villa" to be replaced by Rodolfo Hoyos.

## Berger '10-C' Complaint Acknowledged; Justice Asking Par Committ

Minneapolis, March 4. Dept. of Justice has advised circuit owner Bennie Berger that it's taking up with Paramount Pictures his complaint against the distributor for refusing to deliver "The Ten Commandments" to his Fergus Falls, Minn., theatre unless he'll agree to a \$2,750 guarantee for the engagement.

Berger charged in his appeal to the D.J. that Paramount came up with this alleged "discriminatory" and "unlawful" demand when he rejected the company's request to specify what advanced admission his Fergus Falls theatre would charge for the DeMille smash.

This demand came, he informed the D.J. after he had accepted the Paramount contract, and said he'd raise the theatres' admission, but without stating the amount.

He claims Paramount "unlawfully" is trying to fix the admission and he requested the D.J. to require the distributor to license the picture to the Fergus Falls house sans the guarantee and without any advance information by him as to the price scale. He asserts that in this territory no other deals have called for a guarantee.

## Britain's Variety Tent Picks Frankie Vaughan

London, Feb. 25. Frankie Vaughan is to be named show biz personality of the year by the Variety Club of Great Britain and will receive his award at a Savoy luncheon April 8. Vaughan, who has just finished his first West End season as topper on a variety bill at the Palace, is one of Britain's top diskers. Recently he made his film starring debut in "Those Dangerous Years." He also stars in "Wonderful Things."

Other awards to be made by the Variety Club include Heather Sears as the most promising newcomer for her title role in "Story of Esther Costello." (Col.); Sir Laurence Olivier, as actor of the year for his performance in "The Entertainer"; and Yvonne Mitchell, as best actress for "Woman in a Dressing Gown." An additional award will go to Alec Guinness as the film actor of the year for his portrayal of the British army officer in "Bridge on the River Kwai" (Col.). Janet Blair will hand out the prize to Frankie Vaughan.

# States Gradually Opening To Foreign Pictures As O'Seas Supply Thins Out

With the development of the foreign film market in the U. S., the independents are increasingly anxious to assure themselves of their source of supply. They're talking coproduction and similar arrangements with European producers.

Walter Reade Jr., chairman of Continental Distributing, left this week for an extended European jaunt which will take him to England, France, Germany and Italy among other places. Reade makes no bones about the fact that he wants to invest in European films which he believes could make release material for his Continental outfit.

Reade at one time was dickering for an exclusive arrangement with Britain's J. Arthur Rank outfit. This fell through when Rank established his own distribution company in the States. Reade will huddle with British Lion with the hope of working out a similar arrangement.

Along with Reade, Distributors Corp. of America is interested in coproduction, and Richard Brandt, prez of Trans-Lux Distributing, said he might go in for it "though

we are in no hurry to do it." Richard Davis of United Motion Picture Organization in the past has invested in French films. Frank Kessler leaves for Europe soon to "scout" for pictures. He said last week that if he found a worthwhile property, he'd probably invest in it to at least get an option.

### Columbia's Policy

The big outfits, like Columbia for instance, coproduce in Europe, of course, and then import the films which could appeal at the American boxoffice.

Indies now increasingly are looking for pre-production tieups since the availability of top pic is scarce and the uncommitted good pictures carry a high price tag. For instance, Reade had to pay \$125,000 for "Gervaise." It so happens the Maria Schell starrer is a hit, but it's a big risk nevertheless. Other Indies, having paid high prices, have gotten stuck. It happened to Reade on "Brothers-in-Law," to Davis with "French Can-Can" and to Jean Goldwurm with his "The Smallest Show on Earth," to name just a few.

Trouble is that, despite considerable European production ac-

# Amusement Stock Quotations

Week Ended Tuesday (4)  
N. Y. Stock Exchange

1937-'38	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
ABC Vending	17 1/2	11 1/4	135	15 3/4	15 1/2	15 3/4	+ 1/4
Am Br-Par Th	24 7/8	11 1/8	145	14 1/4	13 3/8	13 3/8	+ 1
CBS "A"	36 1/8	23 1/2	69	25 3/8	24 1/2	25 3/8	+ 1 1/8
CBS "B"	35 1/2	22 3/4	51	24 3/4	24 1/4	24 1/2	+ 1 1/2
Col Pix	20 1/2	11 1/8	158	15 1/4	14 1/2	15 1/4	+ 1 3/4
Decca	19 1/8	13 3/8	191	16	14 7/8	15 3/8	+ 3/4
Disney	15 1/8	13	45	17 1/4	15 7/8	17 1/8	+ 1 3/4
Eastman Kdk.	115	81 3/4	99	104	100 1/4	103 1/4	+ 2 3/4
EMI	4 3/4	3 3/8	37	4	3 3/4	3 7/8	—
List Ind.	10 1/8	7 1/8	35	7 1/8	7 1/8	7 1/8	+ 1/8
Loew's	22	11 1/4	192	14 7/8	14 1/4	14	+ 7/8
Nat. Thea.	9 1/2	7	45	8 1/4	8 1/4	8 1/4	+ 1/4
Paramount	38 1/8	28	145	34 3/8	33 3/8	33 3/8	+ 2 1/4
Philco	18 1/2	11	144	14 7/8	14	14 1/4	—
Polaroid	56 1/8	30	193	56 1/8	51 5/8	55 7/8	+ 2 1/4
RCA	40	27	204	38 1/2	32 1/2	33	+ 1
Republic	8 1/4	4 3/4	16	6 3/8	6 1/4	6 3/8	+ 3/8
Stan. pfd.	13 1/8	9	7	10 3/4	10	10	+ 1/8
Stanley War.	14 1/8	13 3/4	27	15 1/4	15 1/8	15 1/2	+ 1/8
Sheraton	29 1/4	18 3/4	12	22 1/2	21 1/2	21 1/8	+ 3/8
20th-Fox	30 3/4	19 1/8	41	24 3/4	24	24 3/4	+ 1 1/8
Univ. Artists	25 1/8	15	31	18 3/4	18 1/4	18 1/2	+ 1/4
Univ. Pix	30 3/8	18 1/4	1	22	22	22	+ 1
Univ. pfd.	73	65	*20	70	69	70	—
Warner Bros.	28 1/8	16 1/2	19	18	17 1/8	17 7/8	+ 3/8
Zenith	70 1/8	67 1/2	139	70 3/8	69	69	—

American Stock Exchange			
	Bid	Ask	
Allied Artists	15	3 1/4	3 1/4
Alf Art., pfd.	2	7 5/8	7 5/8
Assoc. Artists	51	9 3/8	9 1/2
C. & C. Tele.	75	1 1/2	7/16
DuMont Lab.	17	3 3/8	3 3/4
Guild Films	49	3	2 3/4
Nat'l Telefilm	38	6 1/4	6
Skiatron	78	4 3/4	3 3/4
Technicolor	45	4 1/4	3 3/4
Trans-Lux	4	4 3/8	4 3/8

Over-the-Counter Securities			
	Bid	Ask	
Ampex	49 1/2	54 1/4	+ 1/2
Chesapeake Industries	15 1/2	2	—
Cinerama Prod.	17 1/2	2 1/4	—
DuMont Broadcasting	63 1/2	7 5/8	—
Magna Theatre	23 1/2	3 3/8	+ 1/8
Official Films	1	1 1/4	—
Teleprompter	6	6 3/4	—
U. A. Theatres	5 1/8	5 3/8	+ 1/2

\* Actual Volume.  
(Quotations furnished by Dreyfus & Co.)

# 'Favors' to Russians Might Inspire Other Nations To Pressure Yanks

Washington, March 4. Industry feeling here is that if American producers promise special efforts to get Russian films into our theatres, under the new cultural trade agreement, they may meet with demands for the same treatment from other nations.

At present our industry does put up subsidies to two countries—Italy and France—which cash subsidies are used to exploit their films in the United States. This is to assure adequate playing time for American pic in France and Italy. So far as the Russian-U.S. agreement, it merely provides that our industry will negotiate with Soviet

officials for an exchange of entertainment films and will seek to obtain each nation's pictures playing time in the other country.

It is known here that the Russians have a habit of giving nothing unless they receive equal value. Thus the playing time given American films in Russia would be carefully arranged to be in exact ratio to the amount of playing time Russian pic get here.

However, if the Russians receive special consideration here, it is expected to put ideas into the heads of officials of other foreign countries where our pictures play and from which we take few or no films for American theatres.

Meanwhile, in a luncheon talk before the National Press Club last week, Ambassador William Lacy, who worked out the U.S.-U.S.S.R. cultural agreement, lauded "the patriotic manner in which the entire motion picture industry has closed ranks and offered its cooperation" to make the deal a success. He did not elucidate.

## BOSTON'S 10 P.M. CLOSE ON OSCAR-CAST NITE

Boston, March 4. At a meeting in the office of Edward Canter of American Theatres Corp., New England chairman for theatre participation in the Academy Awards telecast, it was agreed that Boston houses will end their shows at 10 p.m. on March 26, night of the telecast, and place tv receivers in their lobbies so that patrons may watch the awards. Nabu house ops are to give their customers of March 26 a pass for another date, as they will be seeing only one film on awards night.

Monat-Sanders Inc. has been authorized to conduct a motion pictures and entertainment business in New York, with capital stock of 200 shares, no par value. Ostrow, Goldman & Sklare of Manhattan were filing attorneys at Albany.

## 'Arbitration' Still Only a Dream

That elusive industry goal—arbitration—again appears to be teetering on the brink of failure. A stalemate has developed between the distributor and exhibitor negotiators on the question of the arbitrability of availability and clearance.

According to Allied States Assn., the exhibitor representatives, have presented several proposals on the subject of availability, all of which have been rejected by the distributors. In addition, it's charged that the distributors have failed to come up with any proposals of their own.

As a consequence, Allied's board of directors at its meeting in Louisville, last week resolved that unless the distributors offer a proposal on availability at the next meeting of the arbitration negotiators, "little or nothing would be gained by further meetings."



# THE DOUGHBOY GETS A MEDAL!

With all the prize-winning war pictures coming to your theatre, the Prize Baby thought you might like to see his most recent citation for expert marksmanship. • Received in service for trailer performance beyond the call of duty, the Prize Baby is in on every theatre engagement—aiming for increased patronage and grosses. • Accounting for \$429 out of every \$1,000 taken in at the boxoffice\*, trailers hit the bull's eye with far greater efficiency than any other advertising medium—and for a trifle in comparative cost.



\* From the Motion Picture Friends, Issue 88, dated Dec. 2, 1957. Figures were compiled nationally by Sondlinger & Co. for a group of its national theatre circuits to determine the impact of trailers on ticket sales. Copies available on request.

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY

# Bureau of Missing Business

## Chartered Buses & Pre-Organized Audiences

By ROBERT J. LANDRY

And Hattie Rowley of Toledo, who would be 104 if alive today, had been in all her life, as the wife of a Methodist minister, entered a theatre of any description. She was about 82 when her curiosity got the better of her and she asked her grand-nephew, a worldly fellow seldom seen at the gatherings of the Epworth League: "Robert, tell me what is an act?"

Well, today Aunt Hattie Rowley's naive question could be echoed by practically any modern day film theatre operator. To them, as to the good body missionary, Acts is a chapter in the Bible, and neither meant nor means this VARIETY. Yet until the mid-1930s hundreds of film exhibitors used acts if only to allow the projection machines to cool off, and sometimes it was admitted that the live entertainers on the stage were a lot more entertaining than the current offering on the screen.

As to what, and who, killed vaudeville, ending the "combination" policy which prospered for something like a quarter of a century, the pundits have always been, and still are, divided. Did the films get better and the acts worse? Did the stagehands and the musicians choke vaudeville in a featherbed? Or was the adverse economics, the irritations, the difficulties were lethal in their consequences. The country was changing. More radio and fewer railroad stations dotted the land.

But Aunt Hattie Rowley's question, "what is an act?" can still be answered that it was a once-potent item of boxoffice appeal. People came out for the acts, and originally let it not be forgotten the "movie" on the screen itself was just an added act on the bill.

It worked out that except for the big town, big time reserved seat houses, vaudeville shows needed something more than acts. And for a long time, in the balance that was established and maintained between live and canned talent, the operating assumption of pop showmen was that the average film release needed something more for common at the paybox.

Speaking of acts, the legitimate stage play, which has acts of another kind, is now being very successfully trouped into the hinterlands on an economic concept borrowed from the concert platform—the "organized audience." There is an arrangement made in advance to send a specified number of road shows into a town on the guarantee of a sufficient number of season subscriptions.

Film showmen groping for that something added that something new which might break the grip of despondency, the slow sinking into the mud, might be advised that the theatrical enterprise regularly reported in the legit, music, cafe and, excuse it please, the television sections of VARIETY contain fertile ideas.

Don't say that a chartered bus and a pre-organized audience have no magic which film operators might not borrow and adapt to their own problems.

### Are Percentage Terms All?

Minneapolis, March 4. Bennie Berger, longtime warrior in behalf of exhibitors, has had a change of heart and will "probably" attend a theatre owners' business-building meeting March 13 at Pick-Nic Hotel here. Meeting will summon independent and circuit exhibitors from three states to hear details of over-all campaign to get customers back into theatre seats.

Berger said he disagreed with idea, believing first duty is to get big pictures at "equitable percentages" for small-town theatres. "You can't build business unless you have pictures," said he.

Idea of the plan to be submitted, however, will be to emphasize pictures of lesser stature than the blockbusters, but still of good entertainment quality, with the idea of re-developing the theatre-going habit. Big pictures, the plan's exponents say, don't need building; it's the more routine product that pays to profit-less weeks between the big ones that need the shot in the arm.

Meanwhile, committee calling the meeting, disavowed any intent to associate the group with any existing exhibitor organization; it's a grassroots move born of necessity, they say, and its idea cuts across any organizational lines.

Speaker at a morning session will be Edward L. Hyman, executive vice president of AB-PT. Afternoon meeting will be devoted to institutional and advertising campaign for area, details of which were worked out by Harry Greene, general manager of Welworth-Rogers, and Everett E. Seibel, adver-

theatres," and said he thought the group's business could be handled with dispatch. Unit has had one brief meeting so far, that one dealing with procedural matters. It probably won't convene for another two weeks or so, since Roy left last Thursday (27) for a fortnight's vacation.

### Movie Critics' Film Festival

Pittsburgh, March 4. Two nabes here. Studio and Shadyside, have latched on to a Movie Critics Film Festival for a three-week stretch, day-and-dating dual bills of only attractions listed in the 10 Best and Next Ten Best of local reviewers. Harold V. Cohen, of the Post-Gazette, Karl Krug of Sun-Telegraph and Kap Monahan of the Press.

Films listed for "Hatful of Rain," "Rainmaker," "12 Angry Men," "Bachelor Party," "Operation Mad Ball," "Great Man," "3 Faces of Eve," "Spirit of St. Louis," "Lee Girls," "Time Limit," "Enemy Below," "Affair to Remember," "Pal Joey" and "Face in Crowd."

Only release two houses had trouble getting in the beginning was "Hatful of Rain." That was because 20th figured to grab a flock of Oscar nominations and wanted to hold it up for re-runs until after ceremonies; but when only Anthony Franciosa came through, with a tap for best actor, distributor figured there was no point.

### Street Parade 'Trumpled'

Omaha, March 4. World premiere of 20th-Fox's "Cattle Empire" here last Thursday (27) took a lacing from the weatherman. However, the sponsoring Variety Club Tent 16 netted nearly \$2,000 for its charity, the Omaha Children's Hearing School. Tri-States donated the Omaha Theatre for the occasion and 20th furnished both the pic and Joel McCrea in person.

After a week of summerish weather, rain and snow hit Omaha the day of preem and a huge downtown night street parade featuring bands from Nebraska and Iowa, floats, dignitaries, saddle clubs and McCrea, had to be cancelled at last minute. Also, kayoed was some hoopla in front of the theatre.

Publicity for event, handled by 20th's Chick Evans and Variety Club's Glenn Trump, found local paper, the World-Herald, accommodating several excellent stories and all radio and tv outlets contributing much time, including several McCrea interviews.

Stage show preceding pic was emceed by Chief Barker Pat Halloran and consisted of Lennie ("Queen of Cattle Empire") DeSanti, baton twirler; Jann Walker,

queen of local civic org. Ak-Sar-Ben, Lieut. Commander Jones, Omaha Naval Recruiting which brought out its Navy Beef-State Company, vet vaudeville team of Jimmy Conlin and Dorothy Ryan; and McCrea.

Variety Club scaled house at \$25 for "Golden Circle," \$5 for mezz, \$3 for main floor and \$1.50 for balcony. Turnout was about 600.

### Hooligans Vs. Ballyhoo

Charlotte, N. C., March 4. Charlotte's Center Theatre, a neighborhood, flicker house, was running a bill of wild west items. Outside the house, as a promotion gadget, sat a covered wagon—the schooner type of the gold rush days.

Now the setting turns modern. Up drives a station wagon with six palefaces in blue denim. They get out and case the joint.

The wagon is gone. Scouts find it battered and beaten in Charlotte's odoriferous Sugar Creek, two miles away.

### Numismatics, Ohoy!

Minneapolis, March 4. Matinee-building gimmick developed by World Coin Co. of Minneapolis is getting area theatre operators excited.

Idea has been tested in Canada and in couple of special situations in this country, and in mid-month will get its first full-scale American test.

Gimmick involves giving kid ticket-buyers at certain matinee each week a foreign coin, each week for 15 weeks a different one. At first show, he gets a world map with first coin attached. At end of the series, youngster submitting best map arrangement or essay on the subject gets a larger world map with 65 coins attached.

Minnesota Amusement Co. leads off, and has signed the deal for all its 30-odd outstate houses and Uptown and Rialto neighborhoods in Minneapolis, to kick off about March 15.

The deal, and others pending, puts World Coin Co. up against the business of getting supply of coins, not an easy task in many cases. Japan, for instance, refuses to let metallic coins cross its borders, and plan to include yen in the collection had to be abandoned.

### Singapore Showmanship

Singapore, Feb. 25. Showmanship is very much alive at the Shaw Brothers circuit, which runs houses throughout Malaya. For the opening of "Around the World in 80 Days" at the Sky Cinema, Singapore, the Shaws produced a ten-page special newspaper supplement to tell about Mike Todd and the making of the film. Issue was studded with ads from merchants.

### Is 'For Free' The Answer?

Detroit, March 4. The 2,961-seat Palms Theatre, a United Detroit Theatres downtown

house, ran this newspaper ad headlined: "Wanted! 999 teen-age witnesses!" Text said:

"We want you to preview the most electrifying entertainment of our time, 'Witness for the Prosecution,' as our guest. We're not being generous. We're so sure you'll love it, we're counting on your talking about it even before it is presented to the public at this theatre! All you have to do is write to the Palms Theatre, requesting your free preview tickets. In your note, mention any organization, club or community group you are a member of. Requests will be granted in order of their receipt—so write today for your preview tickets to the most electrifying entertainment of our time, 'Witness for the Prosecution.'"

Response was reported as overwhelming. But is that a boast?

## Omens Hint Peppy K.C. Exhib Rally

Kansas City, March 4.

Enthusiasm is running high in the exhibitors convention which has been tabbed "Show-A-Rama" and will be held at the Hotel Pickwick March 11-13. This one is a unified effort of the Allied Independent Theatre Owners and the Kansas Missouri Theatre Assn., the first put on by the two organizations as a team.

Both the agenda of speakers and events and the trade-show promise to outdo anything of recent vintage, according to Beverly Miller, Allied, and M. B. Smith, KMTA, presidents of their respective organizations. Already indications are that registration will also outstrip anything in recent years, as interest is permeating all levels of the industry.

The list of imported speakers includes: Edward Hyman, vice president of American Broadcast-Paramount Theatres; Miss Estelle Steinbach, manager of the Fox Strand Theatre, Milwaukee; Jack Braunage, general manager of United Theatre Corporation, Little Rock, and widely known here from his days as a Commonwealth circuit exec; James Nicholson, president American-International Pictures; Kroger Babb, president of Hallmark Productions, a return engagement for him; Roger Lewis, United Artists director of advertising, publicity and exploitation.

Indicative of the high-level interest is the fact that the booth display space has been sold out for some time, according to Richard Orear, show section chairman. Likewise space in the 50-page convention brochure also is sold out, according to Beverly Miller in charge.

Unusual interest is stemming from the two-way organizational efforts and advanced planning and publicity, and goal of convention officials is the heaviest turnout ever racked up here for a comparable event. Recent attendance at conventions has flirted with the 200 figure, but only unusually severe weather could hold this year's attendance to that mark. Richard Brous, chairman of the convention planning committee, said.

Advance registrations are being handled through both exhibitor organizations.

## 'South Pacific' at \$2.50; Rowley's Big Re-Do

Dallas, March 4.

Rowley United Theatres will open an indefinite run of "South Pacific" in Todd-AO at the suburban Wynnewood April 15. Frexy John H. Rowley said the 1,000-seat deluxer will be completely renovated, re-seated with push-back seats and—with installation of the Todd-AO equipment—at a cost of \$35,000. House will close April 1 for refurbishing.

Musical will go on reserved seat basis, tentatively \$2.50. Boxoffices will be opened in midtown Dallas and eight nearby theatres.

Rowley chain outbid other circuits to get "South Pacific," first time a roadshow film has debuted in a suburban area. "Oklahoma" and all Cinerama releases have played film row in midtown Dallas, in long runs and on a reserved seat scale.

## LECTURES PUBLIC ON 'OBLIGATION' TO KEEP FILM THEATRES OPEN AS 'ART SOURCE'

Chicago, March 4.

The public is under an obligation to rescue the film business in the name of culture and good citizenship. That's the viewpoint of Chicago newspaper publisher Leo A. Lerner who recently devoted a full column to this theme in his chain of northside nabe weeklies.

Day after Lerner's sizeup of the theatre boxoffice situation appeared Balaban & Katz prexy Dave Wallenstein ordered extra copies and sent clips to an assortment of industry moguls and associations including the Council of Motion Picture Organizations.

"To destroy through neglect," Lerner wrote, "the American film as an art source, an educational source and a pleasure source is in the long run a destruction of the best that is in us. In my mind, the answer to this problem is to go consciously to motion picture theatres, once or twice a week or as often as possible."

Taking up the cudgels for the exhibitor, Lerner argues that the artmen have been unfairly treated by the public since the advent of tv. "We expect the movie houses to stay open 365 nights a year," he emphasized, "for the possibility that we may go there whenever we feel like it, under

whatever conditions suit us.

"With television and the old pictures keeping us in the house, the number of times we go to the movies is constantly reducing, so that our implied demand that the movie stay open 365 days a year no longer has the validity it had, when we used to go to the pictures once or twice a week."

As for what will happen when exhibs finally decide they can't take such treatment and shutter, Lerner opines that "it would be the biggest blow to American culture in the history of our country. There is no question at all in my mind that the film is the most important form of native art produced in America today."

Lerner says the response to his comments so far has been impressive. "We've been swamped with inquiries for permission to use reprints and blowups of the column." Most of the inquiries, he said, have come from exhibitors.

Lerner acknowledged in his piece that television may enjoy an occasional old film of blockbuster dimensions (he cited "Watch on Rhine," which he'd seen at home a few nights earlier), "but the point is that if there are no people going to motion picture

houses (such) films will never be made, and will never be shown in the future in theatres or on tv screens."

The columnist-publisher added, "Only the motion picture theatre is the proper place to see a well-made, well-presented film, from the point of view of color, sound, and scope."

Lerner said he went out to three picture houses last week, and that he tries to go to a theatre "at least once a week." He said he "hardly ever" watches tv, although he believes it's a "good thing" and has its merits.

He told his readers of attending nabe theatres on several Saturday nights recently and finding only a few dozen people on the main floor. He had said less than a dollar to see a film that cost millions to make, "while the rest of the people stayed home watching the 'Best of MGM' on television with conditions of poor sound, bad photographic reproduction and terrible commercials."

"Dear friends and gentle hearts, I submit to you that this is madness. May I go further to say it is bad citizenship?" Such was the lead-in to his thesis that public neglect is destroying the film as an art source.



# MOVE FILM ROW, CARTAGE UP

## Texas Prefers 'Outdoor Theatre' Tag

**Delinquents Hang Around Drive-In Restaurants—Create Unsavory Association**

Houston, March 4.

Growth of Houston's drive-in restaurants as headquarters for unsavory elements in teenage population has won them bad reps that oddly enough has the clean-nosed ozeners ops squirming.

Result is that pix man would like to escape "drive-in" tag & have crime-conscious public make "outdoor theatre" the popular term.

Case in point is Loew's Sharpstown, a Texas-style nabe skeddled to open tomorrow in an area full of new homes which will provide a top grade, babes-in-arms family trade for years to come. Location is on border of Sharpstown.

"World's Largest Development" if projected 16-20,000 homes ever get built, but currently far enough along to keep b.o. coin jingling.

"We are definitely going after the family trade, which is one of the main reasons we want to be known as an outdoor theatre, not a drive-in," said Jim Shanahan, Loew's rep who's in Houston to handle ballyhoo connected with theatre debut.

"The word carries a bad connotation down here, and with the kind of investment we are putting into the theatre, we want to help it succeed in every way possible."

Shanahan said construction costs for theatre were "a little more than \$1 million." Following features of new 1600-car ozener illustrate why of tab: 50-by-120 screen seven stories high; kiddies' playground; kids' miniature railroad which includes a trip through 60 feet of make-believe diamond mine tunnel where mechanical elves swing the picks & shovels; a zoo starring several bears; a Disney fairyland; an adopt-a-dog kennel (with cooperation of the local dog saving society); and Bill Fee, full-time clown.

As part of "family-style" campaign, Shanahan said, 38,000 homes in the southwest section of Houston, the prosperous growing area where theatre is situated, have been circularized. Every school teacher and homeowner in Sharpstown will get a personal letter.

Booked for opening bill are "Sad Sack," which had its first run here several months ago, and "Pawnee," a local premer. The usual stars will be on hand & \$25,000 has been budgeted for hoopla, Shanahan said.

"The program reflects our plans to not make this a first-run theatre," he said.

## Nominate 'Angry,' Though Poor B.O.

Nomination of "12 Angry Men" for an Academy Award brings new attention to a situation where a picture has been rated unusually high within the trade itself and among the professional critics and reviewing groups.

The Henry Fonda Independent production, released by United Artists, was placed on the "10 Best" of numerous lists. The campaign was regarded as an effective one and UA gave it strong sales attention, actually pressing two sales campaigns, the original and a follow-up when the film was given the critical spotlight.

Yet, "Angry Men" has been only a modest grosser so far. It was listed as a \$1,000,000 grosser (in terms of United States and Canadian rentals) in VARIETY's 1957 roster. And at the last count that figure still remains.

Of course, the Oscar competition could help bring further returns and, if by chance, it turns up the winner, this would be an especially important bolstering factor.

## WB Shutters Milwaukee

Chicago, March 4.

Warner Bros., in another economy step, shuttered its Milwaukee branch office last Saturday (1). Move leaves only two or three salesmen in the beertown, while all other departments are being absorbed by the Chicago office.

Some clerical help fell by the wayside as a result.

## 68% of 1957's Pix (Via Code) In Monochrome

Hollywood is no longer focused at the world through rose-colored glasses. Instead, films today are overwhelmingly in the more realistic black-and-white, which also is less hard on the production budget.

Survey of film approved in 1957 by the Production Code shows that, out of a total of 380, a big percentage—260 or 68%—were in monochrome and the remainder (32%) in color. This confirms a trend that has been evident since 1955, when Hollywood started to worry about its expenses.

Back in 1955, the color-to-black and white ratio still favored color, with 51% of the films in one tint process or the other. By 1956, the ratio had been reversed, with color account for only 42% and black-and-white for 57%. In '57, the swing away from color became even more pronounced.

Producers haven't given up on color and most of the top films still are tints. However, a more careful evaluation of what values color would bring an individual production now is the rule. It's no longer felt that tinting alone will intrigue the customers, though it's still a bargaining point for higher rental. At the same time, there's little question that, on the "right" story, color can enhance its enjoyment.

How much more flexible Hollywood's attitude in that respect has become is evident at 20th-Fox where, under the aegis of Darryl F. Zanuck, CinemaScope in color was a "must." Today, the company no longer is committed to that policy and is turning out black-and-white C-Scope films.

Also, color more and more is being utilized to create a story mood. This was done effectively in Metro's "The Brothers Karamazov" and in several other pictures. There has been a good deal more experimentation with color effects abroad than in the States. Elia Kazan said last week that he would make his "Mud on the Stars" in color if he could get the kind of tint effects to suit the setting.

## Hyman Reports 36 From U to Flow 'Regularly'

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, is high on the future activities of Universal, which is significant of course, in view of this studio's production hiatus.

Hyman reported that on a recent Coast visit he confabbed with U execs Milton Rackmil, Nate Blumberg, Al Daff and David Lipton and was assured that U will release its backlog of 31 features as scheduled. He further related that the U-brass were meeting on the Coast "to formulate future plans on a continuing basis." Hyman concluded: "From what we have seen, we believe you can expect a good number of quality pictures from this company."

## NEW BLOWS SEEN FOR L'IL EXHIBS

New York film trade observers believe that the elimination and/or consolidation of exchanges will indirectly have the effect of closing down many fringe theatres throughout the country. Many of these houses which have been barely hanging on during the television era will not be able to afford the additional shipping costs for prints originating at more distant points. (See separate Albany story herewith concerning Universal.)

For some time now distributors have felt that numerous small accounts have been uneconomical to handle and have preferred to book pictures at some 2,000 to 3,000 key situations. The fringe accounts, which deliver small rental coin have just about been breaking even or losing money in recent years. Any added cost, such as an increase in shipping charges, can make a serious difference in the economic position of these theatres. For some houses, it's asserted, the extra transportation costs will force them to close down operations.

Economic necessity has been forcing the major distributors to alter the operations of their exchanges. The film companies, although they did not set out to do so deliberately, do not regard the closing of many fringe houses as a tragedy. Since the entire complexion of the business has changed, the distributors no longer find it profitable to service the numerous small houses.

In the first place, they no longer have a large amount of pictures needed for the many changes required by the small houses. Secondly, the blockbuster pictures are playing longer and at higher admissions at key situations and are earning as much, if not more, money than the films which were formerly mass-distributed.

To some observers, the closing of the exchanges will have a long-range salutary effect on the business as a whole. It will cut down distribution costs and, at the same time, eliminate a number of accounts that have been uneconomical to service. It'll probably bring numerous squawks from exhibitors, it's felt, but traders feel that a realistic view must be taken and that under present conditions the film market, if it is to survive, must be contracted.

## France's Office

Continued from page 3

expected back shortly. The functioning of the office and its future are among the topics that he discussed in Paris with the producers and the Centre National du Cinematographe. Partly as an outcome of these talks it was decided to skip the idea of theatre leaseings or acquisitions in the U.S.

A rep of Finacinef, the French company set up to acquire French showcases all over the world, was in the U.S. recently for a few days, but failed to explore any expansionist plans. Latter are said to be centered, for the moment, on French Canada.

French producers at the moment must rely entirely on the veracity and honesty of the indies with whom they deal. There are a number of matters French producers would like to have handled by their office in the States, but which they cannot delegate until and unless the bureau is giving the necessary authority.

## Marie D. Meyer Steps Up

Detroit, March 4.

Marie D. Meyer is the new director of publicity and advertising for the 14-house United Detroit Theatres circuit. She succeeds the late Alice N. Gorham whose executive assistant she had been since 1945.

Prior to joining UDT, Miss Meyer was a script writer and production assistant at WXYZ.

## Exhib Squawks Prompt Universal To Retain Its Albany Print Service

Albany, March 4.

### Rank-Yank's 17th Branch

In pronounced contrast to the current frame of mind of other outfits, Rank Film Distributors of America continues to add to its setup and its overhead. It has just opened its 17th American office.

Latest RFDA branch is established in Portland, Ore., to cover both the Portland and Seattle territory. Jack Partin has been named branch manager by Irving Sechin, RFDA general sales topper.

Several American distributors in recent months have either pulled out of Portland or are planning to do so. Rank outfit plans to release 13 films during the first nine months of 1958.

## N.Y. Film Execs Talk Overseas' Overhead Cuts

"Every company in the business is talking about cutting down or merging distribution facilities abroad." This flat statement was made privately this week by the foreign operations chief of a major company.

Exec said that in many countries the distributors simply do not draw enough income to warrant overhead. Such outfits as Paramount, for one, is equipped to handle 40 features annually but has only half that number on its release schedule.

Problem of economics is particularly difficult, said the foreign department topper, in Portugal, parts of Latin America and the Far East. Mergers of various types are anticipated in several parts of Europe.

Currently, RKO is now checking all sorts of statistics relating to its global operation to determine economies that can be put into effect immediately. It's evident that this company is bent on trimming foreign expenses to the absolute minimum.

This matter was taken up in detail in New York over the past two weeks at meetings attended by Tom O'Neil, head of the company, homeoffice execs and all supervisors of foreign territories.

## After Dem Bums, B'klyn Faces New Woe—Col Pic

Adding to Brooklyn's headaches since the departure of Dem Bums, is the upcoming release of "The Case Against Brooklyn," a Columbia picture with Darren McGavin, Maggie Hayes, Warren Stevens and Tol Avery. It's due in May.

From muddy banks of Gowanus Canal to the Coney Island beachhead there are civic rumbles that Columbia ain't done right by title of the flicker. Based on an article by Ed Reid in True, it tells of bookies running rampant and beaucoup police corruption. There's also a scene in film of Reid, former Brooklyn Eagle crime reporter and Pulitzer Prizewinner, shellacking local crime indifference.

Irate citizens have brought matter of "The Case Against Brooklyn" to attention of Brooklyn Chamber of Commerce and Borough President's office but it is unlikely that the civic organization will carry through with any official protest.

Consensus is that Brooklyn survived Betty Smith's "A Tree Grows in Brooklyn" and it'll certainly lick "The Case Against Brooklyn."

Warnings by circuits and independents of wholesale "pulling" of dates, if Universal went through with its plan to cease the shipment of prints from Albany, effective Friday (28), and to substitute New York or Buffalo (whichever was nearer) as points of forwarding, led the company to cancel the plan.

After "full consideration," a letter mailed to exhibitors Thursday (27) explained, Universal had decided to continue shipping prints out of this city, using the Clark Film Service for such purpose.

For the next week or two, Clark will utilize the facilities of the Universal exchange—closed except for Norman Weitman, as sales representative. When the installation of additional racks has been completed by Clark in its headquarters on Shaker Road (two blocks from Film Row), the shipping and inspecting will be handled from there. Clark is shipping for Paramount, United Artists and several smaller companies.

Head shipper Jim Tunney, who has been associated with Universal since it opened an Albany branch 30 years ago, and inspectress Mabel Van Amburgh have been temporarily retained. They may be absorbed by Clark later.

Universal's change of plans was considered significant, because of its effect on possible cutbacks by other distributors here and elsewhere. If Albany could be eliminated as a shipping center by U, there would be no particular reason for other companies to maintain shipping-inspecting facilities here, observers thought.

Exhibitors strenuously protested the idea of cutting out Albany as shipping point, on the ground of the cost factor. They have been notified that future payments on U billings should be sent to the Buffalo exchange.

## Stark Exits AAP, Forms Own Firm

Ray Stark has resigned as v.p. of Associated Artists Productions to form his own company, Seven Arts Productions, which will engage in remaking old Warner Bros. properties or presenting the previously filmed stories as stage plays.

All rights to the pre-1949 pictures are owned by AAP. Continued mutuality of interests between Stark and AAP extends further, for Eliot Hyman, president of AAP, is Stark's private partner in the Seven Arts venture.

This new setup stems from an AAP decision to abandon its own plans to produce theatrical films and stage plays. Reason behind this, according to Hyman, is that Lou Chesler, key stockholder in AAP, was against any kind of new production, preferring instead to reap dividends on proceeds from the WB product licensed to television or other sales involving the property rights. New production would have meant re-investing this revenue and Chesler wouldn't recommend it to the banks which finance AAP.

Chesler subsequently sold out his AAP interests to United Artists. Hyman stated he then figured it was too late to maintain a production operation.

Kenneth Hyman, AAP exec v.p., in addition to other duties, will serve as AAP's liaison with Stark in the Seven Arts activity.

Hyman further disclosed that, since the Chesler sellout to UA, the latter company has entered a deal to take on the theatrical release of some of the AAP-WB product. It's believed in some trade circles that this arrangement might be extended so that UA would turn over its television releases to AAP.





*"Lawrence Welk is more than a  
Television personality.*

*He is*

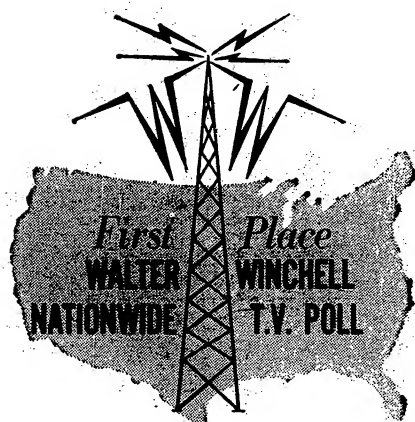
*"an*

*American*

*Institution!*

*"...as all the Polls indicate...including  
the Winchell Poll... and as documented  
by 'Mr. and Mrs. America' and  
all the ships at sea'"*

—WALTER WINCHELL



**GABBE, LUTZ, HELLER & LOEB**

*Personal Managers for Lawrence Welk.*

**DON FEDDERSON PRODUCTIONS**

*Television Consultants to Lawrence Welk.*

## Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year..... 3  
This Date, Last Year..... 5

## "GANG GIRL"

(Columbia Prod.)  
Prod. Gene Corman  
Dir. Richard Quine  
James Stewart, Kim Novak, Jack Lemmon, Ernie Kovacs, Elsa Lanchester, Hermane Gorman, Janine Rule, Dick York, Richard Widmark, John Hodiak, Robert Knapp, Jana Lund, Sheila McKay  
(Started Feb. 28)

## "STALLION TRAIL"

Prod. R. G. Spinnale  
George Montgomery, Diane Brewster, Jerry Hotten, Dan Sheridan, Don Kyle  
(Started March 3)

## COLUMBIA

Starts, This Year..... 5  
This Date, Last Year..... 5

## "BELL, BOOK AND CANDLE"

(Phonix Prod.)  
Prod. Julian Blumstein  
Dir. Richard Quine  
James Stewart, Kim Novak, Jack Lemmon, Ernie Kovacs, Elsa Lanchester, Hermane Gorman, Janine Rule, Dick York, Richard Widmark, John Hodiak, Robert Knapp, Jana Lund, Sheila McKay  
(Started Feb. 28)

## "THE LAST HURRAH"

Prod. John Ford  
Dir. John Ford  
Spencer Tracy, Jeffrey Hunter, Dianne Foster, Pat O'Brien, Donald Crisp, Basil Rathbone, John Garfield, James Gleason, Wallace Ford, Basil Rathbone, Richard Widmark, John Hodiak, Robert Knapp, Jana Lund, Sheila McKay  
(Started Feb. 28)

## WALT DISNEY

Starts, This Year..... 0  
This Date, Last Year..... 0

## METRO

Starts, This Year..... 6  
This Date, Last Year..... 4

## "IMITATION GENERAL"

Prod. William Hawks  
Dir. George Marshall  
Glenn Ford, Red Buttons, Taina Elg, Dean Jones, Kent Smith, Bart Douglass, Tige Andrews, John Wilder  
(Started Jan. 20)

## "THE TUNNEL OF LOVE"

(MGM Release)  
Prod. J. Fields, M. Melcher  
Doris Day, Richard Widmark, Gia Scala, Gig Young, Elizabeth Fraser, Elizabeth Wilson, John Wilder  
(Started Jan. 22)

## "THE RELUCTANT DEBUTANTE"

(Avon Prods.)  
Prod. Pandito S. Reiman  
Dir. Vincente Minnelli  
Rex Harrison, Kay Kendall, Sandra Dee, John Saxton, Angela Lansbury  
(Started Feb. 15)

## "THE BADLANDERS"

(Arcadia Prod.)  
Prod. Aaron Rosenberg  
Dir. Delmer Daves  
Alan Ladd, Ernest Borgnine, Katy Jurado, Claire Kelly  
(Started Feb. 15)

## "INFAMY AT SEA"

(C. & A. L. Stone Prods.)  
Prod. Dan Andrew L. Stone  
James Mason, Braducro Crawford, Dorothy Dandridge, Jack Keuschen, Stuart Whitman, Katherine Bard  
(Started Feb. 15)

## "HIGH SCHOOL CONFIDENTIAL"

Prod. Albert Zucrow  
Dir. Jack Arnold  
John Steinfeld, John Drew Barrymore, Doree Jergens, Marnie Van Boren, George R. H. Charles Chaplin Jr.  
(Started Feb. 15)

## PARAMOUNT

Starts, This Year..... 3  
This Date, Last Year..... 3

## "KING CREOLE"

Prod. Hal Wallis  
Dir. Michael Curtiz  
Elvis Presley, Carolyn Jones, Dolores Hart, Dean Jagger, Lillian Heston, Walter Matthau, Jan Shepard, Paul Stewart  
(Started Jan. 20)

## "THE BLACK ORCHID"

(Punti-Giro Prods.)  
Prods. Carol Ponti, Marcello Girosi  
Dir. Martin Ritt  
Sophia Loren, Anthony Quinn, Ina Balin, Mark Richman, Naomi Stevens, Virginia Vincent, Frank Puglia, Jane Rose, Majel Barrett  
(Started Feb. 3)

## "TOO YOUNG FOR LOVE"

Prod. William Alland  
Dir. Bernard A. Lasker  
Robert Yarratt, Phillipa Scott, Majel Barrett, Barry Atwater  
(Started Feb. 17)

## 20th CENTURY-FOX

Starts, This Year..... 3  
This Date, Last Year..... 7

## "A NICE LITTLE BANK THAT SHOULD BE ROBBER"

Prod. Anthony Muto  
Dir. Henry Levin  
Tom Ewell, Mickey Rooney, Dina Merrill, Mickey Shaughnessy, Madge Kennedy, Richard Deacon, Jack Kerny, Frances Bayler  
(Started Jan. 27)

## "THE BRAVADOS"

Prod. Herbert Bevan Swope Jr.  
Gregory Peck, Joan Collins, Stephen

Boyd, Albert Balmi, Henry Silva, Barry Coe, Ken Scott, Kathleen Galant, Andrew Duggan, Herbert Riley, Jack Wadler, Lee Van Cleef, George Yaskovec, Lee De Rita, Robert Adler, Juan Garcia  
(Started Feb. 3)

## "A CERTAIN SMILE"

Prod. Henry Ephron  
Dir. Jean Negulesco  
Rossano Brazzi, Christine Carere, Johnny Fontaine, Fred Dillingham, John Mathis, Steve Geray, Kathryn Givney, Trudy Wyle, Renate Hoy  
(Started Feb. 17)

## UNIVERSAL

Starts, This Year..... 3  
This Date, Last Year..... 5

## WARNER BROS.

Starts, This Year..... 2  
This Date, Last Year..... 5

"HOME BEFORE DARK"  
Prod. Dir. Mervyn LeRoy  
Jean Simmons, Dan O'Herlihy, Rhonda Fleming, Efraim Zimbalist Jr., Mabel Albertson, Joanna Barnes, Steve Dinneen, Albert Goddard  
(Started Jan. 13)

"THE NUN'S STORY"  
(Fred Sinnerman Prod.)  
(Shooting in Africa)  
Prod. Dir. Henry Blanke  
Dir. Fred Sinnerman  
Audrey Hepburn, Dame Edith Evans, Ronald Shiner, Guy Rolfe, Alan White, Michael Holders  
(Started Jan. 13)

## INDEPENDENT

Starts, This Year..... 16  
This Date, Last Year..... 24

"FROM THE EARTH TO THE MOON"  
(Benedict Bogaues Prod.)  
(Shooting in Mexico)  
Prod. Benedict Bogaues  
George C. Scott, Efraim Zimbalist Jr., Mabel Albertson, Joanna Barnes, Steve Dinneen, Albert Goddard  
(Started Jan. 13)

"MAN OF THE WEST"  
(Aston Prods.)  
(For UA Release)  
Prod. Walter M. Mirisch  
Dir. Anthony Mann  
Arthur O'Connell, Royal Dano, Jack Lord, John Dehner, Robert J. Wilke  
(Started Feb. 10)

"TARZAN'S FIGHT FOR LIFE"  
(For MGM Release)  
Prod. Sol Lesser  
Dir. Bruce Humphreys  
Gordon Scott, Eve Brent, Rickie Sorenson, Chela Chelent, Jill Jarmyn, Carl Benton Reid, Harry Lauter, Woody Strode, James Edwards, Russ Evans, Otis Greene, Nick Stewart  
(Started Feb. 10)

"THE LOST MISSILE"  
(William Berke Prod.)  
(For UA Release)  
Prod. Dir. William Berke  
Robert Loggia, Ellen Parker, Lorence Kerr  
(Started Feb. 10)

"ESCORT WEST"  
(Bath-Romina Prods.)  
(For UA Release)  
Prods. R. E. Morrison-Nate Edwards  
Dir. Francis D. Lyon  
Victor Mature, Elaine Stewart, Faith Domergue, Reba Walters, Rex Ingram, Robert M. J. Lewis, Noah Berry Jr.  
(Started Feb. 10)

"DADDY-O"  
(Imperial Prod.)  
(Shooting at Kline)  
Prod. Dir. Elmer C. Rhoden Jr.  
Dir. Lou Place  
Dick Contino, Sandra Giles, Ron McNeil, Bruno Visoto, William Riggs, Ruth Soto  
(Started Feb. 17)

"TOM THUMB"  
(Galaxy Prods.)  
(For Metro Release)  
(Shooting in England)  
Prod. Dir. George Pal  
Russ Tamblyn, Alan Young, Terry-Thomas, Peter Sellers, June Thorburn, Bernard Miles  
(Started Nov. 25)

"THE EXTRA EDGE"  
(Seven Arts Intl. Prods.-Hammer Film)  
(For UA Release)  
(Shooting in Berlin)  
Prod. Michael Carreras  
Dir. Robert Aldrich  
Jeff Chandler, Jack Palance, Martine Carol  
(Started Feb. 17)

"SATELLITE OF BLOOD"  
(Almagro Prods.)  
(Shooting in London)  
Exec. Prods. Richard Gordon, Charles F. Vanecko  
Prods. John Croxson, Robert Day, Marshall Thompson  
(Started Feb. 24)

"REVENGE OF THE COLOSSAL MAN"  
(American International Picts.)  
Prod. Bert I. Gordon  
Dir. Robert Aldrich  
Sally Fraser, Roger Pace, Dean Parkin, Russ Bender, Charles Stewart, Jack Kosslyn, Bob Armet, June Burt, Rico Alaniz, June Jocelyn  
(Started Feb. 24)

"THE DEFIANT ONES"  
(Stanley Kramer Prods.)  
(For UA Release)  
Prod. Dir. Stanley Kramer  
Tony Curtis, Sidney Poitier, Theodore Bikel, Charles McGraw, Charles McGraw, Lon Chaney, Lawrence Dobkin, Whit Bissell, Claude Akins, Carl Switzer  
(Started Feb. 28)

"VILLAGE"  
(UA Films for 20th Fox)  
(Shooting in Mexico)  
Prod. Plato Skouras  
Dir. Robert Aldrich  
Brian Keith, Cesar Romero, Margia Lee, Rudolph Hayes

## IN BRITAIN

## ANGLO-ALGMATED

Starts, This Year..... 1  
This Date, Last Year..... 5

## "CRIME OF HONOR"

Prod. John H. Wood  
Dir. Montygomery Tully  
Russell Napier  
(Started Dec. 30)

## BRITISH ELSTREE

Starts, This Year..... 1  
This Date, Last Year.....

## "GIRLS AT SEA"

Prod. Vaughan N. Dean  
Dir. Gilbert Gunn  
Ronald Shiner, Guy Rolfe, Alan White, Michael Holders  
(Started Jan. 22)

## COLUMBIA

Starts, This Year..... 1  
This Date, Last Year..... 2

## "REVENGE OF FRANKENSTEIN"

(Hammer Film Productions)  
Prod. Anthony Hinds  
Dir. Terence Fisher  
Peterushing, Guy Rolfe, Francis Matthews, Michael Gwynn  
(Started Jan. 6)

## RANK

Starts, This Year..... 4  
This Date, Last Year..... 4

## "A NIGHT TO REMEMBER"

Prod. William McCullity  
Dir. Roy Baker  
Kenneth More, David McCallum, Jill Dixon  
(Started Oct. 14)

## "NOR THE MOON BY NIGHT"

(Shooting in Africa and Pinewood)  
Prod. John Stafford  
Dir. Ken Annakin  
Belinda Lee, Patrick McGeehan, Michael Craig  
(Started Nov. 23)

## "THE WIND CANNOT READ"

(Shooting in India and Pinewood)  
Prod. Betty Box  
Dir. Ralph Thomas  
Dir. Bogarde, Yoko Tani, Ronald Lewis  
(Started Dec. 16)

## "SEA FURY"

(Shooting in Costa Brava, Spain and Pinewood)  
Prod. S. B. Fisz  
Dir. Cy Endeld  
Stanley Baker, Victor McLaglen, Lucia Paluzzi  
(Started Jan. 27)

## 20TH-FOX

Starts, This Year..... 3  
This Date, Last Year..... 0

## "SMILEY GETS THE GUN"

(Hammer Film Productions)  
(Shooting in Australia)  
Prod. Anthony Kimmins  
Dir. Anthony Kimmins  
Sybil Thorne, Chips Rafferty, Keith Calvert  
(Started Nov. 11)

## "HARRY BLACK"

(Merchand Productions)  
(Shooting in India and National Studios)  
Prod. John Brabourne  
Dir. Hugo Fregonese  
Stewart Granger, Anthony Steel, Barbara Rush  
(Started Jan. 2)

## "INTENT TO KILL"

(Crown Productions)  
Prod. Adrian Barker  
Dir. Jack Cardiff  
Richard Todd, Betsy Drake, Herbert Lom, Lisa Gastoni  
(Started Feb. 10)

## METRO

Starts, This Year..... 2  
This Date, Last Year..... 2

## "TOM THUMB"

(Galaxy Productions)  
Prod. George Pal  
Russ Tamblyn, Alan Young, Terry-Thomas, Peter Sellers  
(Started Nov. 25)

## "NOWHERE TO GO"

(Ealing Films)  
Prod. Michael Balcon  
Dir. Seth Holt  
George Nader, Bernard Lee  
(Started Dec. 9)

## UNITED ARTISTS

Starts, This Year..... 2  
This Date, Last Year..... 0

## "THE EXTRA EDGE"

(Hammer Film Productions and Seven Arts Productions)  
(Shooting in Berlin)  
Prod. Michael Carreras  
Dir. Robert Aldrich  
Jeff Chandler, Jack Palance, Martine Carol  
(Started Feb. 17)

## "THE HORSE'S MOUTH"

(Knightsbridge Films)  
Prod. John H. Wood  
Dir. Ronald Neame  
Alec Guinness, Kay Walsh  
(Started Jan. 20)

## WARNER BROS.

Starts, This Year..... 1  
This Date, Last Year..... 0

## "INDISCREET"

Prod. Stanley Donen  
Dir. Stanley Donen  
Ingrid Bergman, Gary Grant  
(Started Nov. 18)

## Inside Stuff—Pictures

Senator Irwin Pakula, and Assemblyman Anthony P. Savarese, Jr., Republicans of Queens, have re-presented to the New York State Legislature a bill amending the Labor Law, to permit women over 21 engaged in the processing or editing of films for television or newsreel use to work more than the prescribed number of hours, but "in no events" in excess of 48 hours in any week.

Governor Averell Harriman vetoed a similar measure on April 26 last, because it went beyond the problem sought to be alleviated: women working in emergencies connecting with the processing or editing of films.

The Labor Department, whose head, Isadore Lubin, contended the bill's phraseology would permit conditions to which he had not agreed, asserted it not only permitted an employer to work female employees for "an unlimited number of hours two days in any one work week," but also made an exemption for the processing of "all" film. It would not be solely the processing of "newsreel film as had initially been sought by this industry."

The Labor Dept. feared that approval of the act would be the "forerunner" of many additional requests, as well as the introduction of similar legislation for other industries like affected by the present provisions of the law.

Governor Harriman promised that if a bill were resubmitted which "solely" met the emergency nature of the problem, and still afforded "the necessary protection to female employees," he would give it consideration.

The measure, said last year to have union support, would take effect immediately.

Many sided activities of the Singapore-based Cathay Organization are outlined in a 108-page booklet the company has just turned out. Written in three languages—English, Chinese and Malay—gives an insight on this production-distribution-exhibition firm's scope in the southeast Asia amusement industry.

Paper-bound volume points out that the company had its origin in 1935 as Associated Theatres Ltd. Completion of the Pavilion Theatre in Kuala Lumpur, and the Cathay Cinema, Singapore, in 1939 formed the nucleus of what is now the Cathay Organization—a chain of some 50 first-run houses in Malaya, Sarawak, Borneo, Brunei and Bangkok.

Most of the outfit's expansion took place after the end of World War II. It absorbed several circuits, made a partnership arrangement with the Rank Organization, set up distribution and production divisions and even entered the hotel business. This "story of achievement" is concisely told amid a profusion of color plates of some 10 female stars, all of whom are under contract to the Cathay group.

Cathay, which is headed by Loke Wan Tho, controls the Keris Film Studios in Singapore and also produces in Hongkong. To date it's turned out more than 40 pictures, mostly in Mandarin and Cantonese. Its distribution division releases Chinese, French, Malay, American and other films to Cathay as well as other circuits.

Not only does the booklet tell the Cathay story, but it obviously is a revenue producer too. For its pages are replete with full-page ads ranging from whiskies and watches to airconditioning and autos.

NBC's Berlin correspondent Gerhardt (Gary) Stindt's father, Bruno Stindt, who died recently at 69 in his native Berlin, was a pioneer newsreel cameraman in 1909 for Pathé Freres which was when he opened the first cinema in Berlin. He was Germany's only civilian newsreel war correspondent-cameraman in World War I; in the early days he used to accompany Kaiser Wilhelm on his trips throughout Europe. Outspokenly anti-Nazi, he was sidetracked in 1941 until war's end when the American military government called on him in 1945 to help set up the first postwar U.S. State Dept.-sponsored German newsreel, "Welt im Film" (The World in Films), where he was chief cameraman. A serious automobile accident in 1949 forced him to give up his news work.

In the early 1920s he represented Pathe News and was one of a group of cameramen who helped Emanuel Cohen establish Paramount News for which he traveled all over the globe. Among his outstanding news stories were the 1919 Revolution, the first flight of the Zeppelin, Chamberlain and Levine's transatlantic flight arrival in Germany and back to the U.S. in record time it took seven days in 1927), the famed Munich and Godesberg meetings between Hitler, Chamberlain, Daladier and Mussolini, and others.

Al Sokolsky, owner of a small Chi nabe house, is as gloomy as they come. Even if the city's 3% amusement tax is rescinded, he thinks it will only forestall the doom of doom of operators his size. The American film critic Ann Masters quoted him seeing a future in which only the large downtown theatres will survive, playing only important pix at a \$2.50 tariff per head. Sokolsky's sentiment isn't new, really, but reaching print as it did, points up the morose outlook of most Chi exhibitors to the lay folks.

Sokolsky said Hollywood doesn't give a hoot about small operators. "I think they may want the death of the theatres, which would leave them free to produce primarily for television and would eliminate one of the main oppositions to pay-as-you-see tv. Certainly pay-tv would mean a fortune to producers and I don't think we can figure it much longer, because you can't stop progress," Sokolsky said he hadn't showed a profit in over a year.

Jack Winocour, former U.S. correspondent for the London Picture Post and a specialist in picture journalism, has devised a new format for theatre programs applicable to the two-day blockbuster films.

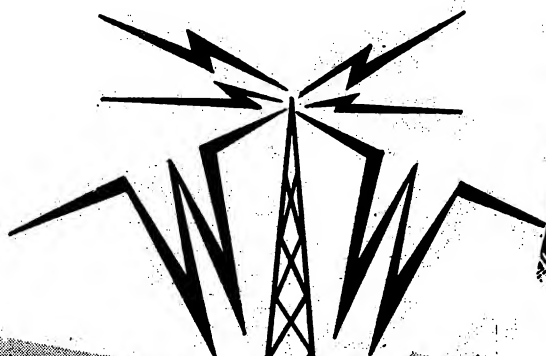
Instead of the usual photos and biographies of the cast, Winocour provides historical and film-making background in text and pictures. For example, his program for the new Superscope version of Laurence Olivier's "Henry V," which the J. Arthur Rank Organization is re-releasing, contains information on the making of the picture, historical notes on the battle of Agincourt, the development of the long bow as a weapon, and information about the Globe Theatre in Shakespeare's time.

According to the Winocour, his objective is raise the level of the film program and "bring it in line with public tastes which have been educated by the big picture magazines."

Academy of Motion Picture Arts and Sciences in Hollywood for first time since establishment of the Documentary Awards in 1942, by-passes the short subject in this classification this year. For the Feature Documentary Award, three films are nominated: "Foreror," Producciones Barbachano Ponce (Mexican), distributed by Columbia Pictures, Manuel Barbachano Ponce, producer; "On the Bowery," Lionel Rogosin Productions, Film Representations Inc., Lionel Rogosin, producer; "Albert Schweitzer," Hill and Anderson Productions, Louis de Rochemont Associates, Jerome Hill, producer.

Cinerama statisticians gave this report on the original widescreen medium's fifth anniversary in Detroit: Each of the three productions have established long-run records, "This is Cinerama," 100 weeks; "Cinerama-Holiday," 78 weeks and "Seven Wonders of the World," 79 weeks; viewers numbered 4,420,000, 1,768,000 of them from outside the Detroit area; big at the Music Hall, located in an off-the-mainstream downtown location, has rejuvenated nabe. Newest, "Search for Paradise" now is in its third week.

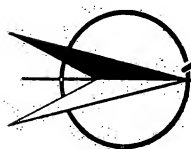
*Dodge* extends  
 Heartiest congratulations to  
**LAWRENCE WELK**  
 and his  
*Champagne Music*  
*Organization!*



*First Place*  
**WALTER WINCHELL**  
**NATIONWIDE T.V. POLL**

\*Sponsor of "Dodge Dancing Party." ABC-TV, Saturdays 9-10 p.m. (E.T.)

Co-sponsor of "Top Tunes and New Talent". ABC-TV, Mondays, 9:30-10:30 p.m. (E.T.)



**Dodge**

DIVISION OF THE CHRYSLER CORPORATION



## Cries Out Against 'New Isolationism'

Johnston Bespeaks Vital Necessity of Free-Flowing International Trade

Washington, March 4.

Fervent support for the proposed five-year extension of the Reciprocal Trade Agreement Act was voiced here last week by Eric Johnston, president of the Motion Picture Export Assn. Johnston was testifying before the House Ways and Means Committee at a time when "protectionist" forces appeared to have made some headway in their battle against extension.

"Reciprocal trade is essential to our domestic economy," stated Johnston. "There is no doubt it causes dislocations. These occur in every competitive marketplace. But how infinitely greater and incurable the dislocations if we were to return to the days of the Smoot-Hawley tariff! I can think of nothing else that would so surely and quickly smash our American economy."

Reciprocal trade, Johnston told the committee, has made the U. S. the greatest international trader in the world's history. "The very core of our success is reciprocity. If we don't buy, we can't possibly sell," he argued, adding "We need stability in our total trade policy. An unstable trade policy does not just pull out the rug from under our friends abroad. It invites reciprocal rug pulling against us. The five-year extension will achieve that vital stability."

## OLD FILMS REVIVING BETTE DAVIS VOGUE

Showing of old films on television is creating a new group of fans for some of the fading film idols of the past. According to Bessie Little, editor of the fan mag Screen Stars, she has been receiving requests from teenagers to run stories and pictures of Bette Davis and other screen stars whose pictures are now appearing regularly on television.

Miss Little cites this interest in detailing the "boo-boo" Hollywood made in selling its old films to television. She feels that these pix "certainly would have done exceedingly well if they had been rerun in local neighborhood theatres." As another example of Hollywood's mistake, Miss Little points to the tremendous interest of the eight to 11 set when "Heidi," starring Shirley Temple, appeared on tv. Miss Little is convinced that if "Heidi" had played in local theatres throughout the country, "it would have been a sellout."

## Indoctrinating Kurt Unger For His London Chores

When Kurt Unger returns to London from his first time trip to America he will, as reported here previously, assume charge of United Artists production in Great Britain. For that reason he has been in New York and is currently in Hollywood for further indoctrination.

Unger was longtime sales chief for UA in Italy via its D.E.A.R. distribution affiliate, so the switch-over into production is a shift also in occupational responsibilities as well as geography. Myron Karlin, long with Metro in Germany, has since been designated as Unger's successor with UA in Rome.

"The Devil's Disciple," Hecht-Hill-Lancaster production for UA release, will be the first to come under Unger's production orbit as the company's liaison. It will also mark Marc Spiegel's bow with H-H-L as general European production rep after a longtime spot as Paris rep for the Motion Picture Export Assn.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4600

"THE BROTHERS KARAMAZOV"

starring YUL BRYNNER

MARIA SCHELL • CLAIRE BLOOM

An M-G-M Release • In METROCOLOR

and SPECTACULAR STAGE PRESENTATION

## Oscar's Tab: \$850,000

Hollywood, March 4.

Breakdown in expenditures for the overall cash outlay of \$850,000, cost of the Academy's upcoming 30th annual Oscar sweepstakes, has been revealed by treasurer Fred Metzler.

NBC time and related expenses—\$400,000.

Sets, orch, use of Pantages Theatre and construction of a new press pavilion—\$400,000.

Voting and tabulation machinery, and screening of nominated films for Academy members, plus related costs—\$150,000.

Promotion—\$100,000.

## A Federal Loan For Pic House May Get Okay

Minneapolis, March 4.

After supposedly being available for nearly two years, a government loan to an exhibitor in this territory—one for a substantial amount—is now being processed, according to R. C. Alm, federal small business administrator here. The chances for the application going through are good, he believes.

The money in this instance is desired to remodel and improve three theatres, he says.

Since exhibitors became eligible for such loans, Alm asserts he has received only about six inquiries and in no case was any of these followed through. Several persons desiring to borrow government money with which to buy theatres were turned down as not eligible.

Industry members say that few exhibitors can comply with the stiff requirements for such small business government loans and they're discouraged from applying for same.

## UP TO U.S. COMPANIES ON FESTIVAL POLICY

Motion Picture Export Assn. will participate in this year's Cannes, Berlin, Venice and Brussels film festivals, but will leave it up to the individual companies to decide on whether or not to enter the rest.

International Federation of Film Producers Assns. puts fest into two main categories: (1) Recommended (which this year includes the big festival plus Brussels, and (2) Recognized (which in 1958 takes in, for the first time, an American competition at San Francisco as well as a Soviet one at Leningrad). Difference is that, where MPEA goes in under an "industry" heading, it also allocates a budget for publicity, imports stars where possible, etc.

The companies have always been somewhat cool to the idea of an American fest, and this feeling continues despite the splash made by the Frisco event last year. The distributors don't see where they stand to gain a lot via an American fest, and MPEA prefers each company to follow its own lights in the matter.

## Stanley Quits Troy Lease

Albany, March 4.

American, a 700-seat theatre in Troy dark for approximately five years, has been turned back to its owner, by Stanley Warner circuit—on expiration of a lease.

The house, which usually played subsequent-run product, is a block from the Troy, Stanley Warner's ace situation in the Collar City. American outside display cases had been used to advertise The Troy, since the former closed.

Frank Damis, aide to General Manager Harry Kalmine, and other SW men were in Troy for the turnback.

## Film Row Clips

### PITTSBURGH

Butler, Pa., City Council repealed its amusement tax, which has been steadily declining as a source of revenue for the community. It originally brought in \$10,000 a year, then fell off to \$7,500 and is expected to be considerably less than that for '57.

William Basle, of Basle Brothers Theatres, to build new ozoner at Donaldsons Crossroads on Route 19 adjoining his Mt. Lebanon Drive-In.

Jack Balmer, for several years manager of Exposition Hall in Omaha, resigned to join staff of "Ice Capades." He's the son of James G. Balmer, Harris circuit executive for nearly 50 years.

Thomas A. Bello, Nanty-Glo exhibitor since 1932 and a leading business man there, elected a director of Nanty-Glo State Bank.

Local branch of National Theatre Supply merged with Alexander (RCA) Theatre Supply. Alexander firm is headed by Tom McCleary, who had been with RCA prior to joining with Sam Fineberg and the late James Alexander.

M. A. (Moe) Silver, zone manager for SW Theatres here, and his wife, Lily Silver, whose first novel "Shadow On Sun" has just been published, left for annual month-long vacation in Palm Beach.

### DENVER

The new Rocky Mountain Screen Club, with clubrooms on film row, will hold an election soon after March 1.

Stanley Dixon will operate the Valley drive-in, Hotchkiss, Colo., this year.

Atlas Theatres is closing the Salida, Salida, Colo., for an indefinite period; house will be face-lifted while shuttered.

V. J. Dugan, formerly branch manager here for 20th-Fox, out of the business for three years, named city salesmanager for company in Cleveland.

Ralph Batschelet, head of concessions for Fox Inter-Mountain Theatres, named manager of the Mayan, with the concessions post left vacant.

Hank Fischer, booker for the southern district of Fox Inter-Mountain Theatres, returned to his former post in the film statistical department, with St. Saunders, northern district booker, taking over southern district also.

Pete Anselmo, manager of West drive-in, set as manager of the Federal, succeeding Luke Petry, who has been moved to the Westwood. There he takes post vacated by James Ecker, who became office manager and auditor for Buena Vista.

### KANSAS CITY

New manager at Rockhill Theatre is Ross Caccavale. He's in from Columbus, O., where he was named to job at home office of Little Art Theatres, which operates the Rockhill. Former manager Al Koddad is leaving the industry.

Motion Picture Assn. of Greater Kansas City elected Richard Orear, president of Commonwealth Theatres Inc., as proxy for 1958, being chosen by the directors at their first 1958 meeting. Orear succeeds Ed C. Hartman, booking agency head.

Howco International Pictures opened an exchange on film row with Robert Carnie manager. Arrangements were made through visit here of W. C. Kroeger, mid-west district manager, out of Memphis.

### MINNEAPOLIS

Marion Walker, manager of United Paramount's Minot, N. D., theatre, granted year's leave of absence to take his ailing wife to California.

Circuit owner Eddie Ruben commuting between Minneapolis and Miami, Fla., in which latter place his family is hibernating.

Reid H. Ray, Twin Cities' ad film and trailers producer, elected national treasurer of Society of Motion Pictures and Television Engineers; he's served four years on board of governors.

Local Warner Bros. salesman Don Urquhart promoted to Denver branch manager; Perry Smoot re-joins the exchange here to replace him.

With majority of loop cinemas upping admissions frequently, Minneapolis American Assn. ball club has announced a price lift, too, for coming season from \$1.75 to \$2 top.

Many out-of-town newspapers again editorially appealing to public for better cinema support so that showhouses will not have to shutter.

## 'FIX-VIA-PR' RUMORS MAR FOREIGN PRIZES

Hollywood, March 4.

Last week's Golden Globe awards by the Hollywood Foreign Press Assn. have blown up a storm signalized by the resignation of former proxy Henry Gris from the Assn.'s board on charges by him that "certain awards are being given more or less as favors."

Current Assn. head Fred Porges, after a meeting Saturday with the current board, refused to be drawn into the controversy stating only that "all awards presented were given in accordance with the rules, and regulations of our Association."

Tradesters had asked "howcum so many award winners were the clients of one public relations firm?" Gris explained that while in some categories voting was done by the whole membership of the Assn., in others winners were named by the board which he said had been shunted aside by Porges who presented award-winners for approval only.

## Foreign Press' World Awards

Hollywood, March 4.

Hollywood Foreign Press Assn. kudos Tony Curtis and Doris Day with its "Henrietta" awards, signifying the world's favorite actor and actress, at org's 15th annual Golden Globe awards presentation held here last week.

Buddy Adler, 20th-Fox production veepee, topped the annual Cecil B. DeMille Award for "outstanding achievement and contributions to the industry." Excess of 900 persons attended ceremonies in the Coconut Grove, where 29 presentations were made for motion pictures plus four for television.

Columbia Pictures netted the most awards among companies in categories relating to specific productions. It won four prizes to Metro's three and one each for Warner Bros., 20th-Fox and United Artists.

Curtis and Miss Day were given the "Henrietta" awards based on polls conducted by newspapers, magazines, radio and tv stations, and in theatres in the 58 countries throughout the world represented in Hollywood by members of the HFPA.

The other awards are based on the voting of the membership of the association. They are:

**GOLDEN GLOBES**  
Best Picture—"Bridge On the River Kwai," Sam Spiegel-Columbia.  
Best Actor (Dramatic)—Alec Guinness, "Bridge on the River Kwai."  
Best Actress (Dramatic)—Joanne Woodward, "Three Faces of Eve," 20th-Fox.  
Best Direction—David Lean, "Bridge on the River Kwai."  
Best Actor (Comedy or Musical)—Frank Sinatra, "Pal Joey," Essex-George Sidney-Columbia.  
Best Actress (Comedy or Musical)—Kay Kendall, "Les Girls," Sol C. Siegel-MGM.  
Best Picture (Comedy or Musical)—"Les Girls," Siegel-MGM.  
Best Supporting Actor—Red Buttons, "Sayonara," William Goetz-Warner.  
Best Supporting Actress—Elsa Lanchester, "Witness for the Prosecution," Edward Small-Arthur Hornblow-UA.  
Best Film Promoting International Understanding—"The Happy Road," Gene Kelly, producer-director, MGM.  
Special Awards—"International Stardom" awards were made to Sandra Dee, Carolyn Jones, Diana Dors, James Cagney, John Saxon and Pat Wayne for "graduating" from U. S. stardom to international stardom.  
Best Foreign films were said to be the Crow, "Confessions of Felix Krull," Filmunbebu Co.; Japanese "The Yellow Sky," Shochiku Co.; British "Woman in a Dressing Gown," J. Arthur Rank-Warner.

**SPECIAL AWARDS WENT TO THE FOLLOWING:**  
Hugo Friedhofer—"For bettering standard of motion picture music by consistently five scores over the past 25 years."  
Zsa Zsa Padgug—1957's most glamorous actress.  
Bob Hope—Goodwill ambassador.  
Leroy Prinz—1957's outstanding choreographer.  
George Sidney—"Contributions to world entertainment through musical motion pictures."  
Jean Simmons—"Most versatile actress of 1957."

TV awards made by the group were to Eddie Fisher Show (ABC) as best musical show; Alfred Hitchcock Presents (CBS), best mystery; Mike Wallace (ABC), best news interview; and to Jack Benny as outstanding comedian and comedy show.

## Rank Invades St. Louis

Rank Film Distributors of America has opened a new branch office for the St. Louis territory and has appointed Clifford M. Mantle to head it.

This brings to 16 the number of RFDA branch offices in the U. S. Mantle reports to regional manager, Sam Gorelick, in Chicago.

## 'Lobby' of One Vs. Adult Tag; Nixed By Maryland

Baltimore, March 4.

Bill designed to establish a new kind of censorship here—one which would specify the permissibility of pictures for adults and those for children (16 and under)—was killed this week following the usual maneuvering on both the pro and con sides.

Measure had been given the support of the Catholic Church. On the opposite end was the Motion Picture Assn. of America, as represented by Manning (Tim) Claggett.

Bill first was killed in a Senate committee and a full House vote was taken last Tuesday (25) where it was voted down 59 to 57. Advocates of the rating censorship brought the measure up for reconsideration the following day when it lost by a vote of 71 to 40.

State Legislature adjourns March 6 and unless there's some last-minute device to revive the matter, which is a remote possibility, the idea of rating pictures is dead.

Church pressure for the bill was intense over the past couple of months. Because of various court decisions, the Maryland state censor, while still in existence, is barely effective and the rating system was designed to provide a new power.

Strangely enough, while Catholic elements were strong in pushing the measure, it was the film industry that was accused of operating a potent lobby. This accusation was made in the Catholic Review, diocesan weekly published in Baltimore.

The "lobby" was Claggett, he being the only film industry rep who was openly fighting the bill, although, of course, he did have the support of theatremen in the area.

Bill was feared by all exhibitors throughout the state, the fear having been based on the possibility that many pictures such as the "horror" product would get the adults-only tag whereas these have particular appeal for children.

Action came after long and laugh-sprinkled debate in which Bill of Rights, Ten Commandments and Brigitte Bardot were given special mention. The 59-57 vote upheld unfavorable report attached earlier, a measure by House Judiciary Committee.

The bill, which had the backing of C. Mortor, Goldstein, chairman of the three-member State Board of Motion Picture Censors, would have given the Board the right to bar children from attending films which could incite them to immorality or crime and also given the Board the right to levy fines on exhibitors guilty of violations.

A companion Senate bill, is still before the Judiciary Proceedings Committee but chances of it being passed before close of session on Thursday are virtually nil since action of one house largely determines action of other on companion bills.

Only in event of sufficient agitation and confidence on part of backers that feeling has shifted in House of Delegates, would there be a likelihood of Senate passing the bill.

Still in the air and considered more of a threat by opponents is House Bill 140 now with Judiciary Committee which reads: "It shall be unlawful for any person to knowingly exhibit to a minor under the age of 16 years a motion picture film any part of which is obscene, or the tendency of which is to corrupt morals."

Measure sets fines of \$100 for first offense and \$1,000 for each subsequent conviction, with jail terms of up to 30 days for the first and up to six months for subsequent offenses.

Among opponents of this one is Goldstein who calls it "terribly confusing" and almost impossible to administer and enforce.

He contends that bill now under consideration would turn over censorship to local police and then to the courts and would make individual exhibitor his own censor.

And, he further contends, under this bill, films licensed by the Board of Censors and thereby labeled free of obscenity and immorality might be termed immoral and obscene by the police and courts, bringing them into conflict with the Board and the law as it now stands.

## Editorials Call TV Toll-Bigoted

In the whole, long controversy over the authorization of over-the-air tollvision tests, promoters of the pay systems have enjoyed strong support from newspaper editorial writers all over the country. Main theme is that anything new, good or bad, should be allowed to compete for public favor.

Virtually every important paper in the country has expressed itself on the subject of pay-tv, and while some don't care much for the idea of the home boxoffice, most still think it ought to have its fair trial.

N.Y. Times some Sundays ago said that "To suggest that the promoters of toll tv are embarking on some undemocratic scheme because they want to use the airwaves for personal profit is just so much nonsense." It felt that the opposition networks are "protesting too much" in their "frantic" determination to make sure pay-tv is stillborn.

Denver Post, taking apart the networks' arguments, said that "Undemocratically, they charge that to permit anyone to go into the tv business on a different basis from their own is undemocratic." It said the public should be allowed to decide the pay-tv issue.

Detroit Free Press, noting the sudden opposition on the part of the networks to free enterprise, commented that NBC prexy Robert W. Sarnoff "appears to believe that pay-tv would be a product so superior that the kind of tv he defends could not survive its presence." The Free Press said it doubted this, but that Sarnoff's thinking put him in a poor position to "even speak in favor of free enterprise."

Boston's Christian Science Monitor recently commented it was "difficult to see why it's somehow unethical or downright destructive of American values to have toll tv tested. It's akin to a publisher trying out a new magazine which carries no advertising—where the subscriber pays the entire cost of production. It may succeed or fail, but there's no constitutional provision against the venture; in fact it's free enterprise."

## 'Vaster Astor' Keys Theatre Sq.

Continued from page 1

around the posh hostleries like the Waldorf, Plaza, Pierre, Ambassador, St. Regis etc. (The ballroom business is one of the top money-getting aspects of any big league hotel, in any key city).

(5) The erection of a special television-radio studio in the Astor, probably on the west end of the hostelry fronting on Shubert Alley, from which Ed and Peggen Fitzgerald will originate a daily and/or nightly AM-tv show, much as Tex & Jinx from the Waldorf's Peacock Alley (and the Starlight Roof in the summer).

The Sheraton Astor has shifted to the Zeckendorf interests in a \$10,000,000 swap (plus \$500,000 cash) for the Ambassador on Park Ave. and 53d St., of which Col. Obolensky was vice-chairman and Robert K. Christenberry (long at the Astor) president.

### 3-Way Realty Deal

This deal was complicated last week by Webb & Knapp's sale and lease-back of the Astor to realty operator Joseph I. Lubin. Later, in turn, had assembled a square block of realty on 48th-49th St., First Ave. to the Franklin Delano Roosevelt Drive (East River Drive), and this parcel is going to Webb & Knapp as part of the deal which was finalized on Monday (3).

Lubin had planned two apartment houses on that parcel (which is at the northern end of the United Nations site) but when the city authorities banned his proposal of a connecting bridge between both of the two new proposed apartment buildings he made the deal with Webb & Knapp. Latter is holding it for investment.

The Lubin-Webb & Knapp (Zeckendorf) sale-leaseback of the Astor had been timed to the Zeckendorf-Sheraton deal for the Astor-Ambassador swap.

Bill Zeckendorf Jr. will operate the three hostleries—Astor, Manhattan and Commodore—under individual, not Webb & Knapp, identification. Intent is to build a global Zeckendorf Hotels chain in the Hilton manner. Zeckendorf Sr. is president of Webb & Knapp.

As part of the rehabilitation of the Astor, Peggen Fitzgerald will be executive aide to Obolensky. The cream legit houses flank both sides of West 44th and 45th St., and this has given the Zeckendorfs, senior and junior, the idea of an aluminum awning from Broadway to 8th Ave., connecting both hotels and protecting the theatres in between. They will call it Theatre Square.

As part of the "the vaster Astor"—a merchandising phrase coined by Peggen Fitzgerald, who is the public relations and merchandising executive working right with Col. Obolensky—there will also be some unique lighting flanking the 44th-45th St., Broadway to 8th Ave. Theatre Square. The N.Y. Times will cooperate on that since the newspaper's West 43d St. building backs on 44th, right next to Sardi's.

David O. Alber and Gene Shef-

frin, his partner, who already handle the Manhattan, will do press for all three hotels and designate an "on-the-premises flack. Needham & Grohman is the ad agency. Arthur Selin, ex-Sheraton Hotels Corp. which, until the March 3 finalization of the deal still operates the Sheraton-Astor, has now gone over to the Webb & Knapp operation.

### Plan Refurbishing

A corps of airconditioning engineers, architects, interior decorators, builders etc. are all over the Astor with an eye to the facelift. Valerian Rybar is in charge of the redecorating and Mme. Claude Alphonse, wife of the French ambassador, Herve Alphonse—and remembered as a socialite nitery singer in the Gotham plush bistros a decade ago—is redecorating some of the key suites.

Frederick A. Roozen, longtime chief aide to Jan Mitchell, owner of Luchow's, has gone over to the Zeckendorf operation in charge of all food and beverages.

Among the showmanship ideas that Obolensky, who, incidentally, is still retaining part stock ownership in the Hotel Ambassador, and Mrs. Fitzgerald have unearthed are the yesteryear original photographs when the Astor was first built. They will try to recreate the turn-of-the-century plush aura, with an eye to the fashion shows and pageants which are part of the grand ballroom events. It is for that reason that a new dramatic lighting panel is part of the new architecture.

## Paramount

Continued from page 2

creative people in on participation deals." In addition, Par-Sun-set will furnish indie tv producers with risk capital for pilots, and the studio seeks deals with companies such as Four Star Productions, McCadden Productions and other indies. "We will be a source of risk financing. We will leave them alone as United Artists does in the picture field. We will give our partners as much freedom as possible, and only go to them if they get out of line on the budget," said Schulke.

Schulke stressed Par-Sun-set is also anxious to have indie tv and theatrical film producers, and said saved \$150,000 on below-the-line costs at the studio. Balaban originally bought the lot for real estate values, and to find out how to produce high value, low cost tv pictures, so converted the studio into a vidfilmery," he said. Risk financing mentioned by the exec would be not only for pilots, but for interim bankrolling where a company needed capital to get production underway before the sponsor began picking up the 'ab, he stated.

Balaban was formerly prexy of Paramount-Sunset, but the presidency has been transferred to Y. Frank Freeman, in charge of the Paramount studio.

## FANSHAW LINDSLEY EXITS OWN COMPANY

Fanshawe Lindsley, who founded Closedcircuit Telecasting System Inc., a company devoted to presenting closed-circuit programs in color, has exited the company. He had served as president since the firm was started over a year ago.

According to Lindsley, he has resigned as a result of a basic disagreement in corporate policy.

## GI Baby Boom

Continued from page 1

ter Thompson Co., before the Trade Assn. Executives in N. Y. recently. If the 17 to 21 group is expanding, the growth of the 13-16 year category is even more impressive. In 1952 they accounted for 8,900,000. Last year, they rose to 10,600,000. By 1960 they'll hit 12,100,000, by 1965 14,500,000 and by 1970 around 16,300,000. In other words, they'll close to double.

This corresponds to the baby boom. In 1940 2,600,000 babies were born. In 1942 the number of births hit 3,100,000. Then it wended down for a while, but in 1957 it perked up to 3,800,000, reaching 4,300,000 last year.

The industry's own figures dramatize the importance of the young audience. The Motion Picture Assn. of America's recent survey showed that 52% of the entire audience during one summer month last year was between nine and 19 years of age.

As for the "new adults," Johnson said in his speech: "The number of persons reaching 18 years of age will start to increase substantially in 1959—from 1960 on the increase will assume major proportions. If 18 is considered the start of the family formation period we can soon expect increased pressure on house and all the consumer market items associated with family life."

The increasingly youthful aspect of the American population make-up is but one feature in a rapidly changing social and economic pattern. Among other things, Johnson pointed up the pronounced shift to suburban living, which is bound to have a continuing effect on the film biz. Between 1950 and 1957, suburban population rose 36% whereas the rest of the U. S. went up only 5%. Whereas the average U. S. increase was 12%, the suburbs spurred ahead 36% over 1950, the metropolitan areas went up 6%, urban areas 7% and rural areas 2%.

Another important change has occurred in the discretionary spending power of the American public, which is continuing to grow. Discretionary spending power represents the money available after fixed expenses have been met. This spending power should reach \$180,000,000,000 in 1958-59, \$230,000,000,000 by 1963 and \$295,000,000,000 by 1968.

## Dem Bums

Continued from page 1

War II. New York scribes had to have E. J. (Buz) Bava, press-wise Dodge, vicepresident intercede. Even so, housing has been shockingly sub-par with three men jammed into quarters furnished one man in past. Example is representatives of News, Mirror and Times, representing combined circulation of more than 3½ million, trumping on each others toes in a tiny two-cubicle "suite."

New York papers expect to staff spring training right through to the end, have their men cover the Los Angeles opener, and play it by ear from that point.

## Europe's Had It

Continued from page 1

last week en route to the Coast where she will appear in "Ripe Fruit," to be produced by Antonia Productions, a company jointly owned by Miss Montiel and her husband. Mann will direct the film and United Artists will release it.

In Spain, Miss Montiel is one of the country's leading actresses. She has appeared in 47 pictures over the last 14 years. Her current picture, "The Last Song," a Spanish film, is one of the big hits in Europe and South America, having run a total of 47 weeks in five countries.

## Tollvision Testing in Abeyance; 'Free' Television Vs. 'Free' Enterprise

### ILLEGAL TOLLVISION?

British Coffee Bar Charges 30c An Hour To Watch

London, March 4.

Britain's first attempt at tollvision has been axed by the Independent Television Authority, which claims that the method is a breach of the Copyright Act. The owner of a V. J. Overhampton coffee bar had fixed a meter to his 21-inch tv set which gave customers the opportunity of viewing commercial programs for about 30c an hour.

The ITA, however, heard about the money-in-the-slot-tv and sent a letter to its operator stating that he was breaking the Copyright Act. But the coffee bar owner is keeping the set going with his own money while he takes legal advice.

## Rep. Oren Harris: 'Hold Home B.O.'

Washington, March 4.

Rep. Oren Harris (D., Ark.), chairman of the House Interstate Commerce Committee, said today (Tues.) he would ask the FCC for another postponement on authorization of toll-tv in the event Congress fails to take a stand on the matter this year.

FCC had indicated it was putting off any decision on pay-tv to allow Congress to establish a policy on tollvision during the current session. If Congress takes no action before recess, the FCC will go ahead on the matter on its own.

But Harris, whose committee supervises the FCC and whose Subcommittee on Legislative Oversight is currently conducting hearings on alleged influence peddling within the FCC, said he'll attempt to extend the FCC postponement until Congress is able to take up the tollvision issue.

## Loew's: See Black

Continued from page 5

the company would prosper again." Vogel had high hopes for the company's upcoming product.

He reported that "The Brothers Karamazov" had gotten off to a good start and that a number of other Metro pix were performing well. He added that the company had a good chance to break even on "Raintree County." He reiterated the tremendous savings that had been in the company's operations and appealed to the stockholders to bear with him until the benefits of the cuts could be enjoyed.

### Not 'Freeloaders'

On the basis of the company's current cash position, Vogel said he couldn't in good faith recommend resumption of dividend payments at this time and the decision of the divvy payments will have to be made by the directors "in the interest of the stockholders."

There was considerable criticism about the necessity of the 19-man board which, with the exception of employee-directors, receive \$5,000 annually each. Indications are that efforts will be made to cut the board. Defending the board, director Bennett Cerf said "we're not freeloaders and we don't want to milk this company of \$5,000." He said the board was aware of the need for conservation of cash to rehabilitate the company and that the stockholders could "count on this board to amputate itself." As for himself, Cerf said: "If I can't make a contribution, I will be the first to resign."

## Mock Up at Charlotte

James O. Mock has been promoted to manager of 20th-Fox's Charlotte branch, according to Alex Harrison, 20th's sales topper. Mock had been acting manager of the branch since the death of John E. Holston.

Mock joined 20th in 1933, was advanced to head booker at the branch in 1936, to salesman in 1938 and to office manager in 1949.

Washington, March 4.

Subscription tv, via the air, will be in cold storage for at least six months. So the Federal Communications Commission declared last week in an order stating that no applications for trial operations will be processed until 30 days following adjournment of the present session of Congress (expected sometime in August).

Agency decided that in view of request by the House and Senate Commerce Committees that a trial be withheld pending specific authorization and in order to give Congress opportunity to act on various bills to prohibit feebee, the "status quo" should be maintained.

Commission said it has been informed by Chairman Oren Harris (D-Ark.) that the House Commerce Committee intends to hold hearings on pending bills to ban feebee. Agency also noted an announcement that the Senate Commerce Committee plans to do likewise. "In these circumstances," it decided, "until Congress acts on the pending bills or it becomes reasonably evident that no action may be expected on them, we consider it appropriate to maintain the status quo."

Should prohibitory legislation be enacted, the Commission said, its subscription proceedings would become "moot." But "if Congress should decide to give express authorization to the Commission to authorize subscription tv operations on a trial or any other basis it may be necessary to modify the conditions set out" in its trial run order, "depending on the requirements laid down in any legislation on the subject."

Meanwhile, FCC Chairman John C. Doolittle advised Sen. Russell Long (D-La.) that he expects to report to him soon on a request to determine "the treatment that tv stations have given to subscription tv since October of 1957, particularly with regard to the fairness of their presentation of the subject." (The Commission order authorizing a feebee trial run was issued on Oct. 17.)

Long told the Senate he knew "something of the pressures that have been exerted" to have the anti-feebee resolution by Sen. Strom Thurmond (D-S.C.) recommended by the Senate Commerce Committee.

"It would have made just as much sense," he said, "to have permitted the motion picture theatres to outlaw radio and tv as it would to adopt" the Thurmond resolution.

Long said that as a result of representations by KNOE-TV in Monroe, La., in which viewers were told that it would cost them up to \$700 a year if pay tv were authorized he received over 12,000 communications. A debate on KSLA-TV in Shreveport, La., in which both sides were heard "did not generate a single letter," he said.

## Assemblyman 'Fears' Toll; Asks Governor's Action

Sacramento, Cal., March 4.

Assemblyman Louis Francis, San Mateo Republican, has asked Gov. Goodwin J. Knight to call a special session of the State Legislature for regulation of toll-tv. Francis, chairman of an interim legislative committee which has been investigating need for tollvision regulation, said:

"We found that this entirely new industry in California presents many complexities, ramifications and dangers."

The assemblyman claimed "many legislators" fear uncontrolled toll will deprive their constituents of "free" tv advertising programming and he added:

"It is contrary to the best interests and welfare of the people if the city councils continue to grant franchises before the State Legislature has an opportunity to pass (regulatory) legislation."

### L. A. Lineup For Bout

Los Angeles, March 4.

Five local houses and two in outlying areas will carry big-screen telecast of the Basilio-Robinson middleweight championship fight from Chicago Stadium March 25. Battle won't be seen on home screens.

Quintet include the Pantages, Wiltern, Orpheum, Paramount Downtown and Warner Downtown. Others are the Warner Huntington Park, Huntington Park, and Municipal Auditorium, Long Beach.



# MACK RESIGNS FROM FCC AFTER HARRIS THREATENS IMPEACHMENT

Washington, March 4. Richard A. Mack resigned as Federal Communications Commissioner yesterday (Mon.) as the Congressional investigation of the Commission and pressures upon it reached a new climax.

Along the road to the ousting of Mack were these previous developments during the day:

Senator Richard L. Neuberger asked Attorney General William P. Rogers to take action to vacate the grant of television Channel 10, in Miami, to National Airlines. Neuberger contended that the disclosures at the House probe fully warranted such action.

Rep. Oren Harris, Chairman of the House Subcommittee on Legislative Oversight, conducting the investigation, announced he would seek impeachment of Mack.

The day's sole witness, G. T. Baker, president of National Airlines, whose company is accused of bringing heavy pressure on the FCC to win Channel 10, angrily charged the opposition applicant, A. Frank Katzentine, got there first with the most pressure. He cut loose with a rough barrage against senators and congressmen whom, he said, had pressured for Katzentine and demanded that they be called to testify before the committee.

**Senate Rebuttal Likely.** There were indications that one or two members of the Senate might insist upon being heard, following the battering from Baker. However, although discounted by numerous printed predictions, the resignation of Mack was the real topper. In a letter to President Eisenhower, the hapless Commissioner admitted that "perhaps I should have been more careful in the handling of my personal affairs."

Then he went on to insist, "but I have not violated my oath of office in this instance or in any other during my career in public office, nor will the facts show such a violation."

"During the last two weeks I have suffered the indignities and embarrassments that frequently attend such public investigations along with me, my family has suffered, as have my good friends. Including those whose kindness to me drew them into this investigation."

"Despite my personal convictions, my usefulness as a member of the Federal Communications Commission has been brought into question... therefore I submit my resignation as a member of the Commission take effect at your pleasure..."

The White House released Mack's letter and the reply from Eisenhower in which he commented coldly:

"Without attempting to pass judgment upon the questions you have raised in your letter, I nevertheless agree with you that your usefulness as a member of the Commission is so seriously impaired that you are wise to tender..."

(Continued on page 52)

## 'Matinee Theatre' Future Status Iffy

NBC is taking a hard look at the cost sheet of its daytime color stripper, "Matinee Theatre." Decision to extend the hour dramatic series beyond its June expiration will rest on the economic factors—outgo vs. income. Understood that if billings continued to fall behind the production costs, the web will break up the hour and substitute two half-hour audience participation shows, which, with their low cost, have been profitable operations.

Cancellation of "Matinee" would deprive hundreds of Hollywood actors of paychecks. In the past two seasons the show's losses have been written off against color set promotion. How well this has worked out in the matter of sales is conjectural. It is bruited in the trade that RCA has been dissatisfied with the number of sets sold to date, said to be around 300,000.

## 'Funny' Money

Hollywood, March 4. John Guedel and Art Linkletter have sold NBC 138 half-hour "People Are Funny" films for over \$1,000,000. Past releases of the comedy series are to be reissued by the web after current series ends.

Present "People" pact expires in September. Involved in cash deal are title and format of show.

## L'ville WHAS Bumps 'Aladdin' to 'Catch' A Fire & Gets Hell

Louisville, March 4. WHAS-AM & tv, Louisville, got a news scoop Feb. 21 by staying at home, and the station almost got singed by its neighboring and gigantic "Aladdin" in the process. A three-alarm \$250,000 fire at the local Federal Building in downtown Louisville, directly opposite the Courier-Journal building, summoned 14 fire trucks, 80 policemen, and hundreds of spectators. In addition, WHAS' live coverage of the fire for over an hour extended the total number of spectators to many thousands more. Station reacted to the fire by wheeling a camera onto the station roof and focusing on the action. WHAS News Director Bill Small hurried from home to join newscaster Ed Engles and news editor Bill Minshall in describing the fire for both radio and tv audiences.

Decision to give complete coverage to the conflagration was made by Victor A. Sholis, station director and vp, and received both praise and complaints from viewers who were deprived of "Aladdin," the DuPont Show of the Month, after it was about two-thirds finished. Station didn't need a rating service to tell that folks were watching since some 3,000 phone calls were received shortly after the station began its "red hot" news coverage. Entire staff of the station on duty at the time was deployed to report the fire and many staff members and members of their families were called in to man the jangling telephones.

Sholis promised the complainers that he would attempt to televise a kine of "Aladdin" at a later date, depending on the "network's contractual obligations." He stated that it would have been shirking responsibility to the public not to have covered a news event of such importance as the fire.

## Miami Channel 10 May Be Up For Grabs Again in Wake of Scandal

Washington, March 4. Because of Congressional disclosures reflecting on the legality of the channel 10 Miami grant, a move is expected soon, possibly this week, to have the Federal Communications Commission declare void its action in awarding the channel to a subsidiary of National Airlines.

Proceeding on the basis that one "tainted" vote, regardless of whether crucial or not, invalidates the decision in the case, attorneys for the three losing applicants for the channel are known to be weighing various procedural approaches.

Since an appeal of the decision has been brought by one applicant, A. Frank Katzentine, before the U. S. Court of Appeals, a motion may be filed with the tribunal to remand the case to the FCC and reconsider its vote in the light of the Congressional revelations.

Another possibility is that one or more of the applicants may petition the Commission to set aside its decision and reconsider its vote.

Still another possibility is that the Commission, on its own initiative, may reconsider its vote. Whatever machinery is em-



**JIMMY NELSON**  
**DANNY O'DAY AND FARFEL**  
With HUMPHREY HIGSBY  
Currently TV Spokesman for the NESTLE CO.  
On Radio for Libby, McNeill & Libby.  
Management: Directional Enterprises, 200 West 57th Street, New York.  
Bookings: Mercury Artists Corp., 750 Fifth Avenue, New York.

## CBS-TV GETS NOD ON SHEAFFER SPECS

Sheaffer Pens has tapped CBS-TV for its two spectaculars next fall, the Talent Associates productions of "Little Women" and "Gift of the Magi." Pen company and BBD&O had first made their deals with the production company and then set about looking for a network. They placed an order with CBS last week, subject only to negotiation on time periods, though, dates have been agreed upon.

"Little Women" will air Oct. 30, while "Magi" is set for Dec. 7. CBS is now working on obtaining the necessary preemptions.

## CBS-TV's 'Sing Along'

CBS-TV cut a kinnie over the weekend on a new-audience-participation stanza which blends in the community sing. Project, out of Lester Gottlieb's programming area at the web, is titled "Sing Along" and is down as an hourlong entry for the web. Jim Lowe, WCBS, N.Y., deejay and recording star, emcees and Dick Brill produces.

Network owns the "Sing Along" title, show of that name starring the Landt Trio having been a CBS Radio fixture some years back.

## Life Begins at 9 for CBS-TV

Television's second-guessers could have a ball with this puzzler. What with the spring selling season rolling around and the networks mapping tentative schedules for next fall, CBS-TV has discovered that virtually any and all changes next season will occur between 7:30 and 9 p.m. After 9, the network has discovered, it's all gravy, with the entire schedule set to ride over into next fall with possibly two or three program switches at the outside.

Rundown, night-by-night, confirms this. On Sundays, web will be riding again with "GE Theatre," "Hitchcock Presents" and "What's My Line," with only "\$64,000 Challenge," a question mark. On Monday, Danny Thomas, "December Bride" and "Studio One" returns. Tuesdays, "To Tell the Truth," Red Skelton and "\$64,000 Question" are surefire. Wednesdays, it's "The Millionaire," "I've Got a Secret" and the alternating "U.S. Steel Hour" and "Armstrong Circle Theatre" due to return. Thursdays, "Climax" and "Playhouse 90" will be back. Fridays, Phil Silvers, "Schlitz Playhouse," "The Lineup" and "Person to Person" are shoe-ins. Saturdays, "Gale Storm Show" looks set and "Have Gun, Will Travel" and "Gunsmoke" are sureshots.

It's just those early-evening periods that are giving CBS all the trouble.

## '69th Most Popular Show'

## CBS' 'Invitation to Learning' At 18th Milestone Due For Book Industry Promotion

## Philco Shoots Works On Miss America Pageant

Philco Corp. has decided to expand its annual pickup of the Miss America Pageant finals from Atlantic City this fall. Company has ordered the 10 p.m. to midnight period on CBS-TV for Saturday, Sept. 6, an expansion from previous years when it covered the event from 10:30 to midnight.

Reason presumably is the higher-than-ever rating. Philco pulled down with the event last September on CBS, drawing a 40-plus Nielsen on the telecast. Order so far is verbal, but when CBS gets the official papers it will set about preempting "Gunsmoke" on that date.

## NBC's No. 1 Status On ARB's Top 25 for Feb.; CBS Commands Top 10

NBC-TV steams ahead in the American Research Bureau's Top 25 television shows for February capturing 12 out of the 25 to CBS-TV's nine and ABC's four. However, in the Top 10, CBS takes the honors, with five entries vs. three for NBC and two for ABC. Big splash for NBC comes in the 11th to 20th grouping, where it takes eight places, 12th through 19th. The westerns, incidentally, are down in the February ratings, with only five of them appearing in the Top 25 and three in the Top 10.

Gunsmoke	CBS	48.9
L. Ball-D. Arnaz	CBS	46.0
Perry Como	NBC	45.5
Shirley Temple		
Storybook	NBC	40.0
I've Got A Secret	CBS	39.9
Maverick	ABC	38.5
You Bet Your Life	NBC	38.0
Danny Thomas	CBS	37.9
Person To Person	CBS	36.8
Wyatt Earp	ABC	36.2
Have Gun, Will		
Travel	CBS	34.8
People Are Funny	NBC	34.1
Chevy Show—Roy		
Rogers	NBC	33.3
Loretta Young		
Presents	NBC	33.3
Wagon Train	NBC	33.2
Father Knows Best	NBC	32.9
Ernie Ford	NBC	32.6
Bob Hope	NBC	32.6
Price Is Right	NBC	32.2
Lawrence Welk	ABC	31.8
What's My Line	CBS	31.6
This Is Your Life	NBC	31.3
December Bride	CBS	31.1
Ozzie & Harriet	ABC	30.4
Red Skelton	CBS	30.2

## Findley to MBC in Chi

Chicago, March 4. Chi bureau of Mutual Broadcasting System, which has been functioning as a one-man operation for about a month, added a second man last week. John Findley, ex-WBBM radio salesman, joined MBS to assist Bob Jones, v.p. of the central division. It's understood another salesman will be added in coming weeks. Findley left WBBM in August last year to operate his own employment agency.

For the first time in history, the venerable "Invitation to Learning" on CBS-Radio will get a bangup promotion by members of the book distributing industry.

When CBS' "69th most popular program" begins its 18th year shortly and launches its new 13-week series on "Understanding the Arts," the Paper Editions Corp., with offices in N. Y., San Francisco, and St. Louis, and Barnes & Noble, N. Y., both wholesale distributors, will flood bookshops of the nation with detailed lists of the coming series of book discussions.

Paper Editions Corp., reportedly the nation's foremost distributor of paper-covered books, will provide its list of 1,700 bookshops with a large poster calling attention to the "Invitation to Learning" upcoming series and urging customers to listen to the program and buy the books. Barnes & Noble contemplates doing likewise with its 700 outlets. New York University Bookshop will also herald the event.

Numerous aspects of the theatre, as well as allied fields, will be explored in the forthcoming series on "Invitation to Learning." During April, May and June, there'll be probings of such works as Richard Sheridan's "The Critic"; Somerset Maugham's "Cakes and Ale"; Constantine Stanislavsky's "My Life in Art"; and William Butler Yeats' "Autobiography."

Dr. Lyman Bryson continues to emcee the celebrated CBS sustainer estimated at an audience of more than a million every week. To date more than 800 books have been gandered by Bryson and his two weekly guest panelists. Strictly ad-libbed, "Invitation to Learning" is more like conversation than debate. Dr. Bryson says it (Continued on page 53)

## CBS-TV 'Beaver' In Shift to Wed.

"Leave It to Beaver" is moving to Wednesday nights on CBS-TV as a consequence of the slicing of "The Big Record" to a half-hour. Comedy will take over the Wednesday at 8 period effective March 26, with "Dick & the Duchess" replacing it as a sustainer Fridays at 7:30 the same week.

Remington Rand will continue as alternate-week bankroller—in fact, switch from Fridays is being made at Remington's insistence. Moreover, now that "Beaver" is out of the Friday night slot, the network has a couple of hot sales prospects to take over the skip-week.

Decision to slot "Dick" as the "Beaver" Friday replacement means that the network has all but given up hope of selling the 7:30 Friday period for the remainder of this season. "Dick" will ride sustaining through the rest of the year, thus fulfilling the network's contractual arrangements with producer Sheldon Reynolds. Show had been cancelled by its Saturday night sponsors, Helen Curtis and Mogen David.



# U.S. TV: 'IT'S MOSCOW OR BUST'

## James Riddell as ABC Topper?

It's understood that the Leonard H. Goldenson-Ed Noble failure-to-see-eye-to-eye has been somewhat resolved by a decision to bring in a new head of the corporate company's broadcasting division, namely the radio and television networks. It's reported that James G. Riddell, president and general manager of WXYZ in Detroit, considered to be perhaps the most lucrative of all the ABC owned-and-operated stations, is in line for the top AM-TV job, with title of executive vicepres in charge of the AB-PT broadcast division. As such, it's understood, he would be over Ollie Treyz, recently designated as ABC-TV prexy, and Robert Eastman, prez of the radio network. (Designation of Treyz as ABC-TV prexy was reportedly over the protest of Noble.)

In turn this would free Goldenson and Simon B. Siegel, treasurer of AB-PT and ABC, to "mind the store" on the theatre end of the operation, which, from all accounts, is sorely in need of "store minding."

Action on Riddell by the AB-PT board is reported to be imminent. Reached in N.Y., Riddell said "no comment."

## Nuclear Physics With Orange Juice

### Chi WBKB's Early Morning Trio of Egghead Shows In Emulating Zulli's Gotham Click

Chicago, March 4.

Anybody for a quick session on nuclear physics before gulping down the orange juice and running for the bus?

That's what WBKB, the ABC station here, wants to find out. Blueprinted and ready to roll on March 17 are a trio of egghead formats by which the station hopes to lasso the Windy City intelligentsia, who, unless legend lies, go to bed early and are early to rise. This will be the first attempt by a Chi station to emulate the quick click great books shows that are early morning phenomena in Gotham.

Overture to the gray-matter trade means advancing the station's signon to 7 a.m., two hours earlier than it now goes on. Week-days will start with the heavy-weight "Science 58" educational series for half an hour, and that's to be followed by bookseller Stuart Brent's 30-minute literary stanza. At 8, until the news comes on at 8:55, Norm Ross will host a long-hair music show reviving the old multiscope devices. From that point on—the usual lowbrow handout to the small fry and hausfrau.

Timeslot for the science show is perhaps the most unique yet for a pubaffairs offering, and especially for one scoping topics like nuclear energy, Sputniks, missiles and outer space. Yet Doubting Thomases may find it hard to reconcile the 3,000 requests the station claims it has already received for the 35-page prospectus of the show. This represents the response so

(Continued on page 52)

## 'WWW's' All-Star Theatre' Casting

Alan Neuman's production of "American Theatre—1958" on "Wide World" over NBC-TV Sunday, March 16, will include comment from Helen Hayes, Melvyn Douglas, Robert Preston and Peter Ustinov on various aspects of the American theatre, off and on Broadway.

Also pencilled in are William Inge on playwright: Robert Whitehead, production: Harold Clurman, direction: and William and Jean Eckart, designing, and Louis Kronenberger, theatrical criticism. Both performers and production people will be seen from Sardi's.

New York's off-Broadway segment will originate from Theatre de Lys with scenes from the matinee performance of "Threepenny Opera." Out-of-town pickups include the Children's Theatre, Evanston, Ill., showing how kids are taught dramatics; Carnegie (Pittsburgh) Tech's theatre workshop during rehearsal of Inge's "Picnic"; Houston's Alley Theatre during performance of Noel Coward's "Still Life" and San Diego Community Theatre where performers will be preparing for Shakespearean festival.

## SOVIET GLEAM IN WEB'S EYES

By GEORGE ROSEN

Everybody's on a "Moscow Or Bust" kick, with U.S. television literally knocking itself out to court Soviet favor in the wake of the recent greenlight on a stepped-up cultural exchange between the two great powers. If the State Dept. and Khrushchev & Co. give the nod, a whole flock of Moscow originations will be circling the U.S. spectrum in coming months.

NBC in particular is moving in fast to cement the U.S.-Soviet tie, which is one of the reasons why the network and the parent RCA were inclined to go along with the recent request of the Soviet's Amtorg trading corporation turning over RCA color camera equipment for use in the Russian Pavilion at the upcoming Brussels World's Fair. NBC-RCA left the decision up to the State Dept., but the latter failed to sanction the request.

On the other hand the State Dept., it's been learned, has made overtures to NBC to permit performances in Moscow and other Iron Curtain capitals of the NBC operas, including the new Gian-Carlo Menotti "Maria Golovin," which the NBC Opera Co. will world-premiere at the Brussels Fair in August. Russia wants to re-stage the operas which the network toured in this country and presented on tv. If NBC sanction comes through "Maria Golovin" may go direct to Russia from Brussels, even before the U.S. tv premiere of the opera, which is slated for next fall.

Here are some of the specifics in the "On To Moscow" push by the U.S. tv impresarios:

### WWW's Eurovision Story

Item: As the final "Wide World" show of the season, in May, exec producer Barry Wood is sending a crew over to Europe to do the Eurovision story, with segments of the 90-minute show to be kinned in all the linked-by-tv countries. For this particular program, NBC is currently trying to negotiate a deal to encompass Russia in the Eurovision pickup. If it comes through NBC will do some scenes from Moscow.

Item: NBC's "Youth Wants To Know" discussion show is arranging to send a group of U.S. youths to the Soviet to put Khrushchev on the griddle. It's standing by for the okay.

Item: "Meet the Press" is all set to go with a show from the Soviet Union utilizing the services of U.S. correspondents in Moscow, including the network's own Irving R. Levine, for a give-and-take with Khrushchev & Co.

Item: CBS-TV's "See It Now" had blueprinted a 90-minute on-the-spot Soviet appraisal as a companion show to the "Germany Story" now in preparation. However, when Russian authorities demanded the right to censor the program after the editing had been completed in N.Y., producers Fred Friendly and Ed Murrow walked away from it. Meanwhile, however,

(Continued on page 52)

### WGN's Hot Billings

Chicago, March 4. Recession or not, WGN radio is boasting the fattest billings in its history so far this year. In making the claim, William A. McGuiness, station's commercial manager, cites a 15% increase in January 1958 billings over the same month a year ago, and he estimates that February will climb 7% over January. This past February, compared with February '57, should show a 23% increase, he said.

McGuiness attributes the radio gain, in the midst of a general business slump, to the increased activities of Radio Advertising Bureau and to the fact that radio is particularly attractive today to advertisers reluctant to make long-term commitments.

## Goldenson's Barrow Kickoff: 'Just Give Us More 3-Station V Markets'; Station's Point-By-Point Rebuttal

By JACK LEVY

Boing!

Washington, March 4. Experimentation in programming can be costly, CBS prexy Frank Stanton told the FCC today (Tues.), but "we must go forward since it is our job to satisfy the public taste and stay just a little ahead of that taste with new forms so that the public, if it chooses, may develop new and different tastes."

"These experiments do not always succeed," he said, "but to stand still in this business is to fall behind." As examples of some costly failures, he cited "The Seven Lively Arts" unrecovered loss of \$1,359,000 and the case of the UPA "Boing-Boing" series, in which only half of the 26 films was used and the total unrecovered cost of which totaled \$1,695,000.

## ABC Just Ain't Sure About That 'Live Fun Radio'

Changes in American Broadcasting Network's program status may not be finished yet. The radio web is expected to alter still further the concept of "live fun radio" introduced last year by prexy Robert Eastman.

The certainty of maintaining the live musical shows that remain absent, since, as a member of the parent American Broadcasting-Paramount Theatres board put it on Monday (3), "We're still not satisfied with the radio network." Eastman must make up his mind this week, probably today (Wed.) or tomorrow, whether he'll retain Jim Backus in 10 to 10:55 a.m. strip and Merv Griffin between 1 and 2:55 and Herb Oscar Anderson in a nightly 7:15 to 8:35 cross the boarder. Changes are not expected to affect the well-entrenched and commercially successful Don McNeill "Breakfast Club," which was the web's prototype of live entertainment programming.

What is held possible by some sources is that instead of renewing the doubtful shows on 13-week firm talent deals as has been the case until now, the network will offer them much shorter pacts so that they can be jettisoned if the board of directors desires to make any further financial cutbacks in the organization. One feeling was that it may end up that the shows will henceforth operate on four to six-week talent pacts.

Previous to cutbacks this month, each of the shows reportedly cost \$16,000 a week for the talent. Now, with various retrenchments in the number of performers and other incidental economies, the aggregate cost each week of the three shows is said to be closer to \$25,000.

## EVERY 3D SCOT HOME NOW HAS A TV SET

Glasgow, March 4.

Television is expanding at such a rate in Scotland that there are now tv sets in one in every three homes. Estimated that some 583,063 families have tv.

The city of Glasgow has now 173,266 sets, 100,000 more than Edinburgh. New viewers are buying sets at rate of 450 per day.

Both BBC-TV and STV (the indie group) are pepping up activity, and planning more local programs.

Hollywood, March 4. Leonard Goldenson, president of American Broadcasting-Paramount Theatres, told the FCC yesterday (Mon.) that what the television industry needs is more three-station markets rather than more regulation of network operations.

Testifying as the opening witness at the Commission hearings on the Barrow Network Report, Goldenson urged immediate proceedings looking toward the allocation of a third VHF channel in each of the important markets of the country with only two stations. Toward this end, he said, ABC will shortly submit specific proposals to provide at least three services in 98 of first 100 markets.

Dr. Frank Stanton, president of CBS, and a trio of his associates took the stand today (Tues.) to offer a point-by-point rebuttal of the Report's proposals. Stanton accused the Barrow Committee of constantly "shifting the burden of proof to the networks" and of basing many of its conclusions on "the shadows of speculation."

Report, he stated, in failing to prove that the networks have operated against the public interest, uses "the device of placing on the networks the burden of affirmatively establishing that they could not survive without these practices, and that the networks have operated not only consistently with, but to advance, the public interest."

Commission also heard testimony from Oliver Treyz, prexy of ABC-TV, and Alfred R. Beckman, ABC vice-in charge of tv station relations.

While expressing pride in ABC's programming successes, Goldenson asserted that "good programming

(Continued on page 54)

## 'Dotto' Boffo As No. 1 Daytimer

Daytime television's newest phenomenon is "Dotto," which since the first of the year has climbed to the top of the heap as the highest-rated daytimer in tv. The Frank Cooper-CBS package, which replaced the longrunning "Strike It Rich" for Colgate early in January, has pulled down a 12.1 average audience Nielsen rating in the first report for February, to place it as the No. 1 daytime strip. Its total audience rating climbed to 14.1.

Astonishing part of all this is that the latest rating covers the last week in January and the first in February, so that it reflects the show's status after only five weeks on the air. Meanwhile, the mail pull on the show has been climbing at an unprecedented rate. (Home viewers must write in to become eligible for prizes on a telephone quiz element of the show.) Total mail on the show as of the week-end was near the 8,500,000 mark; and last week's mail alone amounted to 2,923,000 cards.

## 5-DAY PAD COIN FOR 'PANTOMIME QUIZ'

Mike Stokely's "Pantomime Quiz" is going to be back for another summer. When American Telephone & Telegraph finishes its last "Telephone Time" drama on April 1 on ABC-TV, Five-Day Pads is stepping into the 9:30 to 10 Tuesday vacancy with the Stokely paneler and will sponsor the ABC time through the summer.

When the Five-Day pact with ABC is concluded next fall, the web plans to install "77 Sunset Strip" in the 9:30 time. "Strip," which has no sponsor yet, is being produced for ABC by Warner Bros.

# TV FILM SPECIAL

This number, to be published later this month, will contain features of special interest to all those who are concerned with the foreign and domestic use of TV-FILMS. Here are a few of the features:

- A Blow-by-Blow Rating Rundown on Hits & Misses In Syndication
- Foreign Sales of Vidpix
- Top 50 Free Pix for TV
- Feature 'Greats' on TV
- Symposium on tape versus film for future commercials
- The Threatened Post-'48 Feature "Blowup"

These are just a FEW of the feature stories and charts that, combined with VARIETY'S regular news coverage, create DEMAND readership values.

Take advantage of the special exploitation values of this issue and . . .  
Make Your Space Reservation Now

## VARIETY

NEW YORK 36  
154 W. 46th St.

CHICAGO 11  
612 N. Michigan Ave.

HOLLYWOOD 28  
6404 Sunset Blvd.

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

### JOE CRAMER ON COAST

New Studio Chief for Par's  
Telepix Activities

Hollywood, March 4.  
Joe Cramer has been named studio production manager of Paramount-Surret by v.p.-general manager James A. Schulke.

Schulke will operate on the top administrative level, making deals for the Paramount subsid. Cramer, who has arrived from N. Y. to take up his new position, was formerly with NBC in charge of all its indie film production in Europe and N. Y.

### Waldman's Telepix Role for BBC-TV

London, March 4.  
Ronald Waldman has been appointed business manager for BBC television programs. Waldman stepped into this newly-created post after eight years as head of BBC-TV light entertainment. His main chore in the new post will be to boost British telefilms in the world market.

He will negotiate with British and Empire companies to make films specially for tv with the assurance that they will not lose financially, but the BBC will itself not be going into production. It is intended that any of these future productions made under this scheme will reap their main profits from sales to America and Empire outlets.

Waldman said that every television service in the world needed filmed programs, but there was no longer any reason why America should monopolize the market.

### NTA, JAMES MASON HUDDLE ON '3D MAN'

Hollywood, March 4.  
James Mason, who starred in the theatrical film, "The Third Man," is being paged by National Telefilm Associates to star in a vidpix series based on the film. NTA has acquired tv rights to the property as well as "The Third Man Theme."

Mason would star in 13 of the telefilms and host the other 26 segments in the series. Boulting Bros. would produce and direct show which would be lensed in London.

Mason's acceptance is contingent on scripts, and he's now awaiting NTA's script submissions.

### 'Story Book Theatre' In WLW-C Premiere

Columbus, March 4.  
Crosley's WLW-C has inaugurated a new showcase for some of its Metro pix, titled "Story Book Theatre," scheduled Sunday afternoons and sponsored fully over the two-hour span (1 to 3 p.m.) by Swan Cleaners, a dry cleaning chain in the area.

The prestige series kicked off with "Treasure Island," starring Wallace Beery and Jackie Cooper. Because of the type of series in the showcase, the complete support of the school and library systems has been secured. Each program is being brought to the attention of students through schools, churches and libraries.

In addition to "Story Book Theatre," WLW-C programs another important feature series on Sundays from 5:30 to 7:30 p.m., "The Best of M-G-M," which is co-sponsored by the Columbus Electric Co. and Ohio Bell Telephone Co.

### Poll's 'Johnny Cordes'

Martin Poll, head of the Gold Medal Studios in Bronx, N. Y., is stepping into the role of telefilm producer, inking a deal with Gary Merrill, to star in a projected series titled "Johnny Cordes."

Skein is based on the life story of John H. F. Cordes, one of the most decorated police officers in N. Y. history, now retired. Television Programs of America will distribute the projected series. John Cromwell will direct; James P. Cavanaugh will be associate producer; and Sarette Rudley, along with Cavanaugh, will be co-author of the pilot script.

## Medallion Pics' Post-'48 Releases Via Indie Stable

Medallion Pictures has wrapped up a new-for-television package of feature films, all of them produced by independent theatrical producers and most of them, according to the distribbry, of the post-1948 variety. A relatively small company among tv distributors, Medallion (not to be confused with Medallion Television Enterprises) has culled some reasonably hot product from indie producers since Nat Gassman took over as a company director and its sales chief a year ago last November.

New group, most of which will continue in theatrical distribution for the next couple of months, include some for immediate video release such as "Circle of Danger," a Ray Milland-starrer out of Eagle Lion, produced in 1951; "Hansel & Gretel," the Michael Meyerberg electronic puppet version of 1954; "Face to Face," produced in 1952 by Huntington Hartford, with Robert Preston and James Mason; Sam Spiegel's "When I Grow Up," with Preston and Martha Scott, made in 1951. A few weeks ago, Medallion also picked up seven other flicks from Allied Artists.

Medallion is about four-and-a-half years old as a company. Ben Schriff, its prexy, started it, but it wasn't until Gassman, formerly a station consultant and resident film buyer for several U. S. tv outlets, signed on as a partner and director that Medallion started pulling in any heavy degree of product for video.

First off, Gassman bought 12 half-hour telefilms, "The Charlie Farrell Show," after its CBS-TV summer run, and sold them to NBC at what his company describes as a "neat profit." Then he bought four dubbed foreign pix, including "Anna" and "Bitter Rice," on which Medallion collected its own distribution coin and again sold at a profit, this time to King Shore Ltd., another distribbry for additional sales. Price to King Shore was reportedly in vicinity of \$50,000. Afterwards, Medallion lined up the 35 Pine-Thomas pix, which now have been in distribution for a year or more.

And just before the new package of 21 features, Gassman got the seven others from A.A. The A.A. deal was not disclosed until now and Medallion is still withholding the names since most of those, too, are still in theatrical distribution.

Other titles are: "Cloak and Dagger," Gary Cooper; "Pursued," Robert Mitchum; "My Girl Tisa," "South of St. Louis," and "Alice in Wonderland."

### Post-'48's To WCBS-TV

Nat Gassman's Medallion Pictures set 14 of its new crop of post-'48 features in a longterm deal with WCBS-TV, N. Y., this week. Deal, involving 10 runs per pic over a five-year term, comes to nearly \$100,000.

Station will start running them in April. Package includes "Face to Face" (RKO, James Mason starring), "A Kid for Two Farthings" (Lopert release, directed by Carol Reed and starring Diana Dors) and "Hansel & Gretel" (RKO).

### Toronto's New Studio For Vidpix, Features

Toronto, March 4.  
A new studio for the production of tv and feature films is being constructed in a remodeled building in the heart of the city by Toronto International Film Studios, Ltd. An important part of the project is a 150-acre ranch near the outskirts of the city, to be utilized for outdoor shooting.

The sponsoring company, recently incorporated, is topped by N. A. Taylor, a vet in the Canadian motion picture industry. Other execs include general manager Emile Harvard, who heads his own production firm; and v.p. David Griesdorf, prexy of NTA Telefilm (Canada) Ltd.

Toronto International has acquired a substantial stock interest in Harvard Productions and Harvard will continue as prexy of that company.

# GLEASON RERUNS CUE COMEDY

## More 'Variety' Service to Vidpix

On Page 1 of this issue is a news story detailing a major expansion of VARIETY's mechanical departments. This expansion was necessitated by an ever-growing need for greater page capacity and flexibility to give our readers as much news as possible of the various segments of international show business.

A mechanical expansion is certainly a big step forward in the operation of any paper; however, VARIETY is not letting expansion stop at the pressroom. Within the past six months new staffers have been added to the Radio-Television Department to further broaden the coverage of this vital industry.

Now, to further enlarge its service to TV Films, VARIETY is incorporating a new, two-page, Pulse chart covering 10 markets per week. This chart, which appears on the next two pages, lists the top 10 network shows, time slot, station, and the average rating. Top 10 multi-week shows list day and time slots, and also whether the show is local or network, the station and average rating. Perhaps the most outstanding feature of the chart is the listing of the top 20 syndicated shows including time slot, station, distributor, average rating and average audience share coupled with a listing of the top competition, its station and average rating. This chart, packed with usable, up-to-date information, now becomes a regular weekly feature of VARIETY and will cover 40 markets per month, both large and small. The standard ARB Feature Film chart will remain as is.

Another new once a month feature will be a national listing of the top 20 film shows based on the top 22 markets.

To further improve editorial coverage of the vidpix business a homeoffice editorial man, with a thorough background in radio-television, as well as vidpix, is being transferred to Hollywood and the DAILY VARIETY office. Increased coverage of the production centre of live as well as the filmed mediums of television will increase VARIETY's use to its readers.

## SAG Ballots Members for Strike Okay in Vidblurb Stalemate

Hollywood, March 4. Screen Actors Guild yesterday (Mon.) sent ballots to members asking to vote authority to the board to call a strike in the television commercial field after reaching an impasse in negotiations with vid blurb producers and ad agencies.

Guild also sent a summary of current negotiations, revealing sharp cleavage between SAG and employers in many categories. SAG contract with employers expired Saturday (1), but members are still working in teleblurbs with the understanding that any agreement be retroactive to date the pact expired.

Working negotiation committees on both coasts and by N.Y. and Chicago branch councils unanimously recommended the strike authorization, the Guild informed members. "While we earnestly

(Continued on page 55)

## STANWYCK SERIES ON WM. MORRIS AGENDA

Hollywood, March 4. An anthology vidpix series hosted by Barbara Stanwyck, and with the actress starring in 26 of the 39 episodes, has been packaged by the William Morris agency, currently in negotiations with ad agencies and sponsors for a fall start for the series.

Miss Stanwyck would form her own company to film the shows. Several discussions have already been held between agencies, sponsors and the Morris agency, exclusive reps of the Stanwyck package.

**'Live of Film'  
Less Important Than  
'Good or Bad'**

**Sez Phil Cohen**  
(V.P., SSCAA)

One of the interesting  
features in

**VARIETY**

Semi-Annual TV Film Issue

OUT IN MARCH

## 'HONEYMOONERS' SPARK A TREND

Syndication, which pointed the way to "bread and butter" programming adopted in a measure by the networks, may be cueing another tv trend, the return of comedy.

Item: Jackie's Gleason's "The Honeymooners," distributed by CBS Film Sales, is kicking up the heftiest rating dust of all fall premiered syndication shows, according to the latest national Pulse ratings.

Item: Television Programs of America's "Tugboat Annie," another in the comedy category, just launched in syndication has inked deals in the major cities of Los Angeles, Cleveland, Detroit, and Philadelphia, as well as a number of other situations.

Item: "Colonel Flack," a pilot of which has been lying dormant on CBS Film Sales shelves for seasons, has been getting a good response in a syndication scouting expedition and in all likelihood the contingency of writing \$20,000 per episode in orders will be met.

The gamble on the return of comedy as a fave among the public was first discerned in a VARIETY rundown of the pilots being prepped for next season. Comedy, as a category, ran second only to the westerns.

Feeling is that in more difficult economic times such as the present, the public will be turning to their tv sets for laughs. Therefore, the parade of comedy pilots.

When initially telecast "The Honeymooners" on the net was an also ran entry. But in syndication, aired since the fall, it's been a rating winner in market after market, in a period of a recessive economy. Another straw in the wind is the experience of "The Thin Man" series on NBC-TV. Colgate-Palmolive renewed after 26 weeks, with the decision made to accent comedy in the skein rather than mystery.

Syndicators, feeling that they are closer to the local situation than the nets or the ad agencies, find a ready response on the local level to a good comedy show.

The rub, of course, is that it's hard to come by a fresh "Phil Silvers Show," for example, the writing and acting demands for good comedy being what they are. For a long while, syndication veered away from the comedy format for that reason.

But TPA was able to kick off "Tugboat Annie" via a deal with Lever Bros. of Canada for exposure north of the border. It also has been sold in England. Now, it's being peddled in the States and finding the same receptive climate apparently afforded to "Colonel Flack."

The wind may be blowing in the direction of yoks, instead of shoot-em-ups.

## 'Counterspy' Set As Telepix Series

"Counterspy," a radio series, will be converted into a telefilm series by Bernard L. Schubert, proxy of Telestar Films.

All rights to "Counterspy" were acquired by Schubert from Phillips H. Lord, Inc., a subsidiary of RKO Telestar Pictures, for \$150,000. Skein will be filmed in Hollywood and England, with Jacques Finke slated to do the scripting. A cast and director will be chosen shortly.

"Counterspy" is the third Lord radio property to be converted to a telefilm series, others having been "Gangbusters" and "Mr. District Attorney." Schubert at one time was associated with Lord in the packaging of radio shows. The Lord properties and company were sold to RKO in 1954.

More TV Film News  
Page 34

## Hyman Pegs AAP's Gross From Warners' Backlog at \$45,000,000



### THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcast- ing Network.

Records Transcriptions  
Mgmt: ART WARD Direction  
Oxford 7-8034 MCA

## Metro TV's 3-in-1 Yen; 'Thin Man' As A Theatrical, Too

If the Metro project to link three episodes of "Northwest Passage" together in the feature format for theatrical distribution abroad works out, the Loew's Metro TV expects to follow through with a feature on "The Diary of the Thin Man."

"Thin Man" feature also would be composed of three half-hour episodes, connected together via freshly shot bridging footage. The same method is being utilized for "Northwest Passage," due to be aired on NBC-TV next season. "Passage," which was shot in color, will be released for foreign theatrical distribution in late spring.

Metro move marks another attempt to bridge both mediums with essentially the same product. 20th-Fox distributed the "20th-Fox Hour" (theatrical abroad, without too much success. Warner Bros. RKO Radio Pictures and other studios have been utilizing features as pilots for projected series—but not too successfully as yet. And, of course, there is the deluge of vintage theatrical pix being shown on tv screens, the strongest representation by far of essentially the same product utilized for the two media.

## MCA TV REACTIVATES BELLAMY SERIES

With Ralph Bellamy enjoying a new popularity due to his starring role in the Broadway legitime "Sunrise at Campobello," MCA TV is giving "Follow That Man," a Bellamy starrer, another syndication ride.

MCA TV purchased all rights to the skein, consisting of 82 episodes and aims to sell them for stripping. It distributed the series, known as "Man Against Crime" on the CBS-TV net, until June 1956, when its second-run rights expired. The entire 82 segments have been sold to WCBS-TV, N.Y., for across-the-board programming at 5 p.m. Also, the Storer Broadcasting Co. has purchased the series for WJKB-TV, Detroit; WJW-TV, Cleveland; and WSPD-TV, Toledo.

Associated Artists Productions' take from the distribution of motion pictures to television puts it second only to Metro TV's \$51,000,000 gross. Since July, 1956, AAP, having paid \$20,000,000 to Warners for the negatives to all its pre-1949 celluloid, has written "in excess of \$40,000,000" in regular sales, and there's another \$3,000,000 due from contracts made with tv stations on a "profit-participation arrangement."

New tally for AAP comes from Eliot Hyman, the company's proxy. Thirty-five tv stations have made profit sharing arrangements with AAP, which inception this selling tactic a year ago.

Generally, according to Hyman, AAP will take a guarantee on a regular three-year installment deal and also 50% of the receipts on total time aid talent from stations which cannot afford to pay cash for the AAP-Warners flicks. Hyman said that prices on the pictures were hiked last year, making it feasible for the 35 stations to work it via the profit plan. He added that the net consequence of the profit sharing setup meant "substantially more in profits for AAP than by the usual station arrangement."

While he did outline the general plan for profit sharing, Hyman indicated that some of the deals vary, but still provide AAP with a goodly hunk of coin for the feature and cartoon films.

Warner flicks are on 144 different tv stations, he said.

## NBC Int'l in Big Pubaffairs Play

NBC International, along with CBS Film Sales, is feeding the foreign market with upper grade public affairs programming.

Shows distributed by NBC International include "NBC Opera," "Wide World World," "Project 20," "Rome Eternal," "Wisdom," and such specials as "Look at Russia," "Southeast Asia" and "Eleven Against the Ice."

Kinnes are utilized for such live vehicles as "WWW" and "NBC Opera." The shows are being aired in such countries as Australia, England, Austria, Belgium, Denmark, Germany, Iraq, Italy, Luxembourg, Netherlands, Sweden and Switzerland.

Kinnes of the World Series, a public affairs show of a different vein, were sold in Japan.

For the pub-affairs shows, NBC claims international rights have been cleared. NBC ran into a union hassle with AFTRA and talent agencies when it sold the Perry Como show for exposure in England.

## WPIX'S 'LASSIE' BUY

WPIX, N. Y., has bought the original "Lassie" series, which will be retitled for its syndication ride.

Deal was made via Television Programs of America, which is distributing the off-network property, produced by Robert Maxwell.

The  
'58 Goose Hangs High  
Opines  
Earl Rettig  
(Pres., Calif. National Productions)  
In  
**VARIETY**  
Semi-Annual TV Film Issue  
OUT IN MARCH



## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (+) stands for local programming and the (\*) for network shows.

NEW YORK				Stations: WABC, WABD, WATV, WCBS, WOR, WPIX, WRCA. TV Homes: 4,175,300. Survey Dates: February 1-8, 1958.															
TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.			
1.	Luce-Desi Show (Mon. 8:00-9:00)	WCBS	43.0	1.	Sea Hunt (Sat. 10:30)	WCBS	Ziv	23.6	42	Your Hit Parade	WRCA	17.2	1.	Luce-Desi Show (Mon. 8:00-9:00)	WCBS	43.0			
2.	Perry Como (Sat. 8:00-9:00)	WRCA	42.4	2.	Honeydoers (Tues. 7:00)	WRCA	CBS	17.4	38	10 O'Clock Report	WCBS	14.5	2.	Perry Como (Sat. 8:00-9:00)	WRCA	42.4			
3.	Playhouse 90 (Thurs. 9:30-11:00)	WCBS	38.9	3.	If You Had a Million (Sat. 7:00)	WCBS	CBS	18.1	41	CBS News-Edwards	WCBS	14.0	3.	Playhouse 90 (Thurs. 9:30-11:00)	WCBS	38.9			
4.	Danny Thomas (Mon. 9:00-9:30)	WCBS	37.8	4.	Mike Hammer (Tues. 10:30)	WCBS	MCA	15.3	33	Children's Hour	WRCA	6.4	4.	Danny Thomas (Mon. 9:00-9:30)	WCBS	37.8			
5.	Person to Person (Fri. 10:30-11:00)	WCBS	37.5	5.	Code Three (Wed. 10:30)	WRCA	ABC	15.2	28	Vice	WRCA	11.7	5.	Person to Person (Fri. 10:30-11:00)	WCBS	37.5			
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WCBS	35.6	6.	Highway Patrol (Mon. 7:00)	WRCA	Ziv	14.7	35	Circle Theatre	WCBS	24.2	6.	Alfred Hitchcock (Sun. 9:30-10:00)	WCBS	35.6			
7.	Loretta Young (Sun. 10:00-10:30)	WRCA	35.2	7.	Death Valley Days (Wed. 7:00)	WRCA	U.S. Borax	12.2	28	10 O'Clock Report	WCBS	12.3	7.	Loretta Young (Sun. 10:00-10:30)	WRCA	35.2			
8.	December Bride (Mon. 9:30-10:00)	WCBS	34.9	8.	Silent Service (Fri. 7:00)	WRCA	NBC	10.7	26	CBS News-Edwards	WCBS	13.0	8.	December Bride (Mon. 9:30-10:00)	WCBS	34.9			
9.	Dean Martin Show (Sat. 9:00-10:00)	WRCA	34.2	9.	Popeye (Mon-Fri-Sun. 6:00)	WPIX	AAP	10.3	27	10 O'Clock Report	WCBS	15.0	9.	Dean Martin Show (Sat. 9:00-10:00)	WRCA	34.2			
10.	Gunsnoke (Sat. 10:00-10:30)	WCBS	33.6	10.	Boots and Saddles (Thurs. 7:00)	WRCA	NBC	9.9	24	CBS News-Edwards	WCBS	14.5	10.	Gunsnoke (Sat. 10:00-10:30)	WCBS	33.6			
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.			
1.	News, Wea. Sports (M-F 11-11:15)	WCBS	22.3	11.	Looney Tunes (Mon-Fri. 6:30)	WABD	AAP-Guild	9.8	25	Early Show	WCBS	13.8	1.	News, Wea. Sports (M-F 11-11:15)	WCBS	22.3			
2.	CBS News (M-F 7:15-7:30)	WCBS	14.0	12.	Popeye (Sat. 5:00)	WPIX	AAP	9.1	27	Early Show	WCBS	13.8	2.	CBS News (M-F 7:15-7:30)	WCBS	14.0			
3.	News & Wea. (M-F 11-11:15)	WRCA	14.0	13.	Amos 'n' Andy (Mon-Fri. 6:30)	WPIX	CBS	8.3	22	Early Show	WCBS	10.1	3.	News & Wea. (M-F 11-11:15)	WRCA	14.0			
4.	10 O'Clock Report (M-F 7-7:15)	WCBS	14.0	14.	Harbor Command (Fri. 10:30)	WABC	Ziv	8.2	13	Person to Person	WCBS	37.5	4.	10 O'Clock Report (M-F 7-7:15)	WCBS	14.0			
5.	Mickey Mouse Club (M-F 5:30-6:00)	WABC	12.8	15.	Annie Oakley (Sun. 6:00)	WABC	CBS	7.7	22	Beat the Clock	WCBS	8.6	5.	Mickey Mouse Club (M-F 5:30-6:00)	WABC	12.8			
6.	Price Is Right (M-F 11-11:30)	WRCA	10.9	16.	Annie Oakley (Sat. 6:30)	WABC	CBS	7.4	24	Early Show	WCBS	6.8	6.	Price Is Right (M-F 11-11:30)	WRCA	10.9			
7.	Late Show (M-F 11:15-12 Mid.)	WCBS	10.8	16.	Susie (Mon-Sat. 5:00)	WCBS	TPA	7.4	25	Fun at Five	WCBS	6.3	7.	Late Show (M-F 11:15-12 Mid.)	WCBS	10.8			
8.	Popeye (M-F 6-6:30)	WPIX	10.8	18.	Highway Patrol (Wed. 9:30)	WPIX	Ziv	6.6	9	Kraft TV Theatre	WRCA	27.8	8.	Popeye (M-F 6-6:30)	WPIX	10.8			
9.	Early Show (M-F 5:30-7:00)	WCBS	10.4	19.	My Little Margie (M-F 9:30 a.m.)	WCBS	Official	6.3	42	Sandy Becker Show	WABD	4.4	9.	Early Show (M-F 5:30-7:00)	WCBS	10.4			
10.	Looney Tune (M-F 6:30-7:00)	WABD	9.8	20.	Twenty Six Men (Tues. 10:30)	WABC	ABC	6.2	13	Mike Hammer	WCBS	15.3	10.	Looney Tune (M-F 6:30-7:00)	WABD	9.8			
OKLAHOMA CITY				Stations: KGEO, KWTW, WKY. TV Homes: 119,100. Survey Dates: Jan. 13-20, 1958.															
TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.			
1.	Gunsnoke (Sat. 9-9:30)	KWTW	49.5	1.	Highway Patrol (Thurs. 8:30)	KWTW	Ziv	26.9	39	Ernie Ford	WKY	32.2	1.	Gunsnoke (Sat. 9-9:30)	KWTW	49.5			
2.	Bobo Hope (Fri. 7:30-8:30)	WKY	36.8	2.	State Trooper (Thurs. 9:00)	WKY	MCA	26.9	41	Lineup	KWTW	27.5	2.	Bobo Hope (Fri. 7:30-8:30)	WKY	36.8			
3.	Perry Como (Sat. 7:00-9:00)	WKY	33.8	3.	Whirlbirds (Tues. 9:30)	KWTW	CBS	25.9	43	Men of Annapolis	WKY	19.5	3.	Perry Como (Sat. 7:00-9:00)	WKY	33.8			
4.	Have Gun, Travel (Sat. 8-8:30-9:00)	KWTW	32.5	4.	Silent Service (Sat. 9:30)	KWTW	NBC	25.5	44	Your Hit Parade	WKY	21.5	4.	Have Gun, Travel (Sat. 8-8:30-9:00)	KWTW	32.5			
5.	Loretta Young (Sun. 9-9:30)	WKY	32.5	5.	Captain David Grief (Fri. 8:00)	KWTW	Guild	24.5	36	M. Squad	WKY	26.9	5.	Loretta Young (Sun. 9-9:30)	WKY	32.5			
6.	Ernie Ford (Thurs. 8:30-9:00)	WKY	32.2	6.	Decoy (Fri. 9:00)	KWTW	Official	24.5	36	Boxing	WKY	30.2	6.	Ernie Ford (Thurs. 8:30-9:00)	WKY	32.2			
7.	Danny Thomas (Mon. 8-8:30)	KWTW	31.9	7.	City Detective (Thurs. 9:30)	KWTW	MCA	24.2	40	Jane Wyman	WKY	24.5	7.	Danny Thomas (Mon. 8-8:30)	KWTW	31.9			
8.	Dinah Shore (Sun. 8:00-9:00)	WKY	30.7	8.	Sheriff of Cochise (Fri. 6:30)	WKY	NTA	24.2	40	Rin Tin Tin	KGEO	18.3	8.	Dinah Shore (Sun. 8:00-9:00)	WKY	30.7			
9.	What's My Line (Sun. 9:30-10:00)	KWTW	30.5	9.	O. Henry Playhouse (Wed. 9:30)	WKY	Gross-Krasne	23.2	37	U. S. Steel Hour	KWTW	23.5	9.	What's My Line (Sun. 9:30-10:00)	KWTW	30.5			
10.	Alfred Hitchcock (Sun. 8:30-9:00)	KWTW	30.2	10.	Harbor Command (Sun. 9:30)	WKY	Ziv	22.2	36	What's M. Live	KWTW	30.2	10.	Alfred Hitchcock (Sun. 8:30-9:00)	KWTW	30.2			
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.			
1.	News (M-F 10-10:15)	WKY	26.1	12.	Martin Kane (Thurs. 8:00)	WKY	Ziv	20.5	30	Climax	KWTW	28.9	1.	News (M-F 10-10:15)	WKY	26.1			
2.	Wea. Sports (M-F 10:15-10:30)	WKY	24.4	13.	Men of Annapolis (Tues. 9:30)	WKY	Ziv	19.5	32	Whirlbirds	KWTW	25.9	2.	Wea. Sports (M-F 10:15-10:30)	WKY	24.4			
3.	News (M-F 10-10:15)	KWTW	22.1	14.	Cisco Kid (Sun. 3:00)	KWTW	Ziv	18.2	41	Wide World World	WKY	18.5	3.	News (M-F 10-10:15)	KWTW	22.1			
4.	Popeye Theatre (M-F 6-6:30)	KGEO	21.3	15.	Annie Oakley (Fri. 6:30)	KWTW	CBS	17.9	30	Sheriff of Cochise	WKY	24.2	4.	Popeye Theatre (M-F 6-6:30)	KGEO	21.3			
5.	Wea. Misc. (M-F 10:15-10:30)	KWTW	21.1	15.	Sky King (Sat. 11:00)	WKY	Nabisco	17.9	71	Young People's Concert	KWTW	7.2	5.	Wea. Misc. (M-F 10:15-10:30)	KWTW	21.1			
6.	News (M-F 6-6:15)	WKY	18.7	17.	Boots & Saddles (Tues. 9:30)	KGEO	NBC	15.2	25	Whirlbirds	KWTW	25.9	6.	News (M-F 6-6:15)	WKY	18.7			
7.	Wea. (M-F 6:15-6:30)	WKY	18.6	18.	Casey Jones (Sun. 5:00)	WKY	Screen Gems	15.0	36	Texas Rangers	KGEO	13.2	7.	Wea. (M-F 6:15-6:30)	WKY	18.6			
8.	Mickey Mouse Club (M-F 5:30-6:00)	KGEO	17.4	19.	Studio 57 (Thurs. 10:30)	KWTW	MCA	14.5	40	Tonight Show	WKY	13.2	8.	Mickey Mouse Club (M-F 5:30-6:00)	KGEO	17.4			
9.	Satellite Four (M-F 5-5:45)	WKY	15.0	20.	Charlie Chan (Wed. 8:00)	KGEO	TPA	11.9	18	Kraft TV Theatre	WKY	28.2	9.	Satellite Four (M-F 5-5:45)	WKY	15.0			
10.	News Room (M-F 12-12:15)	WKY	14.1																
AMARILLO				Stations: KFDD, KGNC, KVIL. TV Homes: 38,700. Survey Dates: Jan. 13-20, 1958.															
TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.			
1.	Gunsnoke (Sat. 9-9:30)	KFDD	43.3	1.	Sheriff of Cochise (Tues. 9:30)	KGNC	NTA	30.8	54	Harbor Command	KFDD	13.8	1.	Gunsnoke (Sat. 9-9:30)	KFDD	43.3			
2.	Have Gun, Travel (Sat. 8:30-9:00)	KFDD	39.3	2.	Death Valley Days (Thurs. 8:30)	KFDD	U.S. Borax	29.8	43	Ernie Ford	KGNC	33.3	2.	Have Gun, Travel (Sat. 8:30-9:00)	KFDD	39.3			
3.	Perry Como (Sat. 7-8:00)	KGNC	38.1	3.	Highway Patrol (Mon. 10:00)	KGNC	Ziv	28.8	59	News-Bill Johns	KFDD	19.5	3.	Perry Como (Sat. 7-8:00)	KGNC	38.1			
4.	Tales of Wells Fargo (M. 7:30-8:00)	KGNC	37.8	4.	Victory at Sea (Sat. 9:30)	KFDD	NBC	27.3	46	Your Hit Parade	KGNC	18.8	4.	Tales of Wells Fargo (M. 7:30-8:00)	KGNC	37.8			
5.	Restless Gun (Mon. 7-7:30)	KFDD	34.8	5.	Mayor of the Town (Sun. 8:30)	KFDD	MCA	26.3	41	Dinah Shore	KGNC	28.3	5.	Restless Gun (Mon. 7-7:30)	KFDD	34.8			
6.	Lineup (Fri. 9-9:30)	KFDD	34.8	6.	Popeye (Sat. 10:30 a.m.)	KFDD	AAP	25.8	68	Andy's Gang	KGNC	12.3	6.	Lineup (Fri. 9-9:30)	KFDD	34.8			
7.	Wrestling (Thurs. 9-10:00)	KFDD	33.8	7.	Twenty Six Men (Wed. 9:30)	KGNC	ABC	25.0	45	U.S. Steel Hour	KFDD	16.8	7.	Wrestling (Thurs. 9-10:00)	KFDD	33.8			
8.	Oh Susanna (Sat. 8-8:30)	KFDD	33.5	8.	San Francisco Beat (Thurs. 9:30)	KGNC	CBS	23.8	38	Wrestling	KFDD	33.0	8.	Oh Susanna (Sat. 8-8:30)	KFDD	33.5			
9.	Ernie Ford (Thurs. 8:30-9:00)	KGNC	33.3	9.	Captain David Grief (Sun. 4:30)	KFDD	Guild	23.3	73	Town Forum	KGNC	5.3	9.	Ernie Ford (Thurs. 8:30-9:00)	KGNC	33.3			
10.	Danny Thomas (Mon. 8-8:30)	KFDD	32.8	10.	Silent Service (Mon. 8:30)	KGNC	NBC	22.3	34	December Bride	KFDD	30.8	10.	Danny Thomas (Mon. 8-8:30)	KFDD	32.8			
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.			
1.	Code Three (W-F 10-10:30)	KGNC	20.5	12.	State Trooper (Tues. 7:30)	KFDD	MCA	21.8	35	Watt Earp	KVIL	29.3	1.	Code Three (W-F 10-10:30)	KGNC	20.5			
2.	News-Bill Johns (M-F 10-10:15)	KFDD	19.9	13.	Code Three (Wed. Fri. 10:00)	KGNC	ABC	20.5	45	News-Bill Johns	KFDD	24.0	2.	News-Bill Johns (M-F 10-10:15)	KFDD	19.9			
3.	News, Wea. (M-F 10:30-10:45)	KGNC	19.1	14.	Cisco Kid (Thurs. 6:30)	KFDD	Ziv	20.3	35	Wea. Misc.	KFDD	22.0	3.	News, Wea. (M-F 10:30-10:45)	KGNC	19.1			
4.	News-Wea. (M-F 6-6:15)	KGNC	18.3	15.	Decoy (Mon. 9:00)	KFDD	Official	19.3	31	Tic Tac Dough	KGNC	29.8	4.	News-Wea. (M-F 6-6:15)	KGNC	18.3			
5.	Popeye (M-F 4-4:30)	KFDD	18.2	15.	Gray Ghost (Sun. 9:30)	KGNC	CBS	19.3	34	Alfred Hitchcock	KFDD	30.8	5.	Popeye (M-F 4-4:30)	KFDD	18.2			
6.	NBC News (M-F 6:15-6:30)	KGNC	17.7	17.	Kit Carson (Fri. 6:30)	KGNC	MCA	18.8	34	Rin Tin Tin	KVIL	20.5	6.	NBC News (M-F 6:15-6:30)	KGNC	17.7			
7.	News-Bill Johns (M-F 6-6:15)	KFDD	16.5	18.	Popeye (Mon-Fri. 4:00)	KFDD	AAP	18.2	57	Comedy Time	KGNC	7.3	7.	News-Bill Johns (M-F 6-6:15)	KFDD	16.5			
8.	Mickey Mouse Club (M-F 5:30-6:00)	KVIL	16.4	19.	Captain David Grief (Mon. 9:30)	KFDD	Guild	17.8	31	Suspicion	KGNC	32.8	8.	Mickey Mouse Club (M-F 5:30-6:00)	KVIL	16.4			
9.	Sports, Wea. Today (M-F 6:15-6:30)	KFDD	15.2	20.	Whirlbirds (Tues. 6:30)	KGNC	CBS	16.8	28	Cheyenne	KVIL	24.3	9.	Sports, Wea. Today (M-F 6:15-6:30)	KFDD	15.2			
10.	Art Linkletter (M-F 1:30-2:00)	KFDD	13.2																
RICHMOND				Stations: WVRA, WTVR, WXEX. TV Homes: 93,300. Survey Dates: Jan. 2-9, 1958.															
TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS								TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.</																	

## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

## BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 873,200. Survey Dates: Four weeks ending Feb. 7, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	Playhouse 90 (Thurs. 9:30-11)	WNAC	42.3	1.	Whirlybirds (Tues. 7:00)	WBZ	CBS	27.5	56	News, Weather	WNAC	13.3
2.	Perry Como (Sat. 8-9)	WBZ	40.8	2.	Annie Oakley (Sun. 5:00)	WNAC	CBS	26.9	54	Comedy Theatre	WNAC	12.7
3.	Gunsmoke (Sat. 10-10:30)	WNAC	40.2	3.	Code Three (Tues. 10:30)	WNAC	ABC	25.4	53	Wide Wide World	WBZ	16.5
4.	Groucho Marx (Thurs. 8-8:30)	WBZ	37.9	4.	Honeymooners (Sat. 10:30)	WNAC	CBS	25.4	50	Studio 57	WBZ	14.4
5.	Climax (Thurs. 8:30-9:30)	WNAC	37.3	5.	Gray Ghost (Wed. 7:00)	WBZ	CBS	24.4	54	Your Hit Parade	WBZ	15.9
6.	Have Gun, Travel (Sat. 9:30-10)	WNAC	35.0							News, Weather	WNAC	16.3
7.	Red Skelton (Tues. 9:30-10)	WNAC	34.8	5.	Highway Patrol (Sat. 7:00)	WBZ	Ziv	24.4	49	Political	WNAC	14.3
8.	Lucy-Desi Show (Mon. 8-9)	WNAC	34.8	7.	Frontier (Sun. 4:30)	WNAC	NBC	24.0	48	Boots and Saddles	WNAC	21.2
9.	Perry Mason (Sat. 7:30-8:30)	WNAC	34.8	7.	Harbor Command (Sun. 7:00)	WNAC	Ziv	24.0	48	Wide Wide World	WBZ	18.0
10.	Wagon Train (Wed. 7:30-8:30)	WBZ	34.4	7.	Martin Kane (Sun. 5:30)	WNAC	Ziv	24.0	40	Twenty Six Men	WBZ	23.2
				7.	Silent Service (Fri. 7:00)	WBZ	NBC	24.0	42	Movie	WBZ	25.4
				11.	Topper (Fri. 6:30)	WNAC	Tele Star	23.9	51	News, Weather	WNAC	17.7
				12.	Twenty Six Men (Sun. 7:00)	WBZ	ABC	23.2	55	Patti Page	WNAC	16.7
				13.	Dr. Hudson's Secret J'l. (Fri. 10:30)	WNAC	MCA	23.0	42	Boston Movietime	WBZ	15.3
				14.	State Trooper (Sun. 10:30)	WNAC	MCA	21.8	40	News, Weather	WBZ	15.0
				15.	Boots and Saddles (Sat. 7:00)	WNAC	NBC	21.2	43	Harbor Command	WNAC	24.0
				15.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	20.7	38	Boxing, Miscellaneous	WBZ	18.3
				17.	Decoy (Sun. 10:30)	WBZ	Official	20.4	38	Sports	WBZ	16.7
				18.	Sky King (Wed. 6:00)	WNAC	Nabisco	20.4	37	Decoy	WBZ	20.4
				19.	Count of Monte Cristo (Wed. 6:30)	WNAC	TPA	20.2	45	Highway Patrol	WBZ	24.4
				20.	Frontier Doctor (Thurs. 7:00)	WBZ	HTS	20.0	44	Movie	WBZ	22.2
									47	State Trooper	WNAC	21.8
									47	Boston Movietime	WBZ	19.7
									45	News, Weather	WBZ	18.3
									44	News, Weather	WNAC	18.3
										Sports Time	WNAC	16.0

## PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WYUE. TV Homes: 1,160,300. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	Perry Como (Sat. 8-9)	WRCV	40.2	1.	San Francisco Beat (Sat. 10:30)	WCAU	CBS	24.2	39.	Your Hit Parade	WRCV	21.9
2.	Gunsmoke (Sat. 10-10:30)	WCAU	38.9	2.	Popeye (M-F 6-6:30)	WFIL	AAP	23.9	40.	Million \$ Movie	WCAU	7.8
3.	Last Word (Sun. 3:45-4)	WCAU	37.3	3.	Highway Patrol (Sat. 7)	WCAU	Ziv	22.2	53.	Captain David Grief	WRCV	14.5
4.	Danny Thomas (Mon. 9-9:30)	WCAU	35.0	4.	Mike Hammer (Tues. 10:30)	WCAU	MCA	22.2	42.	Boots & Saddles	WRCV	15.9
5.	Playhouse 90 (Thurs. 9:30-11)	WCAU	34.2	5.	Honeymooners (Tues. 7)	WRCV	CBS	21.9	47.	Official Detective	WCAU	12.9
6.	Lucy-Desi Show (Mon. 8-9)	WCAU	33.1	6.	Annie Oakley (Sat. 5:30)	WCAU	CBS	20.2	57.	Damon Runyon Theatre	WFIL	9.5
7.	Alfred Hitchcock (Sun. 9-9:30)	WCAU	32.9	7.	Sheriff of Cochise (Sun. 6)	WCAU	NTA	19.9	50.	Reader's Digest	WFIL	11.5
8.	Groucho Marx (Thurs. 8-8:30)	WRCV	32.2	8.	Gray Ghost (Mon. 7)	WCAU	CBS	19.9	46.	Death Valley Days	WRCV	15.9
9.	What's My Line (Sun. 10:30-11)	WCAU	31.5	9.	Harbor Command (Fri. 7)	WCAU	Ziv	19.9	48.	Studio 57	WRCV	10.5
10.	Loretta Young (Sun. 10:10-30)	WRCV	31.2	10.	Sky King (Sat. 6)	WCAU	Nabisco	18.9	53.	Progress	WRCV	7.5
	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	31.2		Whirlybirds (Wed. 7)	WCAU	CBS	18.9	40.	26 Men	WRCV	16.5
				12.	Frontier Doctor (Thurs. 7)	WCAU	HTS	18.2	40.	State Trooper	WRCV	15.5
				13.	Martin Kane (Wed. 10:30)	WRCV	Ziv	17.7	30.	Circus Theatre	WCAU	23.5
				21.	26 Men (Wed. 7)	WRCV	ABC	16.5	35.	Whirlybirds	WCAU	18.9
				25.	Death Valley Days (Mon. 7)	WRCV	U.S. Borax	15.9	32.	Gray Ghost	WCAU	19.9
				26.	Boots & Saddles (Tues. 10:30)	WRCV	MCA	15.9	41.	Mike Hammer	WCAU	22.2
				17.	Popeye Theatre (Sat. 6:30)	WFIL	AAP	15.5	40.	Byline	WCAU	11.5
				6.	†Spt's, Final, misc (M-F 11:15-11:30)	WRCV	MCA	15.5	34.	Frontier Doctor	WCAU	18.2
				7.	†Guiding Light (M-F 12:45-1)	WRCV	Guild	14.5	34.	Highway Patrol	WCAU	22.2
				8.	†As the World Turns (M-F 1:30-2)	WCAU	TPA	14.3	45.	Ray M'land Show	WRCV	7.9
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION								
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	†Popeye (M-F 6-6:30)	WFIL	23.9	31.	Studio 57	KCMO		16.7				
2.	†Mickey Mouse Club (M-F 5:30-6)	WFIL	21.4	32.	News, Sports Headlines	WDAF		10.0				
3.	†News, Weather (M-F 11-11:15)	WCAU	19.9	33.	NBC News	WDAF		9.7				
4.	†Star Theatre (M-F 8:30-7)	WFIL	19.8	34.	News, Sports Headlines	WDAF		9.0				
5.	†American Bandstand (M-F 2:30-5)	WFIL	17.0	35.	NBC News	WDAF		8.3				
6.	†Spt's, Final, misc (M-F 11:15-11:30)	WCAU	16.1	36.	Father Knows Best	WDAF		23.2				
7.	†Guiding Light (M-F 12:45-1)	WCAU	15.7	37.	10 O'Clock News	KMBC		16.7				
8.	†As the World Turns (M-F 1:30-2)	WCAU	15.6	38.	Tombster Territory	KMBC		21.9				
9.	†Search, Tomorrow (M-F 12:30-12:45)	WCAU	15.5	39.	30 Theatre	KMBC		20.2				
10.	†Wild's Best Movie (M-W-F 12:45-cl)	WFIL	13.9	40.	Trackdown	KCMO		21.2				
				41.	13 Star News, Sports	KCMO		13.7				
				42.	Wea., 3 Star Personality	KCMO		12.7				
				43.	My Hero	KMBC		9.4				
				44.	U.S. Steel Hour	KCMO		21.9				
				45.	10 O'Clock News	KMBC		19.7				
				46.	Sports, Weather	KMBC		18.7				
				47.	Trackdown	KCMO		21.2				
				48.	Studio One	KCMO		26.2				
				49.	State Trooper	WDAF		28.2				
				50.	Lariat Playhouse	KMBC		3.0				
				51.	Bob Hope	WDAF		20.2				
				52.	Million Dollar Movie	KCMO		19.2				
				53.	Million Dollar Movie	KCMO		20.0				
				54.	3 Star News	KCMO		12.3				
				55.	Sports, Weather	KCMO		11.7				

## KANSAS CITY

Stations: KCMO, KMBC, WDAF. TV Homes: 293,700. Survey Dates: Jan. 13-20, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	Gunsmoke (Sat. 9-9:30)	KCMO	42.9	1.	State Trooper (Tues. 9:30)	WDAF	MCA	29.2	47.	Studio 57	KCMO	16.7
2.	Perry Como (Sat. 7-8)	WDAF	38.7	2.	Cisco Kid (Tues. 6:00)	KMBC	Ziv	25.7	48.	News, Sports Headlines	WDAF	10.0
3.	Wyatt Earp (Tues. 7-8)	KMBC	35.7	3.	Sky King (Wed. 6:00)	KMBC	Nabisco	24.9	49.	NBC News	WDAF	9.7
4.	Alfred Hitchcock (Sun. 8-9)	KMBC	35.5	4.	Highway Patrol (Wed. 7:30)	KMBC	Ziv	24.0	50.	News, Sports Headlines	WDAF	9.0
5.	Lassie (Sun. 6-6:30)	KCMO	33.4	5.	Back 714 (Wed. 10:00)	KCMO	NBC	23.4	51.	NBC News	WDAF	8.3
6.	Playhouse 90 (Thurs. 8:30-10)	KCMO	32.7	6.	Martin Kane (Sat. 9:30)	KCMO	Ziv	22.2	52.	Father Knows Best	WDAF	23.2
7.	What's My Line (Sun. 9:30-10)	KCMO	32.4	7.	Whirlybirds (Sun. 10:00)	KCMO	CBS	22.2	53.	10 O'Clock News	KMBC	16.7
8.	Cheyenne (Tues. 6:30-7:30)	KMBC	32.1	8.	Amos 'n' Andy (Fri. 7:00)	WDAF	CBS	20.9	54.	Tombstone Territory	KMBC	21.9
9.	Danny Thomas (Mon. 8-8:30)	KCMO	31.9	9.	Annie Oakley (Fri. 6:00)	KMBC	CBS	20.2	55.	30 Theatre	WDAF	20.2
10.	Ozzie and Harriet (Wed. 8-8:30)	KMBC	31.5	10.	Steve Donovan, W. M'shal (Sat. 6:00)	WDAF	NBC	19.5	56.	Trackdown	KCMO	21.2
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION								
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	*Mickey Mouse Club (M-F 5:30-6:30)	KMBC	22.7	11.	Captain David Grief (Wed. 9:30)	WDAF	Guild	19.2	32.	U.S. Steel Hour	KCMO	21.9
2.	†10:00 News (M-F 10-10:30)	KMBC	17.2	12.	Dr. Christian (Thurs. 10:00)	KCMO	Ziv	19.2	36.	10 O'Clock News	KMBC	19.7
3.	†Sports, Weather (M-F 10:15-10:30)	KMBC	16.0	13.	Willie (Fri. 7:00)	KMBC	Official	19.0	31.	Sports, Weather	KMBC	18.7
4.	†Star Theatre (M-F 8:30-7)	KCMO	13.7	14.	Honeymooners (Mon. 9:30)	KMBC	CBS	17.5	29.	Trackdown	KCMO	21.2
5.	*Queen for a Day (M-F 8-8:45)	WDAF	12.9	15.	Studio 57 (Tues. 9:30)	KCMO	MCA	16.7	27.	State Trooper	KCMO	26.2
6.	*Whizzo's W'erland (M-F 11-12:00)	KMBC	12.6	16.	Championship Bowling (Sun. 12:00)	KCMO	W. Schwimmer	16.5	55.	Lariat Playhouse	KMBC	9.0
7.	*American Bandstand (M-F 4-5)	KMBC	11.7	17.	Sheriff of Cochise (Fri. 10:00)	KCMO	NTA	16.5	32.	State Trooper	WDAF	28.2
8.	*Big Payoff (M-F 2-2:30)	KCMO	11.6	18.	Byline (Sun. 3:30)	KMBC	Alexander	16.2	33.	Million Dollar Movie	KCMO	19.2
9.	*Art Linkletter (M-F 1:30-2)	KCMO	11.4	19.	The Falcon (Sun. 3:00)	KMBC	NBC	15.2	32.	Million Dollar Movie	KCMO	20.0
10.	†3 Star News, Sports (M-F 6-6:15)	KCMO	11.4	20.	Last of the Mohicans (Sat. 5:30)	WDAF	TPA	14.9	41.	3 Star News	KCMO	12.3

## SAN DIEGO

Stations: KFMB, KFSD, XETV. TV Homes: 270,200. Survey Dates: Jan. 13-20, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	Gunsmoke (Sat. 9-9:30)	KFMB	43.9	1.	Sheriff of Cochise (Sat. 9:30)	KFMB	NTA	32.2	51.	Gisele McKenzie	KFSD	15.9
2.	Lassie (Sun. 7-7:30)	KFMB	37.2	2.	Twenty Six Men (Wed. 7:00)	KFMB	ABC	24.5	43.	Boxing News	KFSD	17.5
3.	Talk of the Wells Fargo (Mon. 8:30-9)	KFMB	34.2	3.	Harbor Command (Sat. 10:00)	KFMB	Ziv	22.5	51.	End of the Rainbow	KFSD	16.5
4.	Ed Sullivan (Sun. 8-9)	KFMB	33.7	4.	Last of the Mohicans (Tues. 6:30)	XETV	TPA	21.3	39.	Name That Tune	KFMB	17.1
5.	Cheyenne (Tues. 7:30-8:30)	XETV	32.0	5.	Highway Patrol (Fri. 9:30)	XETV	Ziv	20.9	35.	This Man	KFSD	22.5
6.	Bob Hope (Fri. 8-9)	KFSD	31.8	6.	Honeymooners (Fri. 6:30)	KFSD	CBS	19.5	40.	Leave It to Beaver	KFMB	21.9
7.	Wyatt Earp (Tues. 8:30-9)	XETV	31.2	7.	Popeye (Mon-Fri. 5:30)	KFSD	AAP	19.0	45.	Early Show	KFMB	12.3
8.	Climax (Thurs. 8:30-9:30)	KFMB	31.0	8.	Whirlbirds (Tues. 6:00)	XETV	CBS	18.0	38.	S.D. Dateline	KFMB	16.0
9.	G.E. Theatre (Sun. 9-9:30)	KFMB	30.9							CBS News—Edwards	KFMB	16.7
9.	Groucho Marx (Thurs. 8-8:30)	KFSD	30.9	9.	I Search for Adventure (Tues. 7:00)	XETV	Bagnall	18.5	30.	Phil Silvers	KFMB	27.9
TOP TEN MULTI-WEEKLY SHOWS				9.	Sky King (Fri. 6:00)	KFSD	Nabisco	18.5	43.	S.D. Dateline	KFMB	16.7
1.	This Day '58 (M-F 7:30-8)	KFMB	23.4	11.	Captain David Grief (Thurs. 7:00)	KFMB	Guild	17.9	35.	CBS News—Edwards	KFMB	16.0
2.	Popeye (Sun. 7-7:30)	KFSD	19.3	12.	Gray Ghost (Mon. 6:30)	KFSD	CBS	17.9	34.	Big Movie	KFSD	18.5
3.	S.D. Dateline (M-F 6-6:15)	KFMB	17.0	13.	Hudson's Secret #1 (Sat. 6:00)	KFMB	MCA	17.2	47.	Robert Hood	KFMB	23.5
4.	CBS News (M-F 6:15-6:30)	KFMB	16.5	14.	State Trooper (Mon. 7:00)	KFSD	MCA	16.5	28.	Ontario Doctor	KFSD	19.0
5.	J.J. Downs Express (M-F 4:30-5:30)	KFSD	16.4	15.	Annie Oakley (Sun. 5:30)	KFMB	CBS	15.9	43.	Burns and Allen	KFMB	28.2
6.	Big Movie (T-W-Th 6-8)	KFSD	16.3	16.	Boots and Saddles (Mon. 6:00)	KFSD	NBC	15.5	35.	Sunday Movie Spec	KFSD	10.9
7.	Art Linkletter (M-F 11:30-12)	KFMB	12.9							S.D. Dateline	KFMB	17.0
8.	Queen for a Day (M-F 1-1:45)	KFMB	12.6	16.	Silent Service (Sat. 7:00)	KFSD	NBC	15.5	30.	CBS News—Edwards	KFMB	16.7
9.	Early Show (M-F 6-8)	KFMB	11.6	17.	Doctor Doctor (Sat. 6:00)	KFSD	HTS	13.9	39.	Dr. Hunk	KFMB	17.2
10.	Pearly Playhouse (M-F 3-4:30)	KFSD	11.6	18.	Men of Annapolis (Mon. 7:30)	XETV	Ziv	13.9	24.	This Day '58	KFMB	17.2
					Waterfront (Mon. 7:00)	XETV	MCA	13.9	24.	Burns and Allen	KFMB	28.2



## Gross-Krasne's 'Make 'Em Yourself' Overseas Pattern for Fatter Profits

Philip Krasne thinks it's foolish for American syndicators in the future to figure on making their telefilm profits through rerun sale. The president of Gross-Krasne productions, in New York on a variety of "financial matters," said the other day that telefilmmakers must aim for the assurance of a substantial overseas sale, and that the way to do it is not necessarily through the now typical foreign co-production deal, since that eats away at the producer's share of the take.

Hence, Gross-Krasne has become the only U. S. telefilm production house to establish its own permanent functioning studio operation abroad, in England. Krasne disclosed that Gross-Krasne Ltd. skirted co-production offers and went out and got its own financing for its future series. On a four-series foreign production kick, G-K got Bankers Trust Co. here to issue letters of credit to the company, which are being used to draw up to \$3,000,000 in British pounds.

Krasne maintains that because he didn't seek a co-production deal in England, and made 30 half-hours in the "African Patrol" package instead of "trying to promote" a financing deal from the start, it enabled him to get the best guarantee ever from the British t'v's on a new series: Deal was made with ABC-TV, in England, which has guaranteed G-K approximately 2,000 pounds (about \$3,600 in U. S. currency) for showing of each flick in England and has bought outright, for between 800 and 1,000 pounds (depending on the package), the distribution rights to the show in the remainder of Europe.

G-K is also producing "Mr. Glencannon," a new Thomas Mitchell-starrer aimed at web or national spot sale, in England, and—as with everything else—with its own coin (thorowed at 6¢ with the Bankers Trust paper). ABC-TV has guaranteed to buy the skein of which only two half-hours have been completed. Krasne is currently in the throes of closing a similar guarantee with ABC-TV for another series, this also for network sale, called "Adventures of Jungle Boy."

"If American producers make their foreign customers their bankers too," Krasne said, "they are immediately restricting their profit." "To get a co-production" (Continued on page 55)

## Ziv's Three-Show Billings Bonanza

Ziv has inked some hefty business on three shows, "Target," "Highway Patrol," and "Sea Hunt."

R. J. Reynolds, in a major move to bolster Camel's network buy with added exposure on the local level, has purchased alternate week sponsorship of "Highway Patrol" and "Sea Hunt" for 25 markets. Reynolds, via Esty agency, will launch the drive immediately.

"Target," Ziv's new anthology "impact" themed series hosted by Adolph Menjou, was bought by another brewer, Progress, Brewing for Oklahoma City. Kroger Stores inked the series for Dayton; Bradley Field Restaurants for Springfield, Mass.; Savannah Sugar Refining for Atlanta; and Pine Grove Dairy for Norfolk. Major regional for the series include Olympia Brewing for 35 western markets and Dreary's Beer for 15 midwestern situations.

Stations on which Reynolds will be using "Highway Patrol" include WJBK-TV, Detroit; KWTU, Oklahoma City; KARD-TV, Wichita; WSPD-TV, Toledo; and KBET-TV, Sacramento. "Sea Hunt" buy includes KTRK-TV, Houston; WTVJ, Miami; WISH-TV, Indianapolis; KTVI, St. Louis; and WTVR, Richmond.

Among stations buying "Target" for spring airing are WCCO-TV, Minneapolis; WIC-TV, Pittsburgh; KOTV, Tulsa; KSL-TV, Salt Lake City; WDSU-TV, New Orleans; WCKT-TV, Miami; and WTVC, Chattanooga.

### 'Tug' Bites Dog

"Tugboat Annie" in its first U.S. airing on WTRF, Wheeling, W. Va., drew a big 31.9 American Research Bureau rating, with a 54.9% share of audience, according to a special ARB survey.

The Television Programs of America show was aired Sunday (2) from 7 to 7:30 p.m., when the special ARB was taken. Its opposition was "Lassie," on WSTV, a Steubenville, Pa., station which covers the Wheeling area, which drew only a mild 13.8 rating and a 23.8 share.

Incidentally, original "Lassie" episodes for the first time are now being distributed in syndication by TPA.

## ABC-TV Options Guild's Religioso

ABC-TV took an option on Guild Films' bible series, "Light of the World," and is pegging it next fall for the Sunday-7 p.m. slot just before "Maverick." It's the first time that a network has taken an option on a Guild stanza.

In the past, Guild almost turned "Liberace" over to a national advertiser and at another time the company, primarily in syndication, had optioned off its "Tobor" pilot to a bankroller, but it never had a bite directly from a web on any series.

"Light" is typed as an anthology, and the pilot is called "Flight of David." ABC has priced the show at \$3,835,845 total time and talent (commissionable for a year). Each new half-hour episode runs at \$41,900 and reruns at \$11,765.

## ABC Film Packages 'Galaxy 20' Features

Some top draw pix, initially on the ABC-TV net, have been packaged by ABC Film Syndication for sale to stations.

Titled the "Galaxy 20," the package includes "Lavender Hill Mob" and "The Promoter," both starring Alec Guinness; "The Red Shoes," starring Moira Shearer; "Caesar and Cleopatra," Vivien Leigh, Stewart Granger; "The Importance of Being Earnest," "The Mikado," "In Which We Serve," "Odd Man Out," and "Tight Little Island."

This is ABC Film Syndication's second feature package, the initial one being the "Anniversary Package."

Hollywood—Bill Goodwin will double over from radio-TV performing into an executive capacity at Crest Telefeatures here. Crest, headed by Doc Merman, specializes in filming of tv commercials.

## Agencies Play Easy to Get

Almost a complete switch in the agency-packager relationship relating to pilots screenings has come about in the past year. Once, not too long ago, the vidpix packagers used to have to break down the doors to get to agency execs to screen their pilots. Now, the reverse is true, with the agencies virtually hounding the packagers and producers to get first crack at the screening of a pilot film.

Reason lies in the fact that more and more selling is being done directly to advertisers, and there has been more than one occasion when a client saw a pilot and asked the agency about it, only to draw a blank when the agency execs had to admit they hadn't seen it yet. So now, the agencies are demanding to see all pilots the minute they're in from the labs, even without any specific clients in mind for them.

The networks and packagers are now refusing to show their pilots unless the agency presents the name of a specific advertiser and, in the case of the webs, a specific time slot. Reason is that the agencies, to cover themselves, want to see the film well in advance of any specific sale, but once a client does become interested a couple of months later, the agencies give out with the "that's been around for some time" routine and discourage the client on the property.

But the agencies have become so averse to "let me see it first" that they've even resorted to subterfuge. Some have taken the gambit with the networks that "we're interested in this as a replacement for a show we have on another network. If we like this, we'll bring our other show over to your network and then we'll replace it with this new series." So far, the webs aren't taking them up on it.

The  
'58 Goose Hangs High  
Opines  
Earl Rettig  
(Pres. Calif. National Productions)  
In  
VARIETY  
Semi-Annual TV Film Issue  
OUT IN MARCH

## Brit. Exhibs to TV: 'Why Don't You Go Away & Leave Us Be'

Manchester, Eng., March 4.

Television contractors can find other means of filling in their screen time, but it is difficult for cinemas to present any form of entertainment not within films.

J. R. Killea, leading exhibitor, made this point at a Cinematograph Exhibits Assn. meeting here. Another exhibitor, T. E. Robinson, said he was concerned about the "terrific backlog" of films, and by the copyright position.

The renters, he said, did not own the copyright of the films, and the producers did not always own it. Very often the copyright belonged to the person who supplied the finance and who would be willing to sell to the highest bidder.

## THREE PILOTS ON TAP FOR DUFF-LUPINO

Hollywood, March 4.

Bridget Productions will film three pilots within the next three months, to be produced by Howard Duff, directed by Ida Lupino. Projected series will be budgeted at from \$35,000 to \$50,000 per episode.

"The Teenage Idol" will be aired, as a pilot, over the company's current series, "Mr. Adams and Eve." Bridget is searching for a "cross between Tommy Sands and Elvis Presley" to essay the lead.

Other two pilots will be "The House of Seven Garbos" and "The Green Peacock."

## Sterling Drug's Telepix Buy for Can. Markets

Vancouver, March 4.

Dancer-Fitzgerald-Sample agency picked up the Vancouver telepix musical series "Meet Lorraine" for Sterling Drug. The 15-minute show, which was once live on CBUT-TV, will be aired in five to six major Canadian markets.

Vancouver outlet also has another quarter-hour telepix package on stock, a project titled "Call for Music." "Meet Lorraine" features singer Lorraine McAllister with the Chris Gage Trio.

## Inside Stuff—TV Films

United Artists is about to file with the Securities & Exchange Commission about making a public offering for the remaining shares in Associated Artists Productions. It's expected that the offer, designed to give UA absolute control in the tv distributry, will be made within 60 days.

Having recently bought Chesler & Co.'s 700,000 AAP shares through its wholly-owned subsidiary, Gotham Television, UA already has a controlling interest in the Eliot Hyman-headed company, but two-thirds of the stock is needed to effect a merger of UA and AAP. Bid to other stockholders will be the same as the one UA made to Chesler: \$6 in cash and \$6 in debentures per share.

CBS Newfilm and Independent Television News of Great Britain have reached an agreement to pool their facilities for world-wide coverage.

Under the deal, CBS Newfilm will be primarily responsible for film coverage of North and South America, the Far East, the Pacific and other non-European areas. ITN, the news division of commercial UK tv stations, will supply daily film coverage of events in Britain, Europe, the middle east and the British Commonwealth countries. CBS Television Film Sales will distribute the newfilm.

TV-radio branch of Writers Guild of America West, in protest at out-of-town stations snipping off tv credits on syndicated telefilm series, plans to write letter to the stations pointing out depriving writers of their credits is an unfair practice.

Move was voted by the branch board, and branch plans to notify sponsors of shows involved if channels continue despite the protests. Credits are cut to make room for more blurbs.

Warner Bros. TV Commercial & Industrial Films Division will have finished a total of 156 minutes of filmed tv commercials for the Kaiser-sponsored "Maverick" vidpix series by end of March.

Company delivers a filmed entertainment package which includes the commercial each week. Commercials cover such diversified products as Kaiser Aluminum, Kaiser-Willies, Kaiser Industries, Kaiser Engineering and Permanente Cement.

The special emblem for tv film producers subscribing to the National Assn. of Broadcasters Television Code is now set for utilization. The seal is available to affiliate subscribers of the code, which includes the 19 members of the Alliance of Television Film Producers and two network-affiliated film producers, CBS Film Sales and California National Productions.

Arrangements for issuance of the insignia were made at a meeting of the Television Code Review Board and the Alliance in October, '57.

Leading the list of new sales exec appointments at ABC Film Syndication is Sherman Gregory, who has been named to newly-created post of manager of the N.Y. sales division. Gregory was most recently with WFIL-TV, Philadelphia, as sales manager.

Gregory and his division will concentrate exclusively on sales and service to tv stations, ad agencies, station reps and station buying groups and advertisers in the N.Y. area.

## Syndication Review

**AFRICAN PATROL** With John Bentley, Diana Lambert, Allen Partridge, Ronald Adams, Michael Farley, others. Producer: Kenya Productions Ltd. Director: George Breakston. Writers: Leonard Fincham, Allan Reeve-Jones. Distributor: Gross-Krasne Inc.

As a commercial item, "African Patrol" has many virtues: it has a story vehicle that combines elements of the video westerns and sleuth yarns, the exotic background of semi-civilized Kenya, and a star (John Bentley) who looks a bit like John Wayne and dresses like a cowboy for his own wedding. Besides which it's handsomely photographed and craftily scripted. About all it lacks, then, is some kind of cachet, an ineffable distinctive stamp that sometimes is called "style" and sometimes "personality." "Dragnet" has it, Bilko and "Gunsmoke" have it, but "African Patrol" as yet is, ironically, nothing more than a fine show. This could have a bearing on whether or not it will inspire the dialing habit in viewers.

Installment caught for review was titled "Bad Samaritan" and had to do with the attempts of a middle-aged man to dispose of his young business partner while both are on a safari in Kenya game reserve. The murder device is clever enough. As the intended victim is a diabetic, the older man merely filches his insulin supply in camp and tries to keep him from getting back to town for more. The young man would surely have died had not Inspector Derek (Bentley) smelled a rat from a coincidence of clues and hastened to the scene in an African station wagon, all prepared with the hypodermic syringe. With his, as it happened, was the victim's pretty sweetheart (Diana Lambert), so the romance angle got written in.

It's an engrossing and well told yarn that weakens only when the apprehended bad guy (Ronald Adams) starts spewing out his motives, which, as they aren't prepared for, seem far fetched. Otherwise the script is brisk and skillful, with justified pauses from the main action for glimpses of African culture and wild life. The wildlife shots particularly are a bonus.

Performances were sound all around, and George Breakston's direction was slick. Les.

## ZIV EXPANSION; 11 NEW ACCOUNT EXECS

Ziv is continuing with its sales expansion kick, adding 11 new account execs and promoting two present sales staffers to managerial posts.

In the national sales department, Richard Stark joins the N.Y. national sales force. Stark formerly was with ABC-TV network sales.

The promotions took place in the syndication department, topped by Walter Kingsley, John Davidson has been named spot sales manager and will headquarter in Atlanta. He has been a Ziv account exec in the southeast section for three years.

Don Brogdon, spot sales manager in the eastern division has been named spot sales manager in the Central division, headquartering in Dallas.

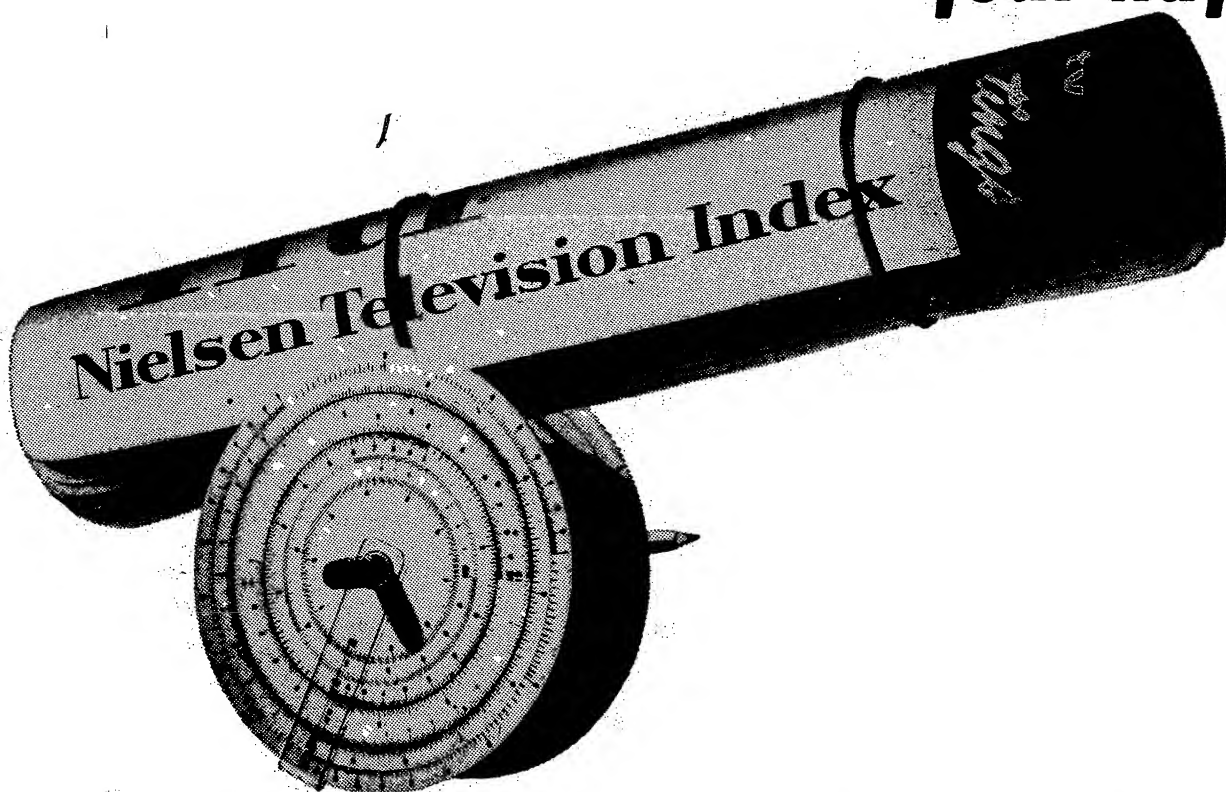
Joining the syndication department are Leon Taylor, assigned to Florida; Harry Littler, assigned to Atlanta; Pat O'Brian, to Chicago; Michael Eisler, to Louisiana; Robert Neece, to Texas; Lloyd Cone, to Los Angeles; William Guy, to north and central California; Ed Germaine, to Montana, and Robert W. Burrows and William R. Riker to the "Cisco Kid" sales division.

## TV Film Chatter

Leslie Harris, CBS Film Sales topper, will address the Television and Advertising Club of Philadelphia on Thursday (13) . . . Albert B. Taylor, formerly head of RKO's story department, has joined the Ziv organization on the Coast . . . WCAU-TV, Philadelphia, promotion-prize contest on "Harbor Command" recently drew over 6,000 entries . . . Jack Sebastian, CBS Film Sales publicity director, has sold an article on the Civil War to Coronet Magazine. Article, dealing with the resurgence of interest in the "War Between the States," will appear in the June or July issue . . . Orville McDonald Associates, Dallas-based national public relations firm, has been inked to do the exploitation on ABC Film Syndication's "26 Men." . . . Gun dueling contest in Denver between Kelo Henderson, of "26 Men" and Sam Toole, a local amateur gunslinger, drew a crowd of 6,000.



**We've  
rolled out  
the big one  
to shoot  
a few facts  
your way!**



**Fact one:** ABC Television's average share of audience for its nighttime programs is up 12% over a year ago, says Nielsen. During those same twelve months, a second network slipped 12%, the other improved by only 1%.\*

**Fact two:** ABC Television's delivered homes per nighttime minute grew by 29% last year. One competing network dropped 2%; the other increased by only 11%.\*

**Fact three:** ABC Television's total billings last year leaped up by a heart-warming 36%.\*\*

The third fact is a direct result of numbers one and two, of course. *Because in television, advertising dollars follow the audience.*

**Conclusion:** If you're gunning for customers, take aim with ABC Television. **ABC TELEVISION**

\* Source: Nielsen, January II Reports, 1958 vs. 1957 (average program share of audience, weighted by program length, Sunday through Saturday, 7:30-10:30 P.M.).

\*\* Source: P.I.B., January, 1958 vs. January, 1957.

# Spector to Fold Agency With \$7,000,000 Sale of Hazel Bishop? JWT Asks Out on \$4-Mil Swift Biz

By JACK BERNSTEIN

Raymond Spector, who is prexy of the agency of the same name, is reportedly ready to close his agency doors with the probable sale of Hazel Bishop. Since its the Spector agency's sole major account, Spector is said to be currently offering the Bishop firm (Cosmetics) to the highest bidder and asking for \$7,000,000. Although a leading executive of Chesborough-Pond denied his company was interested in the account, it has been established that Spector is currently carrying on negotiations with the firm.

The sale of Hazel Bishop would of course mean the folding of the agency. Spector, it is recalled by trade sources, tried a few years ago to sell Hazel Bishop to Gillette, but Gillette thereafter bought the Toni Co. Insiders feel that Spector, who is the largest stockholder, is asking too much for Bishop and claim Chesborough would be interested in buying only if Spector reduces his demands.

## Chrysler Publicity Account

A sidelight to McCann-Erickson's snaring of the Buick account and giving the gate to Chrysler is the expected announcement from McCann's public relations arm, Communications Counselors, that they have resigned the television publicity business, for "Climax" and "Shower of Stars." TV account is said to be up for grabs and worth a reported \$60,000 annually with nearly 15 public relations firms bidding.

## Foreman's Proposal

One solution to the sponsor identification has been suggested by Robert L. Foreman, BBDO's veepee in charge of radio and television, who proposes that four advertisers should utilize an hour each month for the presentation of planned and quality shows.

Foreman set forth his idea before the RTES time buying and selling seminar on Tuesday (25) by saying that within such a framework, an advertiser could budget 13 shows and have time to develop quality shows maintaining sponsor identification.

## That Madison Ave. Stigma

Further proof of the Madison Ave. concern over the stigma carried by the agency men in the eyes of the public was brought out this week when A. W. Lewin, chairman of Lewin, Williams & Saylor, told fellow agency men the industry ought to collect a campaign battle chest for the purpose of creating a new public image of the advertising profession. Clay Buckhout, Life magazine advertising manager, suggested that the profession could be upgraded by the establishment of advertising awards on a par with Oscars and Emmies, thereby giving the profession its due recognition.

**Lost & Found Accounts:** J. M. Mathes has reduced the number of auto manufacturers seeking agencies to one by snaring the estimated \$1,000,000 Volkswagen account. Volkswagen had not previously had an agency represent them in the U. S.

Foot, Cone & Belding has landed the \$100,000 account of the Angostura-Wupperman Corp., makers of Angostura bitters. Billings formerly handled by Erwin, Waszy, Ruthrauff & Ryan.

Fuller & Smith & Ross has been appointed as agency for the Carbonated Beverage Institute.

**Switches:** John J. Warren, formerly associated with Young & Rubicam, has joined the D'Arcy agency as a producer in the tv department.

Merle Armitage has joined the Walter E. Kline public relations firm as executive veepee and chairman of the management committee.

Jack Davis, formerly of Transfilm, has moved over to Grey as a production supervisor.

Gene McCormasters has joined Warwick & Legler as a vice president. He had been a veepee at Dowd, Redfield & Johnstone.

**Campaigns:** Lever Bros. is initiating a saturation campaign for Dove soap scheduling an estimated

50 announcements per week in the top 50 tv markets. Saturation packages being placed through Ogilvy, Benson & Mather.

Pepsodent, via Foote, Cone & Belding, said to be readying a spot tv campaign using top 50 markets. Number of spots planned to be used currently estimated at 40 per week.

Exquisite Form Brassiere will launch a consumer and retailer contest, backed by \$1,500,000 in television time, including one-minute spots in the top 175 markets. Drive to start March 1 and run for 60 days.

Knomark Manufacturing Co., makers of Esquire Lano-Wax and Seuff-Kote liquid polish, plans a two month drive starting on March 9. Print and television tv to be used by firm.

Calso, via BBDO, said to be prepping for huge spot television campaign.

Standard Oil renewed for third year as sponsor of late news on WTMJ, Milwaukee.

American Sugar Refining Co. starting extensive spring campaign for its Magic Domino Brown Sugar. Drive will use 92 tv and radio markets.

**Shorts:** MacManus, John & Adams has organized a new international department which will have a network of affiliated agencies in 35 or more countries. John H. Byrne has been appointed a veepee of the agency and director of the international department.

Sullivan, Stauffer, Colwell & Bayles has volunteered to do advertising campaign for National Assn. of Mental Health.

Maurice M. Goldberger, prexy of Gramercy Advertising, accepted the 1957 award for the best sales campaign given by the League of Advertising Agencies. Campaign was conducted on behalf of Hamilton Watch Co.

## Chi Agencies

By LES BROWN

Apparently there is no such thing as a sacred account these days. Chicago office of J. Walter Thompson last Friday (28) "asked out" of the 65-year Swift & Co. account. It was JWT's oldest relationship with a client, and the oldest of the Chi shop.

There's no question the JWT resignation caught Swift by surprise, with result that Ray Weber, Swift ad manager, and others were "no commenting" all day. All JWT and account supervisor George Dilbert would say was "it was a business decision... under mutually agreeable circumstances." Chicago trade sources, however, tied in the JWT announcement re Swift with rumors that Quaker Oats was pulling the Ken-L-Ration account out of Needham, Louis & Brorby and handing it to JWT. This account, of course, would have conflicted with Swift's Pard dog food, which Thompson handled along with Allsweet Margarine and Vizoro products.

Neither JWT nor Swift would comment on the size of billings in the relinquished business, but the estimate bandied about is about \$4,000,000.

While the Thompson office handled some spot tv business for Swift (mostly on Allsweet), the agency hadn't been active in video for the client since the Horace Heidt "Swift Show Wagon" two years ago on NBC-TV. Show was bought as part of the Swift Centennial program, and while the ratings were poor, the merchandising therefrom was felt to be effective. Swift went sour on network tv after a couple spectaculars last year, including "Ruggles of Red Gap," which was handled by McCann-Erickson.

## McCann Getting Biz?

Within the trade it's felt that McCann, in the Swift picture for several years, will make a strong bid for the business JWT has asked, although Swift in recent years seems to have inclined to the multi-agency setup. Swift also places some industrial business through Russell T. Gray Inc.

In JWT's handling of the trade press at the news of the Swift divorce, it was obvious that the

## Brorby: 'Do Something'

Dallas, March 4.

A suggestion that all groups involved with television get together to help guide it to its "full destiny" was made here by Melvin Brorby of Chicago, chairman of the board of the American Association of Advertising Agencies.

"Television is our most vulnerable spot, our Achilles heel," he told members of the AAAA's Southwest Council in the Statler Hilton Hotel.

"I would not propose regulation of television from without. But isn't it possible for all of the groups involved in this critical medium to come together occasionally as a sounding board to help guide television to its full destiny?"

"We have scarcely touched the creative genius, literary and musical, of America, in our hurried show production. I say this with due regard to the great moments when it has shown a flash of what it could become: what it could do for America."

agency was trying to prevent another Buick-Marion Harper "ring around the rosy." JWT p.r. men were candid about their feelings about that kind of behavior. "It gives the ad business no stature," said one.

## Cracker Jack on TV

Cracker Jack, through Leo Burnett Co., is entering network tv for the first time this month via alternate sponsorship of "Lone Ranger" on 75 stations of the ABC net. Company is also indulging in a tv spot campaign in 18 key markets. TV and print drive for both Cracker Jack and Campfire Marshmallows during the month of March is by far the biggest advertising venture in Cracker Jack Co. history. Robert Everett is the account supervisor and Vernon S. Mullen Jr. the account exec. for Burnett.

John M. Tyson Jr., ex-marketing exec with Leon Burnett shop, joined McCann-Erickson Inc. in Chi as marketing director and member of the plans board.

Wayne M. Ramsey named account exec for Ekco Products Co. and one of its subsidiaries by Fulton, Morrissey agency.

George Bamberger came up from St. Louis for a supervisory post at Tatham-Laird here.

Fairfax Cone, chairman of Foote, Cone & Belding executive committee, penned a book review of Martin Mayer's "Madison Avenue, U.S.A." for last Sunday's (2) Sun-Times.

Tony Weinrott upped to production coordinator of McCann-Erickson. He and his father, Les, former WBBM-TV program director, collaborated on the song, "Soda Pop Rock," recently recorded on Stephany label.

Winfred Green got veeppish at Selva & Lee.

## H'wood Agencies

Hollywood, March 4.

Roy Campbell has retired as exec veepee of Foote, Cone & Belding in Hollywood, but continues as consultant. Arthur Bailey, formerly with Ward Wheelock and Marschalk & Pratt moves up as veepee in charge of the office. Nelson Carter becomes veepee and general manager. Bailey joined FCB last October.

Larry Davidson being transferred by Wade from Chicago to the Coast as creative director.

Dorothy Arzner, onetime film director, will be consultant to Kenyon & Eckhardt on entertainment and commercials for Pepsi-Cola.

T. J. "Tim" King of the D. P. Brother agency, hospitalized with collapsed lung.

Betty Meiggs, manager of Lennen & Mitchell Bevills office, has been Mrs. Rod Williams since Jan. 31.

Chet Miller shifted here from Chicago to supervise Star-Kist tuna account for Leo Burnett.

## London Agencies

By BARRY BARNETT

London, March 4.

The American influence in British advertising has been even more strongly felt since commercial tv came on the scene. With a completely new advertising outlet dropped into their laps, and only very limited knowledge of tv plugging, it was only natural that

(Continued on page 54)

# TV-Radio Production Centres

## IN NEW YORK CITY

Madison Ave. is the subject of the next "Open Hearing" session on WRCA-TV next Sunday (9), with David Ogilvy, prez of Ogilvy, Benson & Mather; Martin Mayer, whose "Madison Ave., USA" is shortly to be published by Harper & Bros.; and Gilbert Seldes, tv critic of the Saturday Review, slated as panelists on the session. Sportscaster Mel Allen back from Europe Monday (3) on the S.S. America. Also arriving was Al Read, British radio and stage comedian. Dennis James takes over for Bill Cullen on WRCA's "Pulse," from March 10 to 24, while Cullen vacations. WRCA producer-director Bud Ford upped to production manager and music coordinator at the station. Martha Raye, recovered from her appendectomy, does a guest shot on "The Big Record" tonight (Wed.). Red Barber enroute to the Yankee training camp at St. Petersburg. Hubbell Robinson Jr., CBS-TV exec v.p., back from trip to the Coast. Three-year-old Janice Manzo flies to Jamaica March 27 for filming of a Tide commercial there. Iggle Wolfington reprising his Broadway role in the "Omnibus" production of "Mrs. McThing," Sunday (9). Wendy Barry appears on the Jack Paar show tomorrow (Thurs.). Alan Dale signed for guest shots on tonight's "Big Record" and the Steve Allen show of April 6. CBS casting: Alfred Shirley, Millicent Brower and Elizabeth Morgan into "Backstage Wife"; Jada Holland and Fran Carlton into "Road of Life" and Bruno Wick, Helen Choate and Charles Carroll into "Helen Trent." Peter Lind Hayes & Mary Healy tapped for a "Poor Richard Award" in Philly last week for their contrib to American entertainment. Mike Baker and Bill Windom back in N.Y. from Florida, where they completed shooting on a series of Ford commercials. Patti Goldstein, formerly with CBS-TV press info as a mag publicist, becomes senior magazine editor at NBC Press Dept. Dick Heffner's "The Open Mind" has won a Freedoms Foundation Award for the second year in a row. Howard Whitman and WABD parted ways at the beginning of the week, when the station cut down on the number of "Probe" interviews on the assumption they weren't as "entertaining" as "Night Beat" which does not go in for panel analyses but deives into only one guest at a time with John Wingate doing the quizzing. Two weeks ago, Len Zweig, the same station's public affairs-news chief, ankled. WMCA prexy Nathan Straus endowed Brandeis U. with an annual lecture in memory of Rabbi Stephen S. Wise. Louis Nye and John Raitt into Patrice Munsel show Friday (7). Mary Braeken new pubaffairs assistant to John Clayton at WHLI, Long Island. Show biz oldtimer Freeman Hammond back in the swing again, with two shows on two successive days this month: As a cop on "Scott Island," on ABC-TV Sunday (9) and as an ex-con on CBS-TV's "Edge of Night," the following Monday. The "Ted Steele Variety Show," WOR-TV, has joined the contest parade, with viewers being asked to identify a "mystery tune." Prizes go to the tunelessies whose cards have the earliest postmarks. For the fifth consecutive year, Hoffman Beverage Co. has signed up for full sponsorship of WPXI's St. Patrick Day Parade coverage. Jack McCarthy again will do the commentary with Kevin Kennedy handling the commercials.

Ed Kobak to Nassau for a couple of weeks rest. Bob Keeshan (Captain Kangaroo) making the personal appearance rounds, with a panel stint tomorrow (Thurs.) in Baltimore at the Westinghouse Broadcasting conclave on public service programming, a starring stint in Richmond Saturday (8) to open a new shopping centre, and an appearance as Grand Marshal of the Easter Parade March 16 in Waltham, Mass. Jules Dundes, CBS Radio station administration veepee, addresses the Media Research Directors Assn. March 19 at the Lexington Hotel in N.Y. on the web's motivational research study.

Rowan and Martin into Joe Franklin's WABC-TV strip today (Wed.), followed by Jacqueline McKeever tomorrow. Terper Tybee Afra (formerly of Havana Riviera) into Art Ford's "Greenwich Village Party" Friday (7). Al Kelly interviewed tonight on "Night Beat." Anthony C. Krayer Jr. appointed business manager of NBC owned stations and NBC spot sales. CBS-TV to do a kinnie of "For Love or Money" new Walt Framer package, with Bob Kennedy as emcee. Bob Keeshan, Compton agency tv producer, back from Toronto where he discussed daytime programming deals for Canadian television. Ed McMahon, who does the Procter & Gamble Cheer blubs, doing four voice-over commercials for White Owl cigars for Young & Rubicam. Xavier Cugat & Abbe Lane guest on "Big Record" March 26.

## IN HOLLYWOOD

Telecast of the annual Emmy event will originate at Coconut Grove. New York site is still to be selected. Gisele MacKenzie heard a distant voice on the NBC set, investigated and found that it belonged to her chief cameraman, Lee Mossman. So the next week he was a guest singer and did a duet with her. The moral: never turn a deaf ear to a singing cameraman. Rusty Draper's radio strip on CBS was renewed for another cycle. Gene Gordon was taken off his coordination duties with the Disney Productions by ABC and moved up as assistant program service manager for the net's western film division. Norman Marks heading up the newly-created film continuity department at KNXT. NBC's Robert Kintner and Robert Lewine inspected most of the available shows for next season but made no definite commitments. Jack Webb's "Pete Kelly's Blues," looks like a fall starter. George Gruskin suffered a bad relapse from his recent bout with pneumonia and will be out of action at the William Morris office for five or six weeks. Ex-NBC'ite Sam Fuller bought into a restaurant. There's no summer replacement for eating.

## IN CHICAGO

Eli Henry, ad-pub chieftain of the ABC shop here and prez of Broadcasters Promotion Assn., doing a mess of traveling. He's in Gotham this week where he sat on a panel for Academy of Television Arts and Sciences seminar yesterday (Tues.) and leaves Chi in mid-April for his cuff trip to Hawaii, the reward for his department's work on "Maverick." WIND looking to fill two announcer posts with experienced men. WNBQ-WMAQ assistant general manager, Henry Sjogren, found out by mail that his father-in-law, William McKay, was skipper of the ship that was pirated a week ago by 21 escapes of the Isabella Island penal colony. Ernie Shomo, assistant general manager of WBBM, this year notches 20 with the station. Charles Stroud, ex-WLW-WLW-TV, Cincinnati, joined WGN Inc., in Chuck Wilson's sales promotion department. Jules Herbuvaux, NBC Chicago veepee, became a grandfather for the fourth time last week when daughter Nanette begot a son. WBBM-TV upped Jack Wardle to production manager, succeeding Don Dillion. Kroger stores shifted coin from "Boots and Saddles," to two-day sponsorship of Len O'Connor's news on WNBQ.

## IN WASHINGTON

TV playwright Reginald Rose scripted a special poem read by actor Franchot Tone at "Dinner with Congress," given by Anti-Defamation League of B'nai B'rith. Two animated 20-second tv spots are currently being distributed to stations throughout country by Civil Air Patrol to highlight organization's cadet program. "Teen Talk," prize winning tv juve show producer by Sophie Altman for WRC-NBC, cele-

(Continued on page 46)

immediately  
available...  
82 half-hour  
suspense  
dramas



starring

# RALPH BELLAMY

**FOLLOW  
THAT MAN**

FOLLOW THAT MAN on the CBS TV Network scored a smash **32.2** average Nielsen and a 53% share of audience for a full year. Audience composition: 46% women, 36% men, 18% children. Network-sponsored by CAMEL 3 straight years. 82 half-hours on film are immediately available to regional and local advertisers.

**ALREADY SOLD TO WCBS-TV AND TO STORER STATIONS—BOTH ACROSS THE BOARD FOR DAYTIME STRIPPING!**

BE GREAT IN '58 WITH... **mca tv** FILM SYNDICATION

598 Madison Avenue,  
New York 22, N. Y., PLaza 9-7500  
and principal cities everywhere



# Local Live Television Programming

[PART 2 OF A CROSS-COUNTRY SURVEY]

By LEONARD TRAUBE

**W**HETHER OR NOT sponsored and regardless of their intrastate or competitive position on the audience measurement scoreboards, informational programs of every conceivable variety are, in numerous instances, the major contribution by local stations to Live Television. It does not matter whether the city market is below 50,000 in population or over a million—the story is nearly the same. In fact, many stations in small communities are superior in this regard to their big brothers in metropolitan areas. In general, no particular market has a "stranglehold" or "exclusive" on inventiveness and imagination, ability and knowledge, though it is obvious that, in line with the economic graphs, stations in the larger markets are better equipped technically and in backstage and camera personnel; at least, they can demand the best by paying the most, even if money in itself is not the see-all and end-all in superior and vigorous "public service" and related programming.

Herewith is the informational programming phase of Part 2 of a cross-country survey by VARIETY of local live television habits and program structures (Part I appeared on Pages 33 and 52 of the Jan. 22 issue). Forthcoming articles will get down to specifics on which stations slot what in these four other main categories: kiddie, or juvenile, variety-music, teenage and an amorphous but traditional consisting of housewife, daytime quiz, general family appeal.

First, then, the informational-public affairs programs, presenting only the highlights or "top of the milk" from the replies received from approximately 22% of the stations covered. These are given at random, with no order as to comparative quality of programs or size of the market covered by the stations. It should be borne in mind as well that many of these live local programs are up against strong competition from both networks and their home base, including the cream of syndicated film packages and theatrical pix.

In Atlanta, Ga., WAGA-TV offers "Two Bells—TV Edition," beaming a local and regional feature-type show in magazine format and covering "interesting personalities, unusual industrial stories, humorous facets of the city, talent, etc." At 6 p.m. Sunday since Oct. 27, 1957, and aimed at 26-week cycles.

## A Prof's "This Is Your World"

In Hartford, Conn., WNBC talks "This Is Your World," hosted by Prof. Albert Burke; slot on various items of national and international interest—sputnik, education, natural resources. At 2 p.m. Sunday since Nov. 17, 1957, also in 26-week series.

In Syracuse, N.Y., WHEN-TV presents "These Things We Share," a cross-the-board interfaith series in a rotating slot, running since 1952.

In Sacramento, Cal., KRCA-TV has "No Man Is An Island," a world affairs roundtable in a "relaxed format" (cigarettes and coffee), with special guests ranging from a Prime Minister to a leading authority on the Kerensky regime to Morocco's Mohammed V. Year-rounder at 1:30 p.m. Sunday since February, 1957.

In Washington, D.C., WTOP-TV offers with "City Side," with city officials and people in the news interviewed by three Washington newsmen, discussing city budgets, police forces, the highways and other news of public interest. All-year-round at 1 p.m. Sunday since February, 1956.

In Little Rock, Ark., it's "Little Rock Today," a general format described as similar to NBC-TV's "Today," i.e., weather, news, guests. Crossboarded at noon since April, 1954.

In Mobile, Ala., WKRQ-TV cards "Academy of Science," explaining all phases of science and medicine. Formatted for 52 weeks and running at 10:30 a.m., Sunday since January, 1957.

## An Educator Takes 'Weekend'

In Salt Lake City, Utah, KTVU puts forth "Weekend," interpretive roundup of the week's news, featuring Dr. G. Homer Durham, vicepresident of the Univ. of Utah, and Allen Moll, with film sequences of news stories used. A year-rounder at 9:30 p.m. Saturday since mid-1956.

In Burlington, Vt., WCAX-TV offers "You Can Quote Me," a "news-making" press panel interrogation of public figures. Running all year (except for July and August) at 7:30 p.m. Friday since October, 1954. Station also presents "Current Events Quiz," for seventh and eighth graders, at 5 p.m. Friday, running since October, 1956.

In Bellingham, Wash., KVO5-TV puts on "Around the World Press Conference" with this format: A foreign student at either the U. of Washington or the U. of British Columbia is quizzed each week by a panel of eight high-school seniors on the foreign student's homeland—its customs, agriculture, industry, politics, government, other topics. Eight different high-school students are chosen each week, and the outstanding senior during the year is awarded a trip around the world, with all expenses paid by the station. Planned as a year-round show, it is slated at 4:30 p.m. Saturday and has been running since Nov. 30, 1957. Same station conducts "The World and the Peace Arch Country," public affairs program at noon Sunday, launched Oct. 20, 1957.

In Columbus, Ga., WRBL-TV presents "Chattahoochee RFD," a farm program with various farm communities participating; includes demonstrations of farm and home techniques, farm news, films of various communities, "demonstrations by experts." A 52-week program at noon Saturday since March, 1954.

In Seattle-Tacoma, Wash., KTNT-TV has "6 O'Clock News," with four men on camera, utilizing UP and AP film plus local film, plus 67 stringers or correspondents supplying the station with additional local and regional film. Year-round, cross-the-board, at 6 p.m. Running since April 29, 1957.

In Clarksburg, W. Va., WBOY-TV (new station) schedules "The Notables" with Wendell Poe, at 6:30 p.m. Saturday. Premiered Nov. 23, 1957.

In Portland, Ore., KPTV puts on "Sunday News Reel" (presumably some of it is live), at 5:30 p.m. Sunday and running since Oct. 6, 1957.

In Birmingham, Ala., WBRC-TV offers Wally Fowler, gospel singer, at noon Saturday since its launching in 1956.

In Louisville, Ky., WHAS-TV slots "What's Your Ques-

tion," at 10 p.m., Wednesday, running since 1950.

In Cleveland, O., WJW-TV presents "Adventures in Music," described as in the public service category, at 11:30 a.m. Saturday. Bowed Nov. 23, 1957.

In Raleigh, N.C., WNAO-TV makes this observation: "At present this station has only one half-hour show which is on a public service basis (not otherwise described). Other hour and half-hour shows have only live-camera segments."

## A Flagship's 'Hi, Mom' Catch All

In New York, WRCA-TV, flagship of NBC-TV, limits its response to the survey questionnaire to but one show, "Hi, Mom," a service show (entertainment and instruction) addressed to pre-school children and the mother and described by the station as "a commercial blend of entertainment, culture, education into a 'good' attractive program for mother and child." A year-around, cross-the-board from 9 to 10 a.m. Launched Aug. 15, 1957.

In Baltimore, Md., WMAR-TV offers "Medicine 1958" (segueing from "Medicine 1957," etc.), a study of the progress of medicine, its current problems and achievements. Some recent titles: "The Influenza Problem," "Consideration of Antibiotics." Panel consists of prominent physicians, many of them teaching at medical schools. Slotted at 5:30 p.m. on alternate Saturdays and running since November, 1955. Same station conducts "The Port That Built a City," about the Port of Baltimore, at 3:30 p.m. Sunday. Started 1951.

## 'Westinghouse Story'

**W**ITH TWO OF its stations already included in the reply to the questionnaire by VARIETY, the Westinghouse Broadcasting Co., on the basis of its chain operation and with foreknowledge of its quality programming, was invited to enter additional data early in February, after the survey proper had been declared "closed." From this supplementary and new information, here are the highlights of news-public service-public affairs segmentation by various local components of the company:

WJZ-TV, Baltimore, Md.: "Baltimore Closeup" with Jack Wells. Cross-the-board, 7 to 9:30 a.m. Service and entertainment program for the early morning, featuring news, time and weather checks, comedy by Jack Wells, Ed Baekke, Mack Edwards and staff.

7:20 and 10:30 News, Sunday through Saturday. Keith McBee and Gary Franklin, station's news reporting team, shoot their own film and write their own commentary for these 10-minute reports on news, weather, sports. McBee is presented "in limbo" with no desk separating him from the viewer.

"Aaron Sopher's Baltimore." Once monthly, Sunday, 5 to 5:30 p.m. Drawings of Aaron Sopher, popular local artist, tell the story of a particular phase of life in Baltimore.

## San Francisco's Six-Show Schedule

KPIX, San Francisco: "This Morning," Monday-through-Friday, 8:30 to 9 a.m. Described as the only local, live morning show in the Bay Area. A service-type show consisting of news, weather, along with recipes, etc., strung on an entertainment format.

"Adventure School," cross-the-board, 10 to 10:30 a.m. Another service-type show, hosted by Marian Koehler Rowe from idea started 20 years ago via Nursery School and transplanted to tv. At-home participation with "fun sheets" mailed out to enable kids to carry on with games and stunts as they sit in front of their sets. Described as "a program set up as an example for parents on ways to handle problems of pre-school children."

"Deputy Dave's Roundup," Saturday from 11:45 to 2:30 p.m. Another example of the mating of service and special information to entertainment facets. Deputy Dave stresses the father-son association (with his son Mike on the program) and teaches families to have fun together with outdoor living. Includes a section on fish and game, hobbies—"all the things kids can do with parents."

"What's Your Opinion," Sunday from 1:30 to 2 p.m. "Oldest panel discussion show in the area" (ninth year). Features discussion of local problem as they relate to national "or perhaps strictly local" issues. Program is guided by a 32-member advisory committee composed of top educators, business and labor leaders, judges, women's groups, etc.

"New Horizons." Sunday from 8:30 to 9 a.m. Recently installed show "filling a definite need in California." Says the station: "So many senior citizens come to retire in this state, KPIX felt they should have a sounding board of their own, unusual problems. Consists of discussions and lectures on what California's senior citizens are doing to maintain useful, productive, happy lives after retiring from regular business. Many famous people, still active in their 60s, 70s and up, have appeared on the show as inspiration (Eleanor Roosevelt is one example). Unusual twist is that the moderator for 'New Horizons' is the same woman who runs daily program for very small children—Marian Koehler Rowe" (see "Adventure School" above).

"House Call," Saturday from 4 to 4:30 p.m. No dramatizations or pre-written plays. Actual remote telecasts from hospitals in the Bay Area, showing activities of doctors and nurses "busy saving lives." All persons used are real—no actors. "One interesting program took a little boy to

have his tonsils out, and he told story of just what happens so that other children watching would not be terrified of hospitals. In the works is a four-part (one hour each) section on the training and education of a doctor."

KYW-TV, Cleveland: "Today In Cleveland," cross-the-board capsules at 25 minutes after and five minutes before the hour, between 7 and 9 a.m., covering northern Ohio news, weather, sports and human interest angles integrated with the networked (NBC) "Today." Hosted by Tom Haley.

"Pete French and the News," cross-the-board, 2:50 to 3 p.m. News plus interviews with key personalities; also on from 6:55 to 7 p.m. with spot reports and interviews and at 11 to 11:10 p.m., latter followed by five minutes each of "Joe Finnan, Weatherman," and "Bob Neal, Sports."

"The Land Is Ours," Saturday from 7:30 to 8:30 a.m. Aimed at farmers, with agricultural films, livestock reports, Lawson Deming is master of ceremonies.

"11th Hour News With Jay Milner," Saturday from 11 to 11:05 p.m., segueing to capsule "Sports Review With Johnny Bell."

"TV Sunday School," Sunday from 8 to 8:30 a.m. Hostess, Sunday school teacher Ethel Brewer; studio cast of actual students in discussion of religions of all faiths.

"Mary Holt Show," Sunday from 9:30 to 10:30 a.m. Negro hymns and spirituals, church choirs, singers in studio; "Breakthrough," alternate Sundays from 5:30 to 6 p.m. Host Tom Haley in a science and engineering series.

## Boston 'Goes Forward' In Science

WBZ-TV, Boston: "2,000 A.D., science program conducted by Prof. Jonathan Karas of the Univ. of New Hampshire. "An exciting, dramatic presentation" of the future in science. Sunday at 1 p.m., running in 13-week cycles launched in July, 1956. Same station presents "Starring the Editors," Sunday at 1:30 p.m. since 1955.

KDKA-TV, Pittsburgh, Pa.: Crossboards the news on six-a-day schedule, starting 9:55 a.m. with Paul Shannon, Bill Burns at noon, the woman's angle at 2:20 with Pat Kelly, at 7 o'clock with Carl Ide, at 11 with Burns and at 1 a.m. with Ray Scott's "Final Edition." The Saturday night news lineup—Burns at 6:30, John Roberts at 11:30 and Scott at 1 a.m.; Sunday—Ide at 2 p.m. and Al McDowell at 11.

Station's public service programs are: "Spotlight," 3:30 p.m. Saturday—educational series produced in cooperation with Carnegie Institute of Technology, "dealing with people and things surrounding our world today"; "Sound-Off," 2:30 p.m. Sunday—a springboard for highschool and college students to express opinions and ask questions of leading civic leaders, educators, political and sports figures with Paul Long as anchorman; "House Call," 2 p.m. Sunday once a month, medical program produced with the U. of Pittsburgh Medical Health Centre in which leading medical authorities appear; "Man-Space-Time," 2 p.m. Sunday once a month, produced with Buhl Planetarium and assembling leading scientists (Willy Ley, Werner von Braun, et al.) in discussion of science and space travel, with Rege Cordic as anchorman; "Dilemma of Diversity," 5 p.m. Sunday, educational series in which Dr. Thomas, Professor of Education at U. of Pitt, "denies the lack of adequate school properties and systems available to give proper education and is challenged each week by a panel of educational leaders."

## Traffic: Oyez & Oh No

**A** FOREMOST model of public service programming is having its troubles in the halls of justice. This is the ideally titled "Traffic Court"—just what the name implies and presented by several stations around the country.

The first axe fell in January, on the head of Detroit. There, WWJ-TV's eight-year-old "Traffic Court" was forced off the air when the Michigan Bar Assn. objected to the Traffic Judge's participation in the program. The station turned right around and, on Feb. 4, replaced that show in the 6:30 p.m. slot with "Up for Appeal," a live reenactment of the problems of motorists whose licenses have been revoked. The program is produced by WWJ-TV in cooperation with the Traffic Safety Assn. and with participation by representatives of the Secretary of State, the Attorney General's office and the Detroit Police Dept.

A more elaborate case was made of another "Traffic Court"—that of KABC-TV in Hollywood, whose program of that name has been running for about seven years and is touted as the highest-rated local live television entry.

It may be pure coincidence, but it was only a few days after a glowing description of the show's workings, including an interview with the presiding judge—3,000 miles across the country by way of the New York Times' Sunday television page—that the hammer fell on the judge, Evette Younger. Fifteen jurists of the Judicial Ethics Committee of the California Conference of Judges found, with but one dissenting opinion, that Judge Younger's weekly appearance was "in violation of judicial ethics."

The N.Y. Times said that "the commercial sponsorship of the program formed the basis for the ruling." The sponsor is the Southern California Chevrolet Dealers Assn. According to the dispatch, Judge Younger's whose stipend is \$49.50 a week, which he gives to the Legal Aid Society, left the show.

A few days later, undaunted, Los Angeles Superior Court Judge Elmer D. Doyle said he would officiate on a new show which was launched on rival channel KTTV in a series called "Divorce Court."

There is at least one other tv "Traffic Court"; it shows up in the survey by VARIETY, from WBNS, Columbus, O. That station's version is similar to the others in that it is a live reenactment of traffic cases, with the actual judge, policeman and court officials. Only the defendants are portrayed by actors. As in KABC-TV's show, the Ohio city's "Traffic Court" is programmed at 6:30 p.m., on Mondays. It has been on the air since last September, making it probably the newest "Traffic Court" on local live television. It is presented year-round.

## THE LIVE ORBIT BIT

Post-Sputnik and pre-Explorer, a tv station in a city of less than 100,000 population became perhaps the first to start and finish a short live series dealing with the significant issues of rockets, space travel and satellites.

KOVR, Stockton, Cal., on Feb. 4 concluded a six-part "Orbit 13." The moderator, Charles A. Koepke, is a general science teacher at Stockton's John Marshall Junior Highschool and a member of the Rocket Research Institute. "Guests" were of the learned variety—natch "Orbit 13" was slotted at 6 p.m. Sunday.

# THE DOGGIEST SUMMER OF ALL

## CBS-TV's 'Sat. Nite's All Mine'

Perhaps one of the more interesting footnotes to the current tv season is the Saturday night turn-in-fortunes which finds NBC dumped from its longtime supremacy dating back to the '51 era when the web was riding high with its "All-Star Revue," "Show of Shows," "Hit Parade," top-rated parlay. Even during the later years when Jackie Gleason was top kick for CBS, the lineup of "People Are Funny," Perry Como, George Gobel and "Hit Parade," gave NBC much the better of it over the evening span.

But this season, based on Nielsen's latest average audience report for the last two weeks in January, it's strictly CBS' night, with even "Perry Mason," coming within two rating points of matching Como 8 to 8:30 and inflicting punishment on the Art Linkletter 7:30 display. At 9 o'clock CBS' Gale Storm doubles the rotating "Club Oasis" Polly Bergen ratings, with "Have Gun, Wronching Gisele MacKenzie 37.1 to 13.7 and "Gunsmoke," decimating the now-defunct "End of the Rainbow," 44.6 to 14.2. "Hit Parade" ratings are the lowest in its tv career.

## WPAT's Soft-Music Policy Leads 4-to-1 as Dentists' Best Friend

By JO RANSON

Dentists no longer tell their suffering patients such jokes as: "Do you wish a local anaesthetic?" "No, doc, I'm wealthy. Give me something imported." Or: "Will you take gas?" "Yes, doc, and be sure to check the oil, at the same time."

These infected wheezes went out of the storm windows when dentists in the Greater New York-New Jersey region discovered that the soft-music policy of WPAT, Paterson, N. J., was a vastly superior replacement for oral jokes as a "laughing gas" anaesthetic during drilling sessions on a broken bicuspid.

A recent poll reveals that the Paterson outlet is supposedly tops, four to one, as the old Forhan's toothpaste ad used to say, in dentists' offices. More than any other station in the frenzied metropolitan market, WPAT has subtly drilled its way into the formaldehyde-smelling offices of countless dentists because of its "Painless Parker" program policy. Next to WPAT, according to the molar maulers, is WQXR's therapeutic properties, and lately, WNYC, the municipal mouthpiece of New York City.

These three outlets, according to many members of the First and Second District Dental Societies, are most easy to take for a swollen jaw. This view is maintained by experts in prosthodontics, orthodontics, periodontics and pedodontics.

When asked why tv is not as valuable a tool as AM radio in the dentist's office, the men in the short white coats reply that it prevents their talking to patients about mouth hygiene. "It is tough to speak above the shouts from a tv receiver," one dentist replied. "But with soft music like portions of 'My Fair Lady,' 'South Pacific' or a Strauss Waltz I can tell them how important it is to brush their teeth twice a day and see their dentist twice a year."

Leaders of the dental societies also urged their members to tune (Continued on page 48)

## Leonard Sillman Sets WABD Series

Leonard Sillman becomes what may be the first Broadway producer to get not only his own regular tv show but one bearing his name ("Leonard Sillman Show"). Beginning March 20, Sillman, who has produced "New Faces," "Miss Isobel" and "A Night with T. C. Jones" for the New York stage, kicks off a variety affair as a local offering on WABD, the DuMont outlet.

Sillman, in addition to hosting the show, will produce and front a new face (comedic or musical) each outing. Addition of this new show gives WABD a live local stanza at 8:30 on Tuesday, Wednesday and Thursday. "Put It In Writing" launched last week on Tuesday and earlier "Hy Gardner Calling" took over the Wednesday slot in a move from WRCA-TV, New York.

## IT'S RERUN TIME WITH VENGEANCE

Upcoming summer semester on tv shapes up as the doggiest of them all, general feeling by practically everybody concerned being "let's just try to live through it without inflicting too much pain or damage." Fact that even "The Arthur Murray Party," a perennial summertime entry, refuses to make itself available as a hot-months filler, is perhaps the tip-off to what's in store for the televiewer when the June-July-August dog days roll around.

One particularly disturbing aspect—disturbing to the networks—is the fact that for the first time some sponsors are not even bothering to protect their time franchises over the summer period and are checking out at the end of the current season. All of which means some frantic scrambling and jockeying for program-time positions in the fall.

In a nutshell the sponsor, eyeing the summer, is intent on one thing—catching up on inventories, recouping his losses and amortizing his investments. Thus, for example, Royal Typewriter will retain its Sunday 7:30 period on NBC-TV after "Sally" gets the boot, but will reactivate the "Fanie" series, taking advantage of unsold half-hour segments that have been lying idle in the can. Similarly, such unlamented casualties as "The Brothers" and "On Trial" will be restored to the network skeins making available, in addition to reruns, already-completed but as yet unshown installments. ("Maybe we'll even get 'Nobby' back?" observes one tv observer.)

Otherwise everybody and his uncle will be playing "rerun time," with but few exceptions, as in the case of "Thin Man" which will insert some fresh celluloid.

Nobody's wasting time on experimental programming, and live showcases remaining on through the summer will be, for the most part, low-budgeted affairs. Steve Allen wants to take the summer off but his Greyhound sponsor, alerted to the summer pickup in travel, is trying to persuade him to stay put. Dinah Shore goes off for the summer with Chevy Chase, its budget with replacement fare. Perry Como goes off, with another go-round of rotating singers filling in. Such on-and-off perennials as "Pantomime Quiz" will be dusted off, with "Quiz" already earmarked for Tuesday 9:30 on ABC-TV.

## Loretta Young, NBC Dicker New Contract

Hollywood, March 4. Discussions are under way for a new contract with NBC for Loretta Young and her Lewislor Productions, which produces her vidpix series. Negotiations are currently being finalized, inasmuch as the star's five-year-pact with the web ends March 20, when she will have filmed the 170th vidpix in her series.

Abe Lastfogel, head of the William Morris agency, and Norman Brokaw of that agency, rep her in the negotiations with Tom Sarnoff of NBC.

The  
**'58 Goose Hangs High**  
Opines  
Earl Rettig  
(Pres. Calif. National Productions)  
In  
**VARIETY**  
Semi-Annual TV Film Issue  
OUT IN MARCH

## WBC's 'For-Working-People-Only' 4-Day Balto Powwow to Trigger Realistic Appraisal of Pubservice

### —And Only Half Sold

Bob Hope coasted to his second highest Trendex of the season (highest since his opening show) Sunday night (2) on NBC-TV, easily topping his combined opposition and winding up with a 9 to 10 average of 33.5.

Hope hit a 33.8 at 9, vs. 16.3 for "General Electric Theatre" (Charles Laughton starring) and 9.1 for Sid Caesar. At 9:30, Hope pulled a 33.1, "Alfred Hitchcock Presents" drew a 20.3 and "You Asked for It" a 4.8. Yet oddly enough Hope is only half-sold.

## ABC-TV Flaunts A 'Soft Economy'; \$8,000,000 Hypo

For the moment ABC-TV is flaunting the national soft economy by having written between \$7,000,000 and \$8,000,000 in immediate time billings. This gross figure is all for shows that are already on the air or will be on by April.

Beech Nut-Life Saver made a deal last Wed. (26) and went on the air March 1 as full sponsor of the new nighttime "Dick Clark Show." Beech Nut, controlled by Edward Noble, who is a large American Broadcasting-Paramount Theatres stockholder, has a 52-week pact for the show with the usual 13-week options on renewal throughout the year.

Two other large deals were consummated during February which push ABC time billings—including Beech Nut's nearly \$2,000,000 for a full year—to about \$5,500,000. American Tobacco signed for "Make Me Laugh," which is worth almost \$2,000,000 on the full year also. General Foods inked for about a \$1,500,000 worth of daytime (via "Trust Your Wife?") rounding out the major buys.

Most recently, Five-Day Pads came in for a spring-summer buy worth an estimated \$500,000 on "Pantomime Quiz." And another \$1,500,000 worth of ABC-TV time has gone to participating advertisers in daytime video: Welch, Eastco and Corn Products in "American Bandstand" and Colgate-Palmolive in extensive daytime buys, including "Lone Ranger."

## DENNIS NO MENACE AS A PINCHHITTER

They're now calling him come-to-the-rescue Dennis James. The emcee-announcer on Monday (10) goes in for Bill Cullen on "Pulse," the four-hour (6 to 10 a.m.) cross-boarder on WRCA, the N. Y. flagship of NBC. Cullen was reported last week as ready to throw in the towel after two and a half years as the anchorman on "Pulse" and concentrating on his network teleshows.

It's not believed, however, that James, who will be the "take charge guy" for two weeks, is interested in the assignment permanently. WRCA is shopping around for a replacement for Cullen, and whether Cullen returns after James' fireman duty, ending March 24, is no known now.

It's recalled that among James' rescue duties of the recent past for NBC (tv) were these: Last summer he went to Chicago for a two-week booking on "Club 60" and stayed around for six months; and a few months ago he did hurry-up one-night duty for Jan Murray on the network's "Treasure Hunt."

Baltimore, March 4. Nation's trenchant observers of radio-tv will sound off in shirt-sleeve fashion at second Local Public Service Conference under auspices of Westinghouse Broadcasting Co. starting tomorrow (Wed.) at Johns Hopkins University.

This four-day powwow on a shorthair, realistic level is bringing together local station working program people from small and large outlets across the country. They're primarily concerned with making public service features more showmanly and the WBC agenda for the next few days is geared along these lines.

One of many major panel discussions will concern itself with "The Audience." Moderated by Richard Heffner, program chief of Metropolitan Education Television Assn. and moderator on WRCA-TV's "The Open Mind," it will present divergent thoughts of David Susskind, exec veepee of Talent Associates; Gilbert Seldes, essayist and author of "The Seven Lively Arts"; Irving Gitlin, CBS Director of Public Affairs; Stockton Helfrich, NBC Director of Continuity Acceptance; Herta Herzog, veepee of research at McCann-Erickson; William Kaland, national program manager for WBC, and Melvin Goldberg, WBC Director of Research.

Spearheading the gathering on public service programming are WBC's President Donald H. McGannon and Richard M. Pack, veepee of programming. Their lineup for the next few days is something like the Yankee batting order.

A lampoon on tv tagged "So This Is Television," with Bill Baird and his Marionettes, will precede session on "The Audience."

Stemming from remarks made by Sen. John F. Kennedy of Mass. at last year's conference in Boston, WBC launched a Radio-Television History Award Contest. Winning names will be released on last day of conference, March 8. Judges include Bruce Catton, novelist and editor of "American Heritage"; Allen Nevins, Columbia U prof and American historian; Carl Haverlin, BMI prexy, and others. Radio-tn stations, with exception of WBC outlets, have submitted tapes, films, transcriptions for judging. There'll be a cash grant and two honorable mentions for winning selections.

Today's (Wed.) gathering will (Continued on page 48)

## Upbeat In Sponsor Coin on TV News

News appears to be one of television's hottest sales commodities, at least on the local New York level. WBCS-TV, the CBS flagship in Gotham, sold six five-minute news segments within the last couple of weeks, even to the point of deciding CBS-TV to release one of its network news strips to local co-op sponsorship.

That's the Walter Cronkite 1:25 to 1:30 p.m. cross-the-boarder, which has been running sustaining on the network. WBCS-TV signed Ehlers Coffee to three-a-week sponsorship in N.Y. for a 13-week ride, then went to the network and got the show released for co-op sale, effective March 15. At the same time, station signed Esso to sponsor three five-minute segments a week on its "7 O'Clock" report, replacing Cities Service. Esso had already been on the station with a 7:55-8 a.m. strip, which it's dropping, but the move to evening time involves several times the morning expenditure. Actually, the morning buy by Esso had been merely to get position for a better news spot, since the station has a strict priority setup for news sponsorship.

Now available for exclusive regional and  
local sponsorship... the freshest,  
newest TV sports sensation

# TOP PRO GOLF

First Run off the ABC-TV Network (as ALL-STAR GOLF)  
... A Natural for Spring and Summer!

"The sports world's freshest... right  
up television's alley."

— TIME

"Championship Bowling is now in its  
fourth year and has a better audience  
than any other syndicated sports show  
on television. Golf may do even better."

— JOHN CROSBY

"Fascinating show... atmosphere of  
links pleasanter than gridiron, dia-  
mond or bowling alley."

— VARIETY

"All-Star Golf should attract plenty of  
non-golfing viewers, as well as the 5  
million or so active devotees of the  
game."

— SPORTS ILLUSTRATED

"Attractive to more than just golf en-  
thusiasts... a truly engrossing show."

— BILLBOARD

Thrilling one-hour 18-hole matches, with all the  
excitement and suspense of a live sports event—  
filmed especially for television. Now available

for the first time at the local level for the  
Spring and Summer of 1958. There is nothing in TV  
that can be substituted for great sports competition.

This is the first time that modern TV techniques  
have been properly applied to the game of golf...  
we graphically capture all the shots and all the  
drama that make this game famous. Seven cameras  
photograph the action and every nuance...  
you see and you hear what's happening better  
than if you were there in person.

Tournament Golf • Medal Play  
\$100,000.00 in cash prizes  
Jim Britt does on-the-spot commentary

**PRODUCED BY PETER DEMET**  
**DIRECTED BY SID GOLTZ**

— the same production team  
for TV's famous  
**CHAMPIONSHIP BOWLING**

*For Audition Film and Prices—write, wire or phone*

**Walter Schwimmer, Inc.**

75 E. Wacker Dr., Chicago 1, Ill. • FRanklin 2-4392  
527 Madison Ave., New York 22, N. Y. • ELdorado 5-4616



**CARY MIDDLECOFF—**  
Twice Winner of the  
National Open





THE WORLD'S GREATEST PROFESSIONAL STARS ARE FEATURED IN "TOP PRO GOLF"



**SAM SNEAD** - The greatest money winner in golf history



**JULIUS BOROS** - The World Champion at Tam-o'-Shanter in 1955



**JACK BURKE Jr.** - 1956 Goller for the year - Masters and PGA winner



**JIMMY DEMARET** - 1957 Thunderbird Invitational winner, Palm Springs



**ED FURGOL** - The U.S. Open Championship winner in 1956



**DUTCH HARRISON** - 1956 All American Championship winner



**MIKE SOUHAKE** - Was winner of the St. Paul Open in 1956

## PUT IT IN WRITING

With Dan Anthony, Dr. Kenneth W. Thompson, Virginia Graham: Sandy Becker, moderator; Vivica Lindfors, Carlton Fredericks, guests

Producer: Robert C. Bloom  
Director: H. Wesley Kenney  
Writer: Betty L. Freedman  
30 Mins., Tues., 8:30 p.m.  
WABD, New York

There were a number of things wrong with "Put It In Writing," the panel show that premiered a week ago Tuesday (Feb. 25) as a five half-hour on WABD, New York, that's even if you believe in the "science of graphology" in relation to character analysis.

Wes Kenney, an excellent director in other areas, goofed on sound and camera pickup. Sandy Becker, the moderator of a three-man panel of handwriting "experts" (that includes Virginia Graham who was at once modest about her knowledge of graphology and loaded with opinions about the character of the mystery guests on the strength of their handwriting), kept the nice quiet and normally shows during his juve tv emcee chores, but was uncertain in his new nighttime role. And the framework of "Put It In Writing" was overthrown by Betty Freedman.

Two guests in the half-hour was one too many, but it's understood that WABD intends limiting it to one mystery guest per show from now on. However, the problem goes deeper than that or anything else mentioned so far. Idea of putting the guests' own opinions of themselves against those of the experts, who derive theirs from handwriting alone proved to be only embarrassing for the guests and not the least bit arresting for the audience. The foolishly generalized questions couldn't be honestly answered by anyone, and it's doubtful that many will permit themselves to appear on a program, especially a local one where the promotional returns are limited, where they are torn apart on such a flimsy pretext as handwriting analysis.

**ROBERT TROUT WITH NEWS**  
Director: Lamar Caselli  
Writer: Trout  
5 Mins., Sun., 6:25 p.m.  
CBS-TV, New York

The new lineup replacing "Beat the Clock" between 6 and 6:30 p.m. Sundays makes for a happy tandem. "The Last Word," which scintillated last time up 12, was followed for the last five minutes before 6:30 by "Robert Trout with the News," a veteran newsgabber Trout, unaided by film clips or any other visual aids, gave a resonant and often humorous distinction to his news briefs.

Trout is a highly saleable Sunday evening item.

## BLUE FAIRY

With Brigit Bazlen, Rufus Rose, Marionettes, others  
Executive Producer: Leslie Urbach  
Producer: Rufus Rose  
Director: Don Kane  
15 Mins., Mon-Fri., 7:15 p.m.  
RCA VICTOR/POLK BROS.  
WGN-TV, Chicago

What Chicago television seems to need least today is another kid show, but this or is so attractively wrought it's worth adding to the list if only to boast by, to exemplify how skillfully a simple local opus can be done.

Two things are immediately in its disfavor, but both are external and don't reflect on the shows intrinsic quality. One, "Blue Fairy" is bucking some pretty fast network competition at 7:15, and two, it's hard to imagine any moppets sitting still for a drawn-out, serialized telling of a story like "Pinocchio," especially when that story and others like it have been unfolded on toto by the networks in the mere space of an hour. This version of "Pinocchio," at the rate it is unraveling, looks like it'll run a month at least.

Overcoming this is the fact that the script is very intelligent, with a soft-pedaled moral lesson in each installment and an assortment of interesting side characters who never appeared in the motion picture or televised versions of the tale before. What's more, it's enacted by the Rufus Rose Marionettes, fascinating in themselves and so well manipulated it's sometimes possible for the viewer to forget they're not real people.

The one real live principal is 13-year old Brigit Bazlen, who portrays the Blue Fairy, the show's hostess, who flies like Peter Pan.

Program is the first effort on a local station to be purchased by RCA in consort here with Polk Bros. appliance dealers for the promotion of its tint sets, and accordingly the color values are given extra special consideration, particularly in the imaginative sets and costumes of Robert Stebbins.

## Tele Follow-Up Comment

## See It Now

Attainment of Statehood for the territories of Alaska and Hawaii has been one of the longrunning Congressional serials (it's now up again), but the pro & con issues were never set forth so vividly or dramatized so effectively as on last Sunday's "See It Now" under Ed Murrow and Fred Friendly's constructively probing auspices.

"See It Now" tossed the debate around in word and picture from every conceivable angle, documenting both sides of the story with on-the-spot capsule summations from all walks of life while at the same time updating the nation on the Washington, D. C. temper. The visual montages of Alaska-Hawaii resources, their people, economy and behaviour were telling background for the accompanying arguments.

From Alaska, the closest of the two to the threshold of Statehood, came forceful arguments from college students, States-born leaders, Eskimos, Gov. Mike Stepovich, Eskimo Territorial Senator Wm. Hobson, with the inevitable effect upon fish traps and canning interests, freight and shipping strictures. Similarly from Hawaii the effect of Statehood on diverse aspects of life on the islands (ranching, sugar cane, pineapple plantations, tourism, etc.) were explored in all its ramifications.

But it was when Murrow & Co. invaded the D. C. precincts for interviews with Senators James Eastland and George W. Malone, two outspoken opponents of the Statehood bills, that "See It Now" proved anew its forceful, penetrating role in three-dimensional personality exposure. Eastland's trotting out of the "red herring" bugaboo and the fear of the Harry Bridges influence and Communist infiltration in Congress as his major squawk against Hawaii Statehood was, perhaps, par for the course.

But it remained for Sen. Malouin to inject what, had it not been so frightening both in content and implication, might have been inserted as "comedy relief." It's a tribute to Murrow that he could hold in himself in check (though a viewer could sense a champing at the bit) as Malone went off the deep end. There followed an exhorting diatribe not only against accepting non-contiguous areas into Statehood which he envisioned inevitably as embracing Puerto Rico, the Philippines and even Formosa and thus changing the whole complexion of Congress but wound up deploring the imminence of the greatest depression in history; labeling the U. S. as a non-peaceable neighbor, suggesting that if it would serve its purpose would annex Mexico tomorrow, and finally feeling sorry for Murrow and all New Yorkers who live on a "10% override" behind glass windows and have no inkling of what's happening anywhere else in the world.

If Malone represents democracy in action, one could only wonder why Alaska or Hawaii would want equality.

## Climax

Albert Anastasia, chief of the extermination department and Lord High Executioner of Murder Inc., got drilled plenty at the end of the 60-minute Chrysler Corp. "Climax" production over CBS-TV (27) but some small fry viewing the proceedings must have thought they bumped off the wrong guy. The dirty, mean Brooklyn crackjack exponent of murder, violence, syndicate crime, forgery, salary kickbacks, embezzlement, extortion and every other phase of mayhem emerged not quite as ruthless as he was in real life in the rugged environs of Red Hook and South Brooklyn. Eli Wallach, although not meaning to, gave the Anastasia role a touch of sentimentality and despite the gangster's untidy end, incipient hoods may regard him with considerable admiration. Certainly Anastasia could have been painted in darker hues than he was shown in the "Climax" production and Don Ameche's banal moralizing lacked the necessary bite to inflame the viewers. Much more inflammatory material of the Murder Inc. era was derived from the newsreel clips of the gangster reign in the video version of "Albert Anastasia: His Life and Death."

Perhaps the method of unfolding the story was bad. It was patchy and disjointed. It had Ameche as a tv commentator selling his boss on the idea of a show on the demise of the hood and to prove his case traced the lurid passages in Anastasia's rise from ship-jumping

to the removal of his riddled body from a barber's chair.

There were vigorous vignettes of gory doings, on occasion, but there was evasiveness too in explaining why the most prominent gangster in the Brooklyn underworld could get away with so many crimes. At no time was mention made of the Kings County district attorney who was lax in pressing indictments and failing to prosecute perfect murder cases against Anastasia. Blaming it all on the common "peepul" wasn't sufficient.

Buzz Kulik, who directed, did strongly in several instances, particularly in opening waterfront scenes and the Abe Reles bit in the Half Moon Hotel where the "canary" sang but didn't fly. Ted di Corsia was first-rate as Big Joe. Almost as many adjective jerkers were involved in the creation of the original Murder Inc. trial. Script was by Malvin Wald and Henry F. Greenberg from a story by Bernard Giarid with additional material by Phil Hurn. Don't bother standing up, fellows; there's no try for "author, author" from the house.

**Bob Hope Show**  
Bob Hope's March airing on NBC-TV Sunday (2) made par for the course. Hope's sessions have reached a kind of assembly line format in which regulars virtually can guess what he'll be doing and saying.

There was one essential difference in this telecast. Normally, Hope's standup comedy sessions at the beginning give the show sufficient strength to overcome structural weaknesses in the sketches. This time, the opposite took place. It wasn't that Hope's monolog failed to produce any laughs, but he has done better in this department.

Hope collected a cast comprising Anita Ekberg, a statuesque Swede with no particular talent, Natalie Wood and Robert Wagner. Bing Crosby, who came to do a second, renailed the skits. It's a pleasure to hear these vets band words. The dialog is easy, charming and smooth. Together they seem not to need a script. The relaxed give-and-take does it for them.

Miss Wood, also a looker, was in several bits of business with Hope. "Two Sleepy People," done in the then-and-now vein, went over well. Miss Wood handles a line with feeling effect and appreciates a comedy situation. Wagner, although not given much to do, did that which was demanded of him in style.

Only one half of this hour show was sponsored by Johnson Motors, who got some stimulating commercials. NBC took out the other half for plugging its shows. It's an interesting commentary on television itself when a Bob Hope isn't SRO.

Jose.

**Person to Person**  
They brought up the curtain some 40 minutes earlier at New York's Shubert Theatre Friday (28) where "Bells Are Ringing" is showing to give the holiday an opportunity to get home in time to play hostess to Edward R. Murrow on CBS-TV.

She came on in the last quarter of the show and seemed none the worse for her arduous song-and-dance stint in the tuner that same evening. It was, of course, just another routine fan mag styled interview but Miss Holliday was completely at ease and projected the amiable charm that comes off so well on stage. Also in for a brief q. and a. was Miss Holliday's mother, Mrs. Tuvin.

In before the musically star was photographer Dave Duncan. He had some interesting things to say about his photo work during World War II and his soon due pictorial book "The Private World of Pablo Picasso."

**Mike Wallace Interview**  
Mike Wallace's interview with playwright Tennessee Williams had more than its share of moments of candor, but it also had what can only be characterized as lighter moments, though probably not intentionally so. As for example, when Wallace kept pressing Williams to discover why his plays are obsessed with tragedy, violence, frustration, bitterness and what playwright replied that he really didn't believe they were. His analyst does, and the matter is currently under discussion between the two of them. Williams suggested that Wallace and his Saturday night ABC-TV audience would just have to wait for the reason until he and his analyst have had

it out as to whether Williams is really that kind of guy.

Other contributions to Williams' writing personality were what he described his loss of "infantile omnipotence"—which comes when as the child emerges from infantilism and suffers a sense of outrage when all his demands are no longer met with love and care and what, according to Williams, is the root of anger in all people. He didn't however, say why this made him angrier than anyone else. Also, three years of "enduring" as a shoe clerk gave him an insight into how most people go through life, enduring it rather than living it. He also has a deep "suspicion" of people who try to become his friends—they're interested in Tennessee Williams rather than Tom Williams, he said.

Williams seems to feel the reports about the anger and violence in his writing are exaggerated, and he pointed to his happier plays along with his belief that the more tragic ones end pointing up the virtues of his principal characters. He was able to duck the question of an obsession with sex because Wallace framed the question within the context of a quote from George Jean Nathan, and Williams observed that Nathan has panned all but one of his works and doesn't seem to have an "affinity" for him.

Perhaps most interesting was Williams' evaluation of his own work—he's never felt he's been able to reach the goal he set for himself in any of his plays, and he wouldn't class himself in the same league as Hemingway and Faulkner, for example. Wallace had perhaps as much frustration in penetrating Williams' thoughtful guardedness as characterizes the frustration of Williams' own characters, but it was still an interesting and at times fascinating closeup of one of the nation's topgrade, creative personalities.

Chan.

## Lowell Thomas

One of the best in the "High Adventure" one-hour series was unreel on CBS-TV Tuesday (25) night. It was Lowell Thomas' visit to the remote country of Tibet.

The expedition took place, according to the commentary, prior to the Chinese Communists takeover of Tibet. What was captured by the cameras was the multifaceted, different culture existing at "the roof of the world."

Marring what otherwise could have been a smash travelogue was the cornball quality of the narration in parts, references to expedition porters paying no taxes, a whiskered native looking like Orson Welles (Welles should demand equal time), a Tibetan festival compared to a baseball game, all attempts to popularize the subject at the expense of the actuality depicted by the camera.

The footage had some fascinating moments. Thomas and son Lowell Jr. were forbidden by the then Tibetan government from taking their regular camera crew on the expedition. So, father and son, accompanied by guides and porters, took off from India to Lhasa, the capital. On the outskirts, they visited villages, trekked the countryside, and finally reached the capital and the imposing "Palace of the Gods" of the Dalai Lama. The Thomases had an interview with the "Living Buddha." On the way home, the elder Thomas suffered a broken hip from a fall, a horse which was not really mended until he reached the States.

There were treacherous mountain passes, a narrow bridge to cross, turbulent waters to navigate. The natives were primitive and strange—a feudal land lost in time. It was truly a high adventure.

The commercials by Delco utilized some of the footage Thomas took on his treks for the series. While effective as an entity, they detracted from the credibility of the program for at times the viewer didn't know where the commercial began and ended.

## The Twentieth Century

Unpleasant memories of World War II were revived Sunday (2) on CBS-TV's "The Twentieth Century" series. For the topic on this half-hour session was "Trial at Nuremberg," when the machinery of Allied justice dealt with some 21 top Nazi leaders. A profusion of war film clips, Andy Logan's tight script and Walter Cronkite's able narration helped recreate the atmosphere of this historic event.

For the most-part the script handled the trial and its multi-faceted aspects in chronological order. Field Marshal Hermann Goering (Continued on page 48)

## THE RAY DOREY SHOW

With Jesse Cain, announcer; Priscilla Howe, Bill Green and Park Squares (4); Tubby Boots, Frank Ceratti, guests

Producer-Director: Bob Kinkadee

30 Mins., Mon-thru-Fri., 2:30 p.m.

## PARTICIPATING

WHDH-TV, from Boston (color)  
WHDH-TV, Channel 5, has

Hub's only live color variety show and it's a good one, nicely paced, musically strong and with unusually slick sets. An interesting pre-opening before the credits in show caught "Crisis" (28) was a team set with two boys in steam cabinets, both guests, the pro nitery comic, Tubby Boots, weighing in at 353, and Frank Ceratti, a 350 pounder of the Watertown Highway Dept., who pipes and had extra bit in "Home Before Dark" filmed in and around Hub.

Opening brought forth some one liners between Boots and Ceratti with announcer Jesse Cain referring and then both fat boys stood up and scampered off with the steam cabinets to catch "The Ray Dorey Show." It was a slick bridge into the show, which had four scenes with some handsome sets by Henri Lion. Dorey rode with guest Ceratti in a prop Watertown Highway Dept. truck and talked his guest into a nice rendition of "Sleepy Time Down South." Bill Green at the 88, Don Alessi, guitar, Russ Centamore, base, and Lou Magnano on vibes, backed up lovely songstress Priscilla Howe, who warbles with the band at the nearby by Staller-Hilton, for rousing "You Belong To Me" with Jesse Cain, announcer, assisting.

Tubby Boots, featured guest, did his w.k. pantomime of Anna Russell, with a lecture provided by Lion and alacard, addressing a ladies' club sesh using recording of Miss Russell's actual voice on tape to close the show in smooth fashion. Color came through fine. All in all, Ray Dorey Show shapes as rewarding viewing and WHDH-TV rates for first tv showcasing of variety talent in Hub on across the board basis.

Guy.

## Foreign TV Reviews

**THE WHITE JUNGLE**  
With Okoli Onyekwena, Edric Connor, others

Director: Claude Whatham  
45 mins., Tues., 10 p.m.  
Granada-TV, from Manchester.

To a majority of colored people, Britain "is the end of the rainbow." Granada-TV, taking another step into the experimental program field, probed the reasons why colored people are coming to U.K. at the rate of thousands each. How they are treated when they get here; and their views on this country after they've been here for a while. For some of the immigrants, there was a rainbow's end, for others life got pretty tough when they landed. The programers have a flair for the offbeat, and generally succeed in getting across out-of-the-rut topics, and in this all colored offering there was the basis of a fine program, which, however, lost a lot of its impact through its length. As a 30-minute show, "The White Jungle" could have registered as a taut, gripping inquiry, but the extra 15 minutes led to some repetition and spoiled the interest.

Edric Connor and Okoli Onyekwena handled the emceeing chores between them, and brought to light the problems confronting the immigrants. Among the settlers were four stayaways from British Guiana, a midwife, a school teacher and a business man. Some had succeeded in making a go of life in Britain, but others had had, and were having, difficulty in finding jobs and homes. There were plenty of jobs for people content to do manual work, but for those with higher ambitions, jobs were harder to find. Finding homes too, was not easy—that is, "decent" homes. One West Indian said that rents were immediately doubled for colored people.

The program made a fairly good try at explaining color problems, and was much helped by the frank, honest statements made by participants who appeared to be completely unaware of the cameras.

Bary.

## MYSELF WHEN YOUNG

With Dennis Price, Maxine Audley, Zena Walker, Andre Maranne, Stuart Hutchinson, Phyllis Morris, Jeremy Brett

Writer: Dario Bellini

Director: John Moxey

90 mins., Wed., 9 p.m.

Associated-Rediffusion from London

As the saying goes, "there are always two sides to a story," and there certainly were in this tv adaptation of Dario Bellini's "Paul (Continued on page 48)



## THE AMERICAN BROADCASTING COMPANY

and its Television Network affiliated stations  
congratulate Lawrence Welk for being voted "America's  
Most Popular Television Personality" in the  
Walter Winchell Poll.\*

Congratulations to his sponsors, too — The Dodge and  
Plymouth Divisions of Chrysler Corporation.

\* as tabulated by the Direct Mail Division, The Reuben H. Donnelley  
Corporation, an independent audit organization, 1958.



# VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

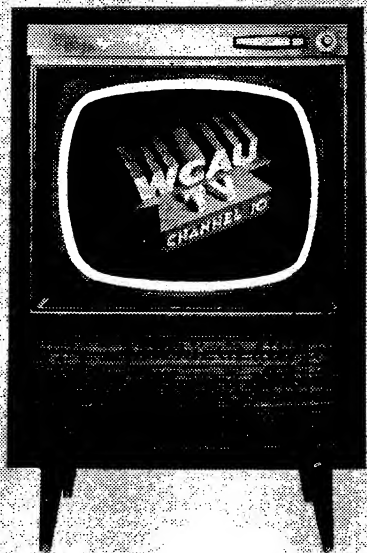
feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

## HOUSTON

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1958 TOP COMPETING SHOWS	ARB RATING
1. <b>TREASURE OF SIERRA MADRA</b> — Humphrey Bogart, Walter Huston; 1948; Warner Brothers; Associated Artists Productions	Award Theatre Sat. Jan. 25 9:30-11:00 p.m. KGUL	25.9	27.4	23.7	53.4	Your Hit Parade ..... KPRC ..... 20.7 Studio 57 ..... KPRC ..... 11.2 MGM Theatre ..... KPRC ..... 9.7	
2. <b>SARATOGA</b> — Clark Gable, Jean Harlow; 1937; MGM; MGM-TV	Best of Hollywood Sun. Jan. 19 12:30-2:00 a.m. KPRC	25.6	27.0	24.9	72.1	Utah Carl ..... KGUL ..... 3.7 Yellow Tomahawk, Academy Theatre ..... KGUL ..... 8.9	
3. <b>COMMAND DECISION</b> — Clark Gable, Walter Pidgeon, Van Johnson; 1948; MGM; MGM-TV	MGM Theatre Fri. Jan. 24 10:40-12:10 a.m. KPRC	15.0	17.3	8.4	48.5	All This and Heaven Too, Academy Award Theatre ..... KGUL ..... 10.1	
4. <b>BLAZING BULLETS</b> — Johnny Mack Brown; 1951; Monogram; Interstate-TV	Roy Rogers Feature Mon. Jan. 20 5:00-5:45 p.m. KPRC	14.5	15.0	13.8	35.8	Superman ..... KTRK ..... 18.2 Mickey Mouse Club ..... KTRK ..... 22.0	
5. <b>ROUGH RIDERS ROUNDUP</b> — Roy Rogers; 1939; Republic; MCA-TV	Roy Rogers Feature Tues. Jan. 21 5:00-5:45 p.m. KPRC	13.8	14.6	12.6	42.7	Sir Lancelot ..... KTRK ..... 10.1 Mickey Mouse Club ..... KTRK ..... 16.5	
6. <b>SAGA OF DEATH VALLEY</b> — Roy Rogers; 1948; Republic; MCA-TV	Roy Rogers Feature Fri. Jan. 24 5:00-5:45 p.m. KPRC	12.7	13.2	11.9	47.0	Buccaneers ..... KTRK ..... 8.3 Mickey Mouse Club ..... KTRK ..... 11.9	
7. <b>ABILENE TRAIL</b> — Whip Wilson; 1951; Monogram; Interstate-TV	Roy Rogers Feature Wed. Jan. 22 5:00-5:45 p.m. KPRC	12.3	12.8	11.7	38.8	Wild Bill Hickok ..... KTRK ..... 13.5 Mickey Mouse Club ..... KTRK ..... 16.9	
8. <b>WALL STREET COWBOY</b> — Roy Rogers; 1939; Republic; MCA-TV	Roy Rogers Feature Thurs. Jan. 23 5:00-5:45 p.m. KPRC	12.1	12.3	11.7	31.4	Woody Woodpecker ..... KTRK ..... 19.5 Mickey Mouse Club ..... KTRK ..... 20.8	
9. <b>HEMLOCKING</b> — Lana Turner, Clark Gable, Anne Baxter; 1948; MGM; MGM-TV	MGM Theatre Wed. Jan. 22 10:40-12:30 a.m. KPRC	12.0	15.0	7.4	74.1	No Time for Comedy, Late Show ..... KGUL ..... 3.1	
10. <b>BLACK CAT</b> — Boris Karloff, Bela Lugosi; 1934; Universal; Screen Gems	Nightmare Theatre Sat. Jan. 25 11:00-1:15 a.m. KGUL	10.3	18.5	2.7	57.9	MGM Theatre ..... KPRC ..... 10.1 No competing shows telecast from 12:30-1:15 a.m.	

## INDIANAPOLIS

1. <b>HIGH NOON</b> — Gary Cooper, Grace Kelly; 1952; United Artists; NTA	Late Show Sat. Jan. 11 10:45-12:30 a.m. WISH	24.9	26.1	23.4	65.9	The Canterville Ghost, MGM Theatre ..... WLWI ..... 7.8	
2. <b>TARZAN, THE APE MAN</b> — Johnny Weissmuller, Maureen O'Sulli- van; 1932; MGM; MGM-TV	Weekend Moviehouse Sat. Jan. 11 12:40-2:20 p.m. WLWI	16.4	17.8	13.5	56.0	Pro-Basketball ..... WFBM ..... 9.9 Senior Bowl ..... WFBM ..... 12.2	
3. <b>THEY WERE EXPENDABLE</b> — Robert Montgomery, Donna Reed, John Wayne; 1945; MGM; MGM-TV	MGM Theatre Fri. Jan. 10 10:20-12:45 a.m. WLWI	15.0	18.5	6.3	53.0	Studio 57 ..... WISH ..... 20.5 News, Weather ..... WISH ..... 16.5 Invisible Man, Late Show ..... WISH ..... 10.0	
4. <b>OLD CORRAL</b> — Gene Autry; 1939; Republic; MCA-TV	Gene Autry Feature Sat. Jan. 11 10:00-11:00 p.m. WFBM	13.2	13.9	12.5	57.9	Sweet Time ..... WISH ..... 7.8	
5. <b>MY PAL TRIGGER</b> — Roy Rogers, "Gabby" Hayes; 1946; Republic; MCA-TV	Roy Rogers Feature Sat. Jan. 11 4:35-5:45 p.m. WFBM	11.8	13.2	10.2	38.7	All Star Golf ..... WLWI ..... 7.9 Soldiers of Fortune ..... WLWI ..... 8.3 Cisco Kid ..... WISH ..... 16.2	
6. <b>HEMLOCKING</b> — Lana Turner, Clark Gable, Anne Baxter; 1948; MGM; MGM-TV	MGM Theatre Sun. Jan. 5 10:20-12:30 a.m. WLWI	11.5	13.2	8.9	55.3	If You Had a Million ..... WISH ..... 10.4 Four Sons, Late Show ..... WISH ..... 5.2	
7. <b>THE CANTERVILLE GHOST</b> — Margaret O'Brien, Charles Laughton, Robert Young; 1944; MGM; MGM-TV	Weekend Moviehouse Sat. Jan. 11 2:40-3:50 p.m. WLWI	11.3	12.9	9.9	43.0	Senior Bowl ..... WFBM ..... 11.5	
8. <b>SPITFIRE</b> — Leslie Howard, David Niven; 1943; RKO; Screen Gems	Late Late Show Sat. Jan. 11 12:30-2:00 a.m. WISH	10.6	14.5	7.3	100.0	No competing programs.	
9. <b>INVISIBLE MAN</b> — Claude Rains, Una O'Connor; 1933; Universal; Screen Gems	Late Show Fri. Jan. 10 10:45-12:15 a.m. WISH	10.0	11.2	6.9	32.9	They Were Expendable, MGM Theatre ..... WLWI ..... 15.0	
10. <b>AFRICAN QUEEN</b> — Humphrey Bogart, Katharine Hepburn; 1952; United Artists; United Artists-TV	Three Star Theatre Mon. Jan. 6 10:15-11:30 p.m. WFBM	9.8	10.6	8.6	36.0	Martin Kane ..... WISH ..... 12.9 News, Weather ..... WISH ..... 13.2 Pittsburgh, Late Show ..... WISH ..... 7.9	



**IN THE PHILADELPHIA MARKET...**

**WHICH GOES TO WORK *FASTER?***

Most advertisers agree...WCAU-TV is the fastest way to better sales! They choose the station that offers a combination of priceless ingredients...deeper penetration...greater acceptance...effective merchandising effort...and low cost per thousand. **Right now 4 prime nighttime spots net you 2 out of 3 Philadelphia TV homes a week. The cost per 1,000 families is less than a couple of bottles of your favorite headache tablet.**

Sales are better, faster, when you buy

**WCAU-TV**

*...the station that means business in Philadelphia*

*Represented Nationally by CBS-TV Spot Sales*

## Radio Reviews

### DON AMECHE'S REAL LIFE STORIES

(Unscheduled Romance)  
With Ameche, Ruth Warwick, Jacky Grimes, Santos Ortega, Ralph Bell, Lawson Zerbe, Evelyn Russell.

Producer-Director: Hi Brown  
Writer: David Driscoll  
30 Mins., Mon.-Thru-Fri., 10:30 a.m.  
PARTICIPATING

NBC, from New York

NBC Radio's decision to chop a half-hour from its daily "Bandstand" show and install this new Hi Brown package in back of the 10 to 10:30 "My True Story" strip makes eminently good programming sense. It gives the network a solid hour of morning soaps to which, with the same charm and appeal, his presence is a decided plus for NBC.

Ameche show is patterned like "True Story," in that it completes a new drama every week. This appears to have been the format that appeals most to the so-called "younger housewives," in preference to the standard soap format of continuing characters and story. It's unusual, though, in that Ameche does both the narration and the lead role, and since he's the same old pro as in the old days of radio and his voice comes across with the same charm and appeal, his presence is a decided plus for NBC.

First story has him as a bachelor airline pilot who's managed to avoid the matrimonial route while chalking up 10,000,000 air miles but who's about to be moved into a desk job and who's begun to ponder his personal future. First episode sets the stage and introduces him to an attractive widow, with the subsequent chapters presumably to carry him over a rocky road to eventual happy marriage. Script, by David Driscoll, if somewhat on the over-romantic side, are adroitly written and figure to keep those housewives on the hook. Supporting cast, including Ruth Warwick, Santos Ortega and Jackie Grimes, is fine. *Chan.*

### ARLINGTON HOTEL SHOW

With Eddy Rogers Orch.  
Arlington Glee Club, Frank Simone, George Everett, Tracy Watkins, Tosi Brandenburg, Walter Brown, John Cardia, Jack Coffin

Producer: R. E. McEachin  
Director: Larry Higgins  
30 Mins., Sat., 10:30 p.m.  
KWFC, Hot Springs, Ark.

Here is a 30-minute remote from this swank Arlington Hotel from the heart of Hot Springs' famed resort center that is one of the brightest and neatest packages on the airwaves beamed to KWFC in this area. The stanza is definite network calibre loaded with top talent spearheaded by maestro Eddy Rogers who has been swinging a baton in the major leagues for many seasons including a turn as NBC music director at Denver. The smooth moving show was engineered by R. E. McEachin, w.k. skipper of the multi-million dollar snazzy Arlington, along with vet Larry Higgins of the Hot Springs outlet. The half-hour stint is well spotted and handled in superb style not only by the Rogers crew but the emcee chores of Higgins come in for a salvo of applause.

Orch leader Rogers, who "triple" on the piano, violin and vocals, knows his way in front of a mike and comes up with talent that earns him added spurs throughout the session. He scored heavily when caught with terrific renditions of "One Big Happy Family" and "It's Not For Me To Say." Rogers added the icing on the "entertaining cake" with his violin solo of "On the Street Where You Live."

Arlington Glee Club also proved to be easy winner with its unique contagious delivery of "The Best Things in Life Are Free." Rogers outfit is literally geared to handle any musical stint from its podium and proves this with room to spare with its Sunday night classic concerts which are a big fave here. *Matt.*

### SEVEN LEAGUE BOOTS

With Jack Douglas, Tom McHugh  
Producer: V. Faye Thomas  
Director: William Stierwalt  
60 Mins., Fri., 7 p.m.  
KCOP, Hollywood

Television's travelin'est man, Jack Douglas, is a strange paradox. He gets around the world with four programs now airing and the farthest he's been from Hollywood is Catalina. Its done with cameras and men to crank them. This newest of his travel-adventure collection has the same interest and

appeal as his others and should do as well, which means bought and paid for by national advertisers.

Douglas will have a camera caravan of seven roaming the globe for interesting events. To kick off the opener he showed film of how dope smugglers operate around Singapore, then moved to Brussels for a visit to a nightclub that was comparable to what Frank Sinatra stages at the Moulin Rouge. One of the acts was a familiar figure on our own saloon circuit, Gail Gail and his disappearing chicks. Highly interesting and novel were the horse fishermen of the North Sea, who drag the nets for the shrimp catch. Crowning of the Aga Khan's son as spiritual ruler of the Moslems was colorful and historic and the festive dances of Brittany a gay touch to the filmed Cook's tour.

In the "live" portion Lisa Simone, onetime Miss France, gave her own version of the can-can, and Tom McHugh presided with Douglas in the narration. The cameramen, and a woman, were intro'd before taking off for far places. Hosting of the series by Douglas, as he does the others, reflects an easy manner and persuasive friendliness as one might find with a personal guide. To get away from it all, the Douglas travels have their own special attraction for those hemmed in by boundaries. *Helm.*

### Pillsbury, Armour

### Chips on 'Playhouse,' 'Perry Mason' Segs

With Oldsmobile taking over full sponsorship of the trimmed-down version of "The Big Record," Pillsbury and Armour (who wanted out of the show anyway) are now set to strike off in new sponsorship directions on CBS-TV. Armour is moving into the web's "Perry Mason" stanza, while Pillsbury is taking over a segment of "Playhouse 90," restoring the latter to SRO status.

Timing calls for Armour to move into "Mason" on March 22 with an alternate-week half-hour through the fall. This deal gives "Mason" half-sold status for the rest of the season, with Libbey-Owens-Ford because of a scheduling jam-up in "Playhouse 90" in which Chemstrand is taking on an alternate-week half-hour in two April shows. Pillsbury will defer its sponsorship of "Playhouse" until May 1. Meanwhile it is buying into two "Perry Mason" stanzas, on April 5 and 19.

The Armour decision to move into "Mason" is another striking example of a new sense of boldness on the part of tv advertisers in moving into a property formerly identified with a competitive product. "Mason" stanza has been sponsored by Purex (which makes Sweetheart Soap, while Armour's principal television advertising is for Dial Soap. Only last week, R. J. Reynolds did much the same thing, taking over the Marlboro spot in "Playhouse 90" for its Camel brand.

### DRESSMAKERS UNION

### BUYS TV-RADIO TIME

Last night the Dressmakers Union of the International Ladies Garment Workers Union started a series of radio and television programs to supply "information" to the unionists in the seven states which are threatened with a garment strike. Purchase of time for an indefinite period beyond yesterday (Tues.) has been taken to mean that the 115,000 dressmakers will go out on strike, probably today (Wed.) or tomorrow.

ILGWU bought a five-minute strip on WOR-TV, New York, at 6:35 p.m., and on the sister radio station, WOR, from 10:35 to 10:40 each night. Moreover the union has inked for time on WOV, WLIL and WHOM, which potentially reach the Italian, Spanish and Negro membership, respectively, of the union.

Dressmakers Union also buying radio time for its "network" in the other six states where it has members.

## 20TH ANNI RADIO SHOW FOR CBS NEWS

CBS News will commemorate the 20th anni of the establishment of its foreign news coverage next Thursday (13) with a special half-hour radio show titled "We Take You Back." Program will be narrated by Dallas Tynes Jr., with Ed Murrow and Robert Trout participating, and will highlight the most dramatic of the network's overseas broadcasts through the two decades.

Actual anniversary dates back to the Austrian Anschluss in 1938 and the web's first worldwide Sunday night wrapups under the late Paul White. Newsmen were mostly foreign correspondents of newspapers and wire services, and the first broadcasts featured William L. Shirer from London, Edgar Maurer from Paris, Pierre Huss from Berlin, Frank Gervasi from Rome and Murrow from Vienna.

### Sen. Neuberger Blasts

### Nets for Failure To Carry Ike Talk Live

Washington, March 4.

Failure of the tv networks to carry live President Eisenhower's speech on the evening of Feb. 25, topping the all-day conference on foreign aid, drew a stiff scolding in the Senate from Senator Richard L. Neuberger (D., Ore.). Neuberger, a frequent critic of the President, is a strong supporter of the Administration's foreign aid program.

He also saw in the failure further proof that the Federal Communications Commission is not doing its job properly.

"This is a dismaying abandonment by the networks of their public service responsibility," Neuberger told the Senate. "Are they so rooted to commercialism that they decline to suspend a sponsored program, so that millions of viewers throughout the nation may see a major declaration by President Eisenhower on probably the most important issues confronting our country? What would we think if all the newspapers of the land devoted all their opening pages to advertisements and refused to print the President's address?"

Neuberger continued: "The fact the television broadcasters did not release President Eisenhower's foreign policy address is a further demonstration on the low prestige and influence of the FCC under President Eisenhower's own administration. If we had a truly independent FCC, with commissioners who commanded respect, I doubt the broadcasting chains would have cavalierly disregarded a major speech by the head of our Government."

### CBS-TV FINALIZES

### ST. L. STATION BUY

St. Louis, March 4.

Purchase of KWK-TV, Channel 4, here by Columbia Broadcasting System was consummated Friday (27). CBS took over station operation immediately and announced that the call letters will be changed to KMOX-TV March 16.

A total of \$4,000,000 was involved in the deal, of which \$2,500,000 covered KWK-TV broadcasting assets and \$1,500,000 building and real estate.

Gene Wilkey has been named general manager, with Charles McAtee as general sales manager, Leon Drew as program manager and Harry Harvey as manager of technical operations.

### Case for the Animated Specialist

Diagnosed by

Adrian Woolery  
(Pres. of Playhouse Pictures)

In  
VARIETY

Semi-Annual TV Film Issue

COMING OUT THIS MONTH

## From the Production Centres

Continued from page 34

brated its second anniversary by setting up a teenage executive council to give advice and help their contemporaries. . . . Ranger Hall, WTOP personality, hosted a theatre party at Loew's Capitol for 3,400 movie fans. . . . Nancy Hanschman, producer of "Leading Question," CBS radio news show, has invited winners of "Capitol Hill Debate Tournament," chosen from 34 college teams, for an informal debate on labor problems.

### IN LONDON . . .

Associated TeleVision's "Sunday Night At The Palladium" show notched the 100 mark this week with Bob Hope as its bill toppler. Also on the program were ballet dancer Alicia Markova and Buddy Holly and the Crickets. . . . Shirley Abicair starts a new late night musical series for BBC-TV on March 11. . . . TWV Ltd., the new commercial tv outlet serving South Wales and the West of England, is organizing a competition with a 12-month contract as the prize for the right female. . . . Associated Rediffusion's picture industry show, "Spotlight," focussed on the work of John Wayne, Sophia Loren and Rossano Brazzi tonight (Wed.). . . . Television Audience Measurements claim that Associated-Rediffusion's quiz game, "Take Your Pick," is watched by an average 10,500,000 people on each airing. . . . An excerpt from "Roar Like A Dove," currently playing at the Phoenix Theatre, London, will be aired by BBC-TV next Tues. (11).

### IN BOSTON . . .

WBZ-TV telecasts second test jazz show Wednesday (5) from 10:30 to 11 p.m. with Jonah Jones and follows with Sarah Vaughn March 19. . . . WNAC-TV moved its "Late Show" up to 11:10 p.m. Saturday (1) for new policy of double features on Saturdays. . . . Jell-O skidding over 100 commercials during prime a.m. hours on WNAC-TV. WBZ-TV cited by Freedoms Foundation and received top tv award for "Let Freedom Ring." . . . Jean Harrington selected from 500 applicants to conduct WHDH-TV's new moppet program, "Romper Room." . . . Channel 5, WHDH-TV, nabbed big response with "Where Can I Park My Car," program on "Dateline Boston," resulting in followup show. . . . WBZ-TV's "Big Brother" Bob Emery to be member of panel to discuss "Children's Television programs," at Westinghouse Baltimore confab on local public service programming, March 5-8.

### IN PHILADELPHIA . . .

Jack Barry, former WPEN broadcaster, named in a vice probe last year, and later acquitted, has filed a suit for \$300,000 against two ex-posse nags. . . . WRCV-TV salesman Harold J. Pannapacher celebrating 12th anni with station. . . . Max Leon, WDAS prez, donating services for "pops" concert at the Locust Street Theatre (30) for Polio League benefit. Daughter Sonia will be the soprano soloist. . . . Staff announcer Frank Lucidon to host WFIL-TV's newly scheduled all-night telecasts. . . . Changes in the staff of John S. deKussy, veepee in charge of sales at WCAU, include Gilbert H. Thompson, formerly with the Muzak division of WCAU, appointed account exec; Al Snyder promoted from sales service manager to account exec; William McCadden, head of traffic dept, to replace Snyder. . . . Gunnar Back to moderate "The Juvenile Delinquent: Spoiled or Sick?" on WFIL-TV's "Big Question" (13).

### IN SAN FRANCISCO

KYA's Irv Phillips is crowing over the February Hooper, which shows the noon-to-6 p.m. daily ratings as KYA, 12.7; KOBV, 11.7; KSFQ, 7.7, and KJBS, 3.2—those are the important indies. . . . KRON's Boyd Mullins departed to work for MCA Film Distributors. . . . KGO-TV's boss, John Mitchell, is somewhat disappointed that the Metro film package didn't sweep all before it in the ratings—except for 7-to-9 p.m. Saturdays—but is still hopeful the Metro product will give the ABC o-and-o the shot in the arm it needs. . . . New KOBV station manager is John McKee, new office manager is Sherman Kusin. . . . KTVU, Oakland's new Channel 2, went on the air Sunday (2), making Frisco a four-station market—indie's production manager is Walt Harris, ex-KFRC and ex-KOVR-TV, film editor is Stan Lichtenstein, ex-KRON. . . . Lois McManus replacing Yvonne Martin on KPX's "Money Tree" . . . Kay Guthrie named sales manager of KSAY.

### IN DETROIT

WWJ-TV, Michigan's first tv station, observes its 11th anniversary this week. . . . WJBK-TV, Michigan's first tv station to have videotape recording facilities, demonstrated its unit to about 200 press and ad reps last week. . . . Three new entries on WWJ-TV, "Milky's Movie Party," a kid film show sponsored by a cremery, moves over from WXYZ-TV, "Double Feature," a feature film Saturday afternoon show, and "The Saturday Night Movie," inaugurating a new film series.

### IN DALLAS

John Wilson, original staffer when KIXL bowed here in 1947, returned to the daytime airer with new title of "director of promotion and ideas." . . . Buddy Harris, ex-d. j. on three local outlets, and now general manager of KGKO, last week started doubling as a wax spinner, 6-to-9 a.m. daily. Before anking for office duty he was the city's best known deejay. . . . Blackie Sherrod, new exec sports editor of the Dallas Times Herald, started a weekly "Sports by Sherrod" stint this week on sheet's KRLD-TV. Same paper radio-tv editor also starts a thrice weekly live segment, Bob Brock's TV Xtra. Latter is a newscast of tv stars and their shows. . . . WFAA-TV upped commercial manager Dick Drumby Jr., to national sales manager. Program manager Bob King also promoted to local and regional sales slot, with Tom Palmer moved up as head of programming and production.

### IN MINNEAPOLIS . . .

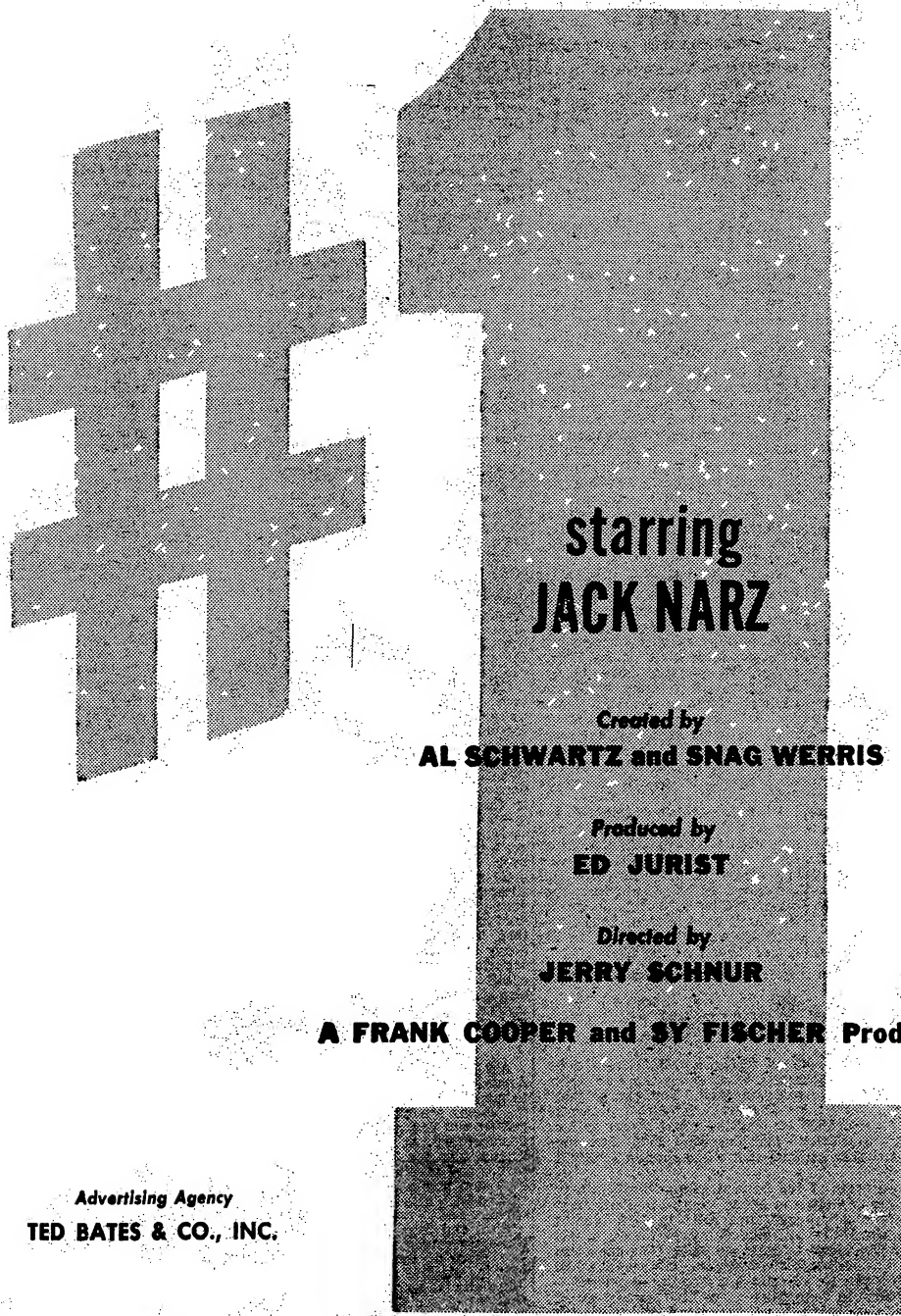
Joseph T. McDermott and Carl H. Ruble named producer-director for KTCATV Twin Cities area educational television station, as that station plans production of films and kinescopes for national ed-tv use. McDermott comes from WCCO-TV, where he held similar post, Ruble from WDBJ-TV, Roanoke, Va. Meanwhile Chris Donaldson, producer-director for KTCATV, moves to KETV, Omaha, as program manager. . . . Lloyd Peltzman, program director of WBOM, Macalester college campus radio station, signed as assistant to Dick Nesbitt, sports director of KSTP and KSTP-TV. Appointment comes before Peltzman's graduation from college, where he winds up in June. . . . WCCO and WDGY named key stations in Conelrad network to air heavy-weather warnings, if as and when they occur.

### IN PITTSBURGH . . .

Rex Dale is the new nighttime deejay for NBC-owned WAMP. He comes here from WKCY in Cincinnati. . . . Post-Gazette tv editor Win Fanning columning from home for the next three weeks while he convalesces from surgery. . . . Dr. Marty Krauss, an optometrist and WAMO deejay, has been named a director of the North Side Business Men's Association. . . . Don Iselt, manager of WPIT, and his wife back from a 16-day West Indies cruise. . . . George Thomas, news editor of KDKA-TV, and his wife have dated the stork in July for the third time.



# "DOTTO"



IN  
ALL  
DAYTIME  
TELEVISION

starring  
**JACK NARZ**

Created by  
**AL SCHWARTZ and SNAG WERRIS**

Produced by  
**ED JURIST**

Directed by  
**JERRY SCHNUR**

**A FRANK COOPER and SY FISCHER Production**

Advertising Agency  
**TED BATES & CO., INC.**

Sponsored by  
**THE COLGATE-PALMOLIVE CO.**



**FRANK COOPER ASSOCIATES**

NEW YORK

HOLLYWOOD



## Foreign TV Reviews

Continued from page 42

and Constantine," retitled "Myself When Young." How is one supposed to react when a stranger suddenly appears from nowhere and claims to be a much younger version of himself? According to this playright, the answer is just to take it in your stride, even though you must be nuts and in the midst of a great big hallucination. With a number of oddities and highly unconvincing situations accepted, however, the play became quite entertaining and the good standard of its production apparent.

Constantine Chase, a highly successful, but selfish and despicable aging playright, returns to a secluded continental hotel, which he had many years ago visited with a young girl. He books the same room and settles down to await the arrival of a lady friend, but suddenly up pops his other self—the younger, good hearted, romantic person, and the battle begins. The fight for control between Chase of past and present was the whole basis of the piece, and involved some good fluid acting and plenty of scope for good acting.

Dennis Price as the elder Chase, was suave, sure and convincing, and Jeremy Brett as the younger edition gave a sincere and well controlled performance, while Zena Walker was chic and bubbly as one half of the femme interest Maxine Audley was sophisticated and commanding as the other. The production was nicely paced and set a good atmosphere, which did quite a lot to detract from the many trivialities of the plot.

Bary.

**ZURLI MAGO DEL GIOVEDÌ**  
With Cino Tortorella, others  
Director: Cesare Emilio Gasial  
60 Mins., Thurs., 5 p.m.  
RAI-TV, from Milan

This afternoon presentation has rapidly become a top video draw in a sector to which RAI-TV gives considerable importance and attention: tv for children. As such, it is a very successful effort in the field of educational entertainment.

Much credit, apart from the format, must go to emerge Cino Tortorella, who portrays the magician in a youthful and dynamic way, not the stodgy and distant picture moppets usually have of a magico. Makeup and getup, with flowing cape, old-fashioned garb in the Spanish tradition, and sparklers in his hair, make him look like a combo of Superman and Peter Pan, while his puppet, but at the same time friendly and mannish manner appear ideal in this context.

Show consists of answers to vast fan mail (including parents' letters), interviews with visiting moppets before a kiddie audience, and principally a series of quizzes of various kinds especially designed to moppet tastes and abilities. Many of them are pantomimed by a group of excellent mimes, and this is undoubtedly the strongest part of the program. Prizes in toys are handed out to successful contestants. All-in-all, stanzas is handled with taste and intelligence not usually expended on the very young, and hence doubly a credit to its creators and to RAI.

Hawk.

**THE McFLANNELLS**  
With Russell Hunter, Marjorie Thomson, Colette O'Neil, Clarke Tait, Alex Allan  
Producer: Pharis MacLaren  
Writer: Helen W. Pryde  
20 Mins., Wed. (Fortnightly)  
BBC, from Glasgow

This is a television version of the former radio favorite, homely Scot comedy series set round domestic adventures and bickerings of the mythical "McFlannel" family. While it was a click on radio a number of years ago, the characters do not translate readily to screen treatment, and central character of Willie McFlannel, as played by Russell Hunter, is miscast.

Hunter, local repertory actor and recently turned comedian in vaude and pantos, lacks the bluff hearty air of the McFlannel family head, is younger in years, and mumbles his lines too much. Marjorie Thomson has own life in real life captures the domestic resilience of Sarah, Mrs. McFlannel, and is an asset. Colette O'Neil and Clarke Tait do all that's necessary as daughter and son of the working-class household. As for a visiting medico who quickly cures Willie McFlannel of his alleged ailments is competently taken by Alex Allan.

Pharis MacLaren stages briskly. The Douglas Smith set of a fussy, cluttered Scot living-room is right. First of series shapes as having

merely localized appeal, and is luckily not networked beyond Auld Lang Syne territory.

**CAPITAN FRACASSA**  
With Arnoldo Foa, Lea Massari, Marina Dolfin, Scilla Gabel, Margherita Bagni, others  
Director: A. G. Majano  
60 Mins., Sat., 10 p.m.  
RAI-TV, from Rome

Latest serial in RAI's successful Saturday night series seems destined for even higher ratings than other recent ones. Colorful story, which lends itself to varied events and happenings in telling tale of a broken-down nobleman who joins a band of wandering players and becomes their star performer, plus a large and w.k. cast of actors should soon give this item its following.

Arnoldo Foa is the key character, and a perfect choice in every way. Lea Massari makes a good opposite number to him, while Scilla Gabel adds looks to a saucy personality as the eternal servant girl. Others down to minor roles are well suited to their varied jobs. Telling of wandering tale necessitates a vast number of sets as well as some filmed inserts, which are well integrated. Some slow spots due to scene-setting needs, held down pace of initial number, but these should disappear in later installments. Technical credits are all up to high local standard.

Hawk.

## WBC

Continued from page 39

hear a discussion of "Point of View," or the handling of station editorial policy. Speakers include John Crohan, manager of WICE, Providence; Bill Dempsey, program manager, KPIX, San Francisco; Bob Forward, program manager, KMPC, Los Angeles; Sherwood Gordon, prexy and general manager, WSAI, Cincinnati; Leon Goldstein, veepee of public service programs, WABC, N.Y.; Ralph Renick, veepee of news, WTJV, Miami, and Warren Baker, FCC general counsel. Merrill Panitt, TV Guide m.e. will be the chairman.

There'll be intensive workshop sessions on such matters as "The Care and Feeding of Ideas," with examinations of techniques of creating and producing public service programs; "Covering the Town," problems of local radio news coverage; "Some Aspects of Television News," Mike Wallace as chairman; "TV Children's Programs," Helen Parkhurst, chairman; "Disc Jockeys and Public Service," Stephen B. Labunski, director of radio operations, Crowell-Collier, chairman; "Selling the Public Service Program," William Dekker, veepee and director of media, McCann-Erickson, chairman; "Religious Programming in Radio and Television," John L. McClay, chairman; "Promoting and Publicizing the Public Service Show," David E. Partridge, chairman; "Broadcasting Approach to Science," Jonathan Karas, chairman and "The Cause, the Campaign and the Broadcaster," Frank Tooker, chairman.

Among the luncheon and dinner

## Conflict

Does Macy's tell Gimbels? Don ("Mr. Wizard") Herbert, who also does the commercials on "General Electric Theatre" is pencilled in for guest appearance on Friday (7) science panel at Baltimore conference hosted by Westinghouse Broadcasting Co.

speakers are Dr. Frank Baxter, Dr. Bergen Evans, Sen. John F. Kennedy and Dr. Fred L. Whipple, director of Smithsonian Astrophysical Observatory and Harvard College Observatory.

WBC veepee Pack is keeping the Friday morning (7) agenda a stylized secret. It's merely identified as "A Date With History," assuring participants of a "memorable date you can't afford to miss."

One rumor here is that representatives of the nearly 170 radio-TV stations present can have their gall bladders or pancreas removed free on this occasion at the famed medical school of Johns Hopkins University.

## WPAT

Continued from page 39

in WNYC on Tuesday mornings. It is on these occasions that key speakers of the various dental districts take to the microphone of the city station and suddenly every practicing dentist, within earshot of the speaker's voice, drops his blasted drill and permits his patient to listen to a solemn address on oral hygiene.

John Philip Sousa and Edwin Franko Goldman, the march kings, are on the verboten lists of the dentists in this area. The marches created by these two bandmasters may be ideal for drills on parade grounds across the country, but they are definitely nixed for drilling in the dentist's chair.

Dentists are constantly imploring the program directors of radio stations to serve up more and more of Johann Strauss' waltzes, such as "Voices of Spring," "Tales from the Vienna Woods," "On the Beautiful Blue Danube" and other equally seductive melodies. Dentists, but positively, do not regard rock 'n' roll or progressive jazz as fitting background music for the meticulous maneuverings in the shaping of teeth.

Many dental papers have dealt with the importance of radio, tape recording and hi-fi music as a boon for patients but, thus far, few have said anything encouraging about tv receivers in dentists' offices. Enterprising tv salesmen have, on occasion, tried to interest dentists in flashing video images on ceilings for the prime purpose of alleviating a patient's suffering, but some dentists are quick to cite the Gould-Crosby-Coppola-Van Horne bridge-workers with biting evidence to the contrary.

Until something better reaches the New York dentist's office, the guy with the drill and the Ipana smile says he will continue with the sound on his own voice and the sound of his instruments supplemented by WPA's waltz music. He may, on occasion, break the spell by asking the victim in his chair: "Am I boring you?"

## TV Followup Comment

Continued from page 42

Rudolf Hess, Hans Frank, Joachim von Ribbentrop and Gen. Wilhelm Keitel, among other Nazis, were charged with having committed war crimes in an October, 1945 indictment. Trial started a month later and the 50,000-word verdict came down in September, 1946.

Outcome of the proceedings in Nuremberg's Palace of Justice is common knowledge. But films of the defendants' atrocities as unrehearsed in the courtroom more than 11 years ago are still a graphic reminder of how humanity suffered under the Nazi yoke. Question of whether France, Britain, Russia and the U. S. were within their rights in trying the chiefs of Nazism was also posed by the script. The late Sen. Robert A. Taft, it was recalled, rapped the trial as a "miscarriage of justice" and narrator Cronkite pointed out that Nuremberg "awaits a final judgment."

Gilb.

### United States Steel Hour

Ed Begley, without mincing adjectives, is a superb performer and one of show biz's worthies. No matter the radio and medium, in film, you name-it, this protean actor turns in a resounding job. He demonstrated his acting ability once again in "Walk With A Stranger" on the "U. S. Steel Hour" over CBS-TV (26).

Here was a dramatic offering of 60-minute duration that could easily have turned out a lollypop weeper of the first order but in Begley's hands and voice, aided by a compactly-directed cast including William Shatner, Leona Powers, Bill Zuckert, Tom Hatcher, Mae Munro and Martin Blaine, it was taut, swift and convincing.

"Walk With A Stranger" told the tale of an old man, played by Begley, who stops at a farm seeking food and shelter. Shatner, in the role of the farmer's son, crippled and embittered by his misfortune, thinks the stranger fits the description of an escaped convict carrying \$50,000 on his possession. The cripple attempts at first to blackmail him saying he'll be quiet if the money is produced but the stranger denies he is the prisoner on the run.

A series of dramatic encounters between the crippled boy and stranger, in which the latter with some remarkably poetic lines scripted by N. H. Clauss, turns the snarling, scheming young man into a more human individual with a desire not to waste his days in vengeance and defeat. Story line holds up effectively, notably when the sheriff comes up with evidence that the mysterious stranger is indeed the escaped convict.

Clauss' scripting calls for a bravo. There's deep insight in the understanding of a criminal individual and this is particularly reflected in several first and last act scenes. Robert Stevens' direction is noteworthy too. What he does with the cripple's steel canes is thoughtful direction and with symbolism on a high level. Other snatches of "Walk With A Stranger" that call forth pats on the back are the brother and wife brief romp-on-the-grass scene; the stranger's encounter with the young man in the barn and the final scene when the boy demands that his brother throw him the heavy sacks. All in all, this was superior fare and a Theatre Guild credit to all concerned. Sponsor also gave time for a sound public service pitch in behalf of American Red Cross fund campaign. Rans.

### Wide Wide World

A 90-minute looksee at the U. S. Armed Forces state of readiness to meet an unannounced attack by the enemy was shaped into a compelling and occasionally harrowing documentary. At the heart of the drama was the fact that enemy planes and missiles, equipped with hydrogen bombs, are poised to hit this country at any time—and vice versa.

First and most effective part of the show revolved around a practice alert of the chain of U. S. warning stations stretching around the globe. It was a realistic reenactment of an alert operation—realistic in fact that Dave Garrow repeatedly announced that this was only a practice drill.

Interviews with various generals, admirals, lesser officers and men in the field were designed to point up that America was in fighting trim, although everyone expressed the idea that they did not see a major war coming soon between the West and the Soviets. But if war were to come, there was no mincing of the fact that the damage would be vast and the casualties staggering. One officer de-

scribed the impact of one hydrogen bomb as being equivalent to "hundreds of millions" of conventional bombs.

Point was repeatedly made that the only way to prevent war was to deter the enemy by massive retaliation. However, Garrow, who handled the narration with sober intelligence, asked the interesting question of what would have happened if a madman like Hitler had possession of the H-bomb.

Herm.

### Playhouse 90

No sooner had a blast of "Climax" gunfire tumbled Albert Anastasia out of a barber's chair than the hardy souls at bedside were transported to the gas chamber at San Quentin. Murder by Tommy gun was now changed to meaningless death by blunt instrument, the weapon of amateurs. The actual story of Donald Bashor, a compulsive killer who died by the cyanide pellet, it had all the morbid overtones of a deranged mind. As a character study of a dual personality, it was made bearable by the superb acting of Tab Hunter. It compelled arresting interest and gave the drama a high pitch of emotional excitement.

CBS television was indebted to CBS radio for the story of Bashor's life of crime. While in the death house at San Quentin he gave out an interview which was taped for broadcast over the radio network. It occasioned considerable comment and was repeated. Part of the tape was run off to dramatize the incident although passed off here without mention. The voice of Bashor might easily have passed for that of Hunter to those unaware of the borrowed tape.

Driven to crime by some strange quirk, Hunter was entirely bereft of criminal tendencies during his work hours and romancing of Geraldine Page. It was this dual phase of his double life that gave the story plot and movement. That beneath the facade of killer there was a soft spot was amply exposed to give him a quality of mercy for his urge to kill two women after he had robbed them.

Hunter etched the character with penetrating depth and made Bashor more the object of sympathy than that of a criminal to be put to death. His boyish naivete in material things and his willingness to pay the penalty of his crimes provided touching scenes in complete opposite to his deeply innately evil side. It was a commendable acting job with fine emotional shading. As his fiancée, Miss Page gave a warm and moving performance. Good support was also accorded by Rudy Bond, Elizabeth Patterson, Frank London, Barbara Turner and Ned Glass. Direction of Arthur Penn from the workmanlike script of Leslie Stevens was firm and tense. But oh those commercials!

Helm.

### Studio One

"Studio One" on CBS-TV Monday (3) dissected the office politics and personal rivalries at a small film company. It wasn't a pretty picture, and being overdrawn to the point of satire, it wasn't a good show.

Hollywood lends itself ideally to this sort of superficial portrayal, with its slick, stereotype characters and the predictable dialog. "The Fair-Haired Boy," by Herman Raucher, had touches of realism and its moments of truth, but on the whole it was nothing more than a quickie remake of innumerable stories and novels on the same topic, the latest being "The Wall-to-Wall Trap," to which it had strong resemblance.

As in the case of the expected "types," Jackie Cooper played the new "advertising writer" whose ideas are stolen by the bootlicking Darren McGavin. Bonita Granville was the publicity girl with uncertain loyalties. Patricia Smith had appeal as Cooper's wife. Robert H. Harris looked and sounded hard as the ad-bup boss. Ainslie Pryor overdid the "tough guy" act and Lyle Talbot played Trent, the studio boss, who didn't like "types." Marian Ross played Francis, McGavin's lovely wife, and Kip King contributed a nervous bit as Tony, the office boy. David Greene directed without much distinction.

Raucher's script had that "fried-and-true" flavor and, with the exception of Cooper, there wasn't a pleasant person around. Situations were valid, but the characters all talked as if they had to live up to a given notion about film people. Hollywood may be a dog-eat-dog business, but is it really so different from most other industries?

Hift.

## Tv's 'What Recession?'

Norman (Pete) Cash, president of Television Bureau of Advertising, called the press together last week to set them straight on television's role in an economic recession. The claims that most directly concern tv and the soft market were that network time billings for January of 1958 (during the worst stages so far of the national financial setback) had improved 17% over the same month in 1957 and that national spot video showed a "slight increase."

Cash derived his estimates of the current sales situation in tv from a poll of the three tv webs and of six local tv markets. Trying to ascertain whether the overall time sales in each market had risen or fallen since the previous January, found in his local spot check that Cincinnati tv went up 12%, Columbus was up "slightly" and so was Wilkes-Barre-Scranton. Minneapolis had a 10% rise, Memphis a rise of 3% and Los Angeles was "up."

TV also disclosed that in comparing all of 1957 against all of 1956, television last year earned an estimated \$1,315,000,000 against \$1,209,900,000 the year earlier (Procter & Gamble continued leading network tv bankrollers in 1957 with a total expenditure of \$47,046,000, almost \$4,000,000 better than the previous semester.)

The sustained financial picture in television, in the face of an economic drop-off, was attributed by Cash to an "overall pattern" in which there has been "more stations (that's not to say they all made money and that others didn't drop in revenue tallied), more audience for tv and advertisers spending more to boost waning sales."

Since all of February was not over when Cash called the press together, he could only estimate that February will show another increase for television.

the  
credits  
which  
didn't  
get  
on...



## — STAFF —

*Producer*

**ALLAN SHERMAN**

*Director*

**JACK SMIGHT**

*Writers*

**ALLAN SHERMAN**

**JACK DOUGLAS**

**HENRY MORGAN**

*Musical Director*

**LUTHER HENDERSON, JR.**

*Orchestrations by*

**ANDRÉ POPP**

and

**LUTHER HENDERSON, JR.**

*Associate Producer*

**BARBARA R. OLSAN**

*Associate Director*

**MACK BING**

*Program Assistants*

**PATRICIA LOW**

**RONNIE LISS**

*Scenic Design*

**LARRY EGGLETON**

*Set Decorator*

**KEN KRAUSGILL**

*Chandeliers by*

**CHARLES J. WINSTON & CO.**

*Lighting Director*

**RALPH HOLMES**

*Costumes*

**LESLIE RENFIELD**

*Stage Managers*

**WALLIE WAGNER**

**JOSEPH CHOMYN**

*Technical Director*

**VERNON GAMBLE**

*Audio*

**BILL TAYLOR**

**ROY HALLEE**

*Video*

**WILLIAM EDWARDS**

**EDWARD AMBROSINI**

**PAUL LANINI**

*Camera Men*

**LEE TANNEN**

**CASS GAYLORD**

**JOE SCHWARTZ**

**WALTER DENIEAR**

**GEORGE MOSES**

**JACK MURPHY**

*Remote Technical Director*

**SANFORD BELL**

*Remote Cameramen (Times Square)*

**HAROLD HOFFMAN**

**ANTHONY ANCONA**

*Unit Manager*

**HERMAN GLAZER**

*Remote Cameraman (Plaza Hotel)*

**HAROLD CLASSON**

Sincere Thanks

# VICTOR BORGE

Comedy and Music

ONE HOUR PRESENTATION FOR PONTIAC

February 19—CBS-TV



## Mutual Friction Erupts as Roberts Quits as Prexy; Hammer in Control

An inside tug of war within Mutual Broadcasting System's management has erupted into the open, with prexy Paul Roberts' handling, in his resignation, and operational control taken over by the Armand Hammer group.

The Roberts-Hammer split, stewing under the surface, was over long-range plans for the net. Hammer, oilman and art gallery owner, along with his group, was concerned with the falloff of net biz in the January-February period and wanted Roberts to limit his future projects.

Another cause of friction was the lack of adequate communications between board chairman Hammer and Roberts.

In the reshuffle of exec positions, Hammer, himself, assumed the presidency of the net, with George Vogel named exec v.p., Vogel, a vet broadcaster and merchandiser, for the past six years has been consultant on "rehaussing and promotion to the Colgate-Palmolive Co., household products division.

Resigning with Roberts was Norman J. Hunter, exec v.p. Both Roberts and Hunter also stepped on the board of directors. At Thursday's 27th board meeting in N.Y., MBS's v.p. Robert F. Hurleigh, in charge of Mutual's Washington operations, was elected to the board, as well as Vogel.

The new exec v.p., Vogel, is recovering from an operation and isn't expected to take active command until about another week.

Reelected to the board in addition to Hammer, who is president of Occidental Petroleum Corp. of Los Angeles, were California oil exec H. Roy Roberts, also named treasurer; Los Angeles attorney Frank P. Barton, elected secretary; L. M. Halper of Los Angeles, head of a construction firm bearing his name; and Arthur Brown, prexy of Starrett Corp. of N. Y.

Despite his ousting, Roberts remains the largest individual stockholder in MBS. He owns about 15% of the net's stock, with Hauser owning 10% and minority interests not directly associated with the Hammer group owning 25%. When the Hammer group put up the money for a buyout of Mutual last August from RKO Teleradio Pictures it's understood Hammer and his associates kept voting rights over and above those accruing to the Roberts group, rights which were exercised at Thursday's board meeting. About \$550,000 was paid for the buyout from RKO Teleradio Pictures' last August.

Roberts stock shares are in the preferred stock category. It's understood that the former MBS prexy tried to buy out the Hammer group, but failed to raise the necessary monies.

Since Roberts' takeover in Aug. (Continued on page 54)

## Lorillard Loaded With TV Problems

P. Lorillard made a "conditional" deal with ABC-TV for a substantial purchase next season. The cig house, for Kent filters, wants to put Ziv's new half-hour telefilm, "Rough Riders," into ABC on Thursday nights, according to information garnered, and the bankroller has also taken a couple of quarter-hours of John Daly's 7:15 news strip for fall.

It is believed the condition refers to the cig company's clear disappointment with its full sponsorship of "Richard Diamond" on CBS-TV Thursday nights. It seems to hinge on whether the stanza will be renewed there, and if not ABC-TV has a likely time on the same night in the 9:30 slot to be vacated by "Navy Log." The conditional deal for "Rough Riders" is also based on ABC-TV giving the cig company a mutually agreeable time slot.

Lorillard is not happy either with its two NBC shots. It is taking up the rating slack on the Friday night "Court of Last Resorts" by replacing it on April 25 with "Jefferson Drum." And as a replacement for "Sally" on Sundays, the cig company's most likely prospect is "Panic" at the moment.

## Hammer to 'Tell All'

In an apparent move to explain the sudden switch in management at Mutual, prexy Armand Hammer has invited the 14-man Mutual Affiliate Advisory Committee to be his guest in Washington on March 28.

Plans are for the group to stay over in the capital another day and attend the annual Radio and Television Correspondents Assn. dinner, to be presided over by Robert Hurleigh, MBS v.p., the retiring assn. prexy.

## CBS-TV Sets Another Prudential Special On Future In Space

CBS News will follow up its "Where We Stand" television wrap-up of early January with a 60-minute television news special April 20 titled "Ceiling Unlimited." The special, set for Prudential Insurance sponsorships, was "Where We Stand," will deal solely with humanity's future in space.

Instead of comparing U. S. progress with that of the Soviet's, as did "Where We Stand," the new show will deal with the space age in terms of progress already made and what can be expected in the future. Interviews will be conducted primarily with Government and private industry experts to develop the matters of objectives and timing of the conquest of space.

Show will be produced by Leslie Midgley's special programs unit within the CBS News operation. Walter Cronkite, Prudential's regular narrator on its "The Twentieth Century," will double in the roles of narrator and reporter and will take off shortly to do the actual interviewing for the show. "Ceiling Unlimited" will constitute a special edition of "Twentieth Century" and will run in the 6 to 7 p.m. time slot. It is one of several news specials which Prudential has absorbed within the framework of "Century" this season.

## Dick Whorf to Produce 'Richard Diamond' Series

Hollywood, March 4.

Richard Whorf has been named producer of Four Star's "Richard Diamond, Private Detective" series, and will helm the remaining eight telefilms to be shot in the current cycle.

Whorf is under contract to CBS, which owns a piece of "Diamond," and had formerly directed some of the "Diamond" segments. Negotiations are now under way for a new contract for Mark Sandrich Jr., who had produced the series, under which he would direct a number of Four Star vidseries.

## Mary Worth Strip For Frank Cooper

Frank Cooper Associates have acquired television rights to "Mary Worth," the syndicated comic strip, and is planning to develop the property into a daytime strip. Cooper office acquired the rights from Publishers Syndicate of Chicago.

Cooper agency recently acquired "Rex Morgan" from the same source, but is aiming that at nighttime exposure.

## Dodgers' KMPC Lineup

Hollywood, March 4.

KMPC, as nucleus of a seven-station Dodger baseball web in Southern California, will broadcast the entire 1958 slate of the Los Angeles Dodgers. Trio of sponsors, Eastside Brewery, Filter Tip Tareyton Cigarettes, and Roi Tan Cigars will share the tab.

Veteran Dodger announcer duo of Vince Scully and Jerry Doggett will be mikeside. Station will air entire exhibition schedule, as well as regular season play, following the club on the road.

## Saudek to Package N.Y. Philharmonic 'Preview' Concerts

New York Philharmonic, which is being telecast this season in four of its Saturday children's concerts on CBS-TV, is making plans for telecasts next season of its newly-incepted Thursday night "preview" concerts. Philharmonic has named Robert Saudek Associates, producers of "Omnibus," to package the concert series and put it up for network sale.

Proposed telecasts would number four to six for the season and would take the form of tv specials. The preview concerts will be informal in nature and dress and will serve the purpose of previewing the contents of the formal Friday and Saturday concerts of that week. Some of the guest conductors who will participate include Dmitri Mitropoulos, Herbert Von Karajan and Sir John Barabari, Leonard Bernstein, permanent conductor of the Philharmonic, will also participate.

Content of the shows would be primarily musical, though the informality of the previews calls for the conductor to talk to the audience on occasion. However, the concerts would not be lectures on music in the nature of Bernstein's stints for "Omnibus" or his current children's series on CBS.

## Brit. Equity Beef: Scots Too Stingy On TV Talent Use

Glasgow, March 4.

Another attack on commercial tv in Scotland has been made by the Scot committee of British Actors' Equity Association.

Annual report of latter alleges that "precious little" of program space is being provided by professional entertainers.

"There has been, for instance, no drama originating in Scotland," it states, "yet this is one commodity that Scottish Television Ltd. could sell to the British network and even abroad."

"One English contractor is sending up to Scotland two hours more per week that Scottish Television Ltd. is itself providing."

Equity, representing majority of actors here, both legit and in vaude and revue, says that the situation "if not remedied at once, must surely call for action by the Independent Television Authority whose job is to see that all that is best in Scottish life (and this includes entertainment) is mirrored by Scottish Television."

It recalls that, when the British Independent Television Authority was first considering offers from contractors, Roy Thomson, representing STV, said his firm, if successful, would originate 20% of the program time in Scotland.

"By the time the station was ready to go on the air, this had become 15%, but it is a matter of great disappointment to us even this modest target has not yet been achieved."

## Fab Feb. No Flop

In the continuing battle between feature films and NBC-TV's Jack Paar show, the features have been able to reverse the tide for the first time in a couple of months in the key New York market. WCBS-TV's "Late Show," long the dominant late-night factor in Gotham, had fallen behind Paar in the ARB ratings for December and January, but reversed the trend last month, according to the new ARB figures.

According to the ARB's for February, "Late Show" topped Paar on the five-night average by 8.6 to 6.7, almost a complete reversal of the January figures, which gave Paar an 8.7 to 3.6 edge. Ratings reflected a 54% gain for "Late Show" and a 23% audience drop for Paar. Change in great measure was due to the WCBS-TV "Fabulous February" promotion, involving extensive on-the-air and newspaper mention of its "a top feature every night" policy.

## Nielsen's Top 10 in Britain

(Week Ending Feb. 16)

Program	Network	Production	Rating
Take Your Pick	(AR)		77%
Chelsea at Nine	(GRANADA)		74%
Army Game	(GRANADA)		73%
Emergency Ward 10—Fri.	(ATV)		71%
Television Playhouse—So Close to the Roof	(ATV)		
Sunday Night at the London Palladium	(ATV)		
Emergency Ward 10—Tues.	(ATV)		
Armchair Theatre—Lady of the Camellias	(ABC)		67%
Tell the Truth	(ATV)		66%
East End—West End	(AR)		
Spot the Tune	(GRANADA)		65%
Play of the Week—Number Seventeen	(AR)		

## Hartford's WHCT-TV Editorial Stand May Invite CBS O&O Ditto Policy

Hartford, March 4.

### New Talent Dept.

Stephen Fleischman, producer-director-writer of CBS-TV's recent documentary on "The Face of Crime" in the web's "The Twentieth Century" series, was guest speaker last Thursday (27) at the annual staff banquet of Inside Bordentown, biweekly newspaper published by inmates of the New Jersey State Reformatory in Bordentown.

Speech was in the nature of a return visit for Fleischman, who had shot much of the "Crime" footage there. Seems some inmates, since being exposed to the cameras, decided they wanted to start writing television scripts. They asked Fleischman to talk on "Television Writing," figuring they've got plenty of time to take a stab at it.

## Twin Cities' Variation On Pay-TV Theme; 50,000 Kick In for Educ'l Video

Minneapolis, March 4.

Pay-TV, in at least one form, appears to have been a success in the Twin Cities.

Dr. John C. Schwarzwald, general manager of KTCATV, Twin Cities area educational television station, in a progress report broadcast after less than six months of operation said more than 50,000 listeners have kicked in to assure station's financial situation for first year.

Station was originally built with contributions collected in campaign last summer, and more recent fund campaign was run through schools to collect do-re-mi for first year's operation. Schwarzwald said it was successful, and fact more than 50,000 contributed was considered impressive by industry.

Station recently acceded to watcher demand to schedule adult programs in 10 to 11 p.m. slot, expects to expand programming later. Schwarzwald said broadcasting has now climbed to 45 hours a week, and a goal of 90 is seen, expanding into Saturday and Sunday schedules.

Also impressive is response in registrations for college courses offered for credit. For each bona-fide registrant, it's estimated there are a hundred catching same programs and eavesdropping an education.

## 'Wendy Warren & News' Bumped for 'Happiness'

CBS Radio is dropping its long-running "Wendy Warren & the News" daytime at the end of the month and is bringing back a 10-minute version of "Right to Happiness" (which had been dropped by the web as a daytime couple of months back) in its place. The five-minute opening news segment at 2 p.m. will be retained, with "Happiness" following at 2:05.

Reason for the switch is the web's desire to give the news a separate identity, rather than its present form as an integral part of "Wendy Warren," and to build a stronger show in the remaining 10 minutes. "Wendy" had been a Benton & Bowles production for General Foods for many years, but CBS took over production on the series about three years ago.

Experimental once-a-week program of editorial position was unspooled by WHCT-TV, CBS o&o station, here Sunday (2). If successful, the program may be kick-off for like shows on other CBS o&o tv outlets. New York sources say that CBS is eagle-eyeing the local trial run.

Tagged "WHCT Editorial" program is slotted Sundays at 1:15 p.m. for a quarter-hour segment. As far as can be determined, "Editorial" is the only format of its kind that is designed to keep it away from the influence of news programs to avoid confusion between news and editorial matter.

Editorial programs on tv are a rare bird and usually when done are confused with news shows, usually because the person delivering the editorial is the same who delivers the news. Usually only a commercial on some other station-break separates the two segments. This confuses the viewer as to what is news, news analysis or editorial comment.

WHCT-TV is bypassing this source of confusion by a simple procedure. Text of the editorial is read by unidentified offscreen announcer, while simultaneously script is flashed via a TelePrompster. To break the monotony of continuously looking at the same copy crawling, station uses two cameras, panning from one to the other.

When the editorial reaches its windup point, an extra line is tagged on, reading "WHCT Editorial." This was true of the three editorials used by the station on Sunday. Subject matter for the first presentation was hot stuff locally. Dealt with a special session of the General Legislature summoned for this week by the governor to deal with rising unemployment. (Continued on page 55)

## 'Bundle Buying' on O&O Adjacencies

For the first time, CBS-TV o&o's have been able to package their local adjacencies on network sportscasts into a multi-event proposition and sell them on that basis. As a consequence, WCBS-TV web's N. Y. flagship, this week linked two sponsors to the full slate of adjacencies surrounding seven upcoming network sportscasts.

Station signed Vaseline Hair Tonic to take on all the one-minute and 20-second spots surrounding the package of seven events running from March through June, while Lanvin perfume is picking up all the 10-second breaks. Actually, both deals total only about \$11,000 after discounts, but it's considered "found money" since the station customarily has to sustain those spots.

Reason is that it's always had to treat sportscasts as one-shot events, and scramble for local bankrollers at the last minute in each case, a technique that's proved unsuccessful. But by taking the seven events as a package, with scheduling completely set far in advance, it's been able to sell the entire schedule. Seven events are the National Invitational Basketball Tourney finals March 22, the NCAA Swimming & Diving Meet March 29, the Masters Golf Tourney April 5 and 6 and the Triple Crown — Kentucky Derby May 3, the Preakness May 17 and the Belmont June 7.

# THE BRIGHTEST AND BEST OF THE NEW TV MUSICALS!

## THE PATRICE MUNSEL SHOW

**Fridays 9:30-10 PM E.S.T. - ABC-TV**

**the BEST by the BEST:**

### "BEST"

"BEST bowwow among avalanche of varieties this season."

**VARIETY**

### "BRIGHTEST"

"Patrice Munsel so far has been quite the BRIGHTEST of the offerings with distaff vocalists."

**JACK GOULD**  
New York Times

### "HAPPIEST"

"Certainly one of the HAPPIEST surprises of this singiest-shoot-iest season on TV."

**BERNIE HARRISON**  
Wash. Post

### "HONORS"

"I've chosen the charming Patrice Munsel as my candidate for this year's HONORS."

**WALTER AMES**  
Los Angeles Times

### "DELIGHTFUL"

"A DELIGHTFUL half-hour . . . shown off in her best light . . . production numbers marvels of clock-work precision."

**Los Angeles Herald Express**

### "NEW"

"Television went a couple of years without producing a 'NEW' favorite . . . this may be the year of Patrice Munsel."

**Chicago Sun-Times**

### "GRAND"

"GRAND, entertainment . . . I nominate the Patrice Munsel Program as the best ½ hour variety show of this season."

**CHARLES MERCER, A.P.**

### "EXCELLENCE"

"Best of the song programs . . . The only one which has pronounced individuality and all around consistent EXCELLENCE is the Patrice Munsel Show."

**DONALD KIRKLEY**  
Baltimore Sun

### "DELECTABLE"

"A DELECTABLE platter of entertainment."

**Rans, VARIETY, February 19th.**



**Executive Producer**  
**ROBERT SCHULER**

**Producer-Director**  
**CLARK JONES**

**Writers**  
**LARRY GELBART**  
**SHELLY KELLER**

**Choreographer**  
**DANNY DANIELS**

**Musical Director**  
**CHARLES SANFORD**

**Vocal Director**  
**HUGH MARTIN**

**Costumer**  
**AUDRE**

**Sets**  
**JAMES McNAUGHTON**

## Mack Quits Under Fire

Continued from page 28

your resignation. Therefore, I believe I have no alternative except to be effective at the close of business today." It was signed, "Sincerely, Dwight D. Eisenhower."

### Baker's Barrel of Blasts

Baker, who showed with former U. S. Senator Claude Pepper, of Florida, as his attorney, launched promptly into an attack upon all prior testimony that his television company, Public Service Television, Inc., finally won Channel 10 in Miami. Working on the theory that the best defense is an offense, he went to work on the opposition in one of the roughest statements before the hearing so far. He charged that Katzentine was exerting pressure of the commission long before National Airlines realized it was being done by anyone.

"Katzentine couldn't wait for due process," Baker testified. "We heard rumors and reports that he was exerting political influence in every way he and his attorney, former FCC Chairman, Paul Porter, could muster. Even before oral argument, your record proves that Katzentine already had Senators Kefauver, Holland and Smathers putting on the heat with members of the FCC. Porter's proclivities for this sort of thing are well known to me."

"After oral argument, the case was submitted for decision. The Katzentine-Porter political activity increased."

Baker said he first contacted Thurman Whiteside, the Miami attorney who lent money to Commissioner Mack, at the suggestion of National Airlines' general counsel, to counteract the activities of Katzentine and Paul Porter.

"Mr. Scott suggested to me," said Baker, "that it would be wise to retain a counsel of record whose name would be known to Commissioner Mack and in whom he would have confidence."

Baker said he didn't know Whiteside or Mack and that when

Whiteside refused to accept a fee, he didn't want him in the case. He continued:

"If Mr. Whiteside then spoke to Mr. Mack in our behalf, it was unknown to me and was not as our representative or attorney."

"We next requested Senators Holland, Smathers, Magnuson and others to remain neutral to permit the FCC to judge the case on the merits without outside influence. There were bold efforts to improperly influence or intimidate the FCC against us. . . . The Downey-Rice-Paul Porter technique was a blackmail threat on the Vice President of the United States."

At the conclusion of his statement Baker asserted:

"From what I read in the papers and before the committee, it appears that Commissioner Mack is being broken, crucified and is about to be sent home in disgrace."

"I am impelled to ask the committee, in view of all this, just what it intends to do about the Senators, Katzentine, Paul Porter, Eastern Airlines and others for their improper activities. Are they immune, or is it impolite to call the members of the Senate and an officer of the court before you to explain their conduct fully and in detail?"

"If there has been any purposeful wrongdoing in this case, it has been the conspiracy of Katzentine, Porter and Eastern Airlines to influence the Federal Court, the CAB and the FCC by blackening through smear, innuendo and lies, the good name of National Airlines and its officers and directors who have successfully operated a domestic and foreign air carrier since Oct. 1, 1934, and a television station on Channel 10 since Aug. 2, 1957."

"This conspiracy should be investigated by the Dept. of Justice and I hope your committee will request it."

Committee Chairman Harris called the statement "very revealing—very strong," adding that

"you have gone so strong that some Senators are going to have to appear before the committee. You have stated you want action and I think you are going to get it."

## 'Moscow or Bust'

Continued from page 29

Irving Gitlin's Public Affairs division at CBS has been trying to enlist State Dept. and Soviet support for an in-depth film treatment of "Russia Today." No luck as yet.

As detailed last week, Bob Hope is doing the first all-entertainment show out of Moscow designed (diplomatic sanctions permitting) as his April 5 filmed entry on NBC-TV. Although he'll be "working" before a Russian audience, with a sprinkling of U.S. embassy employees in attendance, he'll do his regular standup topicalities. For the edification of the natives, an interpreter will be on hand.

Oddly enough, the vidfilm boys have succeeded in moving in ahead of the networks in jockeying for program exchanges. Both Ed Stern, prez of Ziv International, and Paul Talbot, prexy of Fremantle Overseas Radio & Television, have already incepted the treks to Moscow in the hopes of initiating U.S.-Soviet telephex exchanges.

The British-Soviet tv exchange is already a fait accompli, with London's Associated-Rediffusion weekday commercial programmers and Moscow State TV as the participants. Couple weeks back A-R dispatched its first film featurette (about "Television House") to the other side of the Iron Curtain. Scheme provides for weekly film exchange.

## 35G Per Half-Hour

Continued from page 31

for those very same series are running between \$40,000 and \$45,000 apiece.

New levels of production not only reflect rising costs, but more importantly, an expansion of the syndication market. Whereas a syndicator two years ago could reasonably expect to gross no more than \$40,000 on firstruns for a new series, the maximum expectation is now up to \$50,000. Increase stems not from the stations, which have been tough about prices, but from the syndication advertiser.

Latter has not only increased in number but has been demanding more and more in terms of quality product from the syndicator. And as long as the syndication advertiser has been willing to pay more, the producers have been willing to oblige. Stations, as aforementioned, have been tough as ever in insisting on a hold-the-line status on local pricing of vidpix, but the advertisers buying their films direct have become more flexible on matters of price if they're satisfied they're getting better product for their money.

## Nuclear Physics

Continued from page 29

far to assorted house spots the station has been airing for about a week to announce the preem and to offer the booklet as a giveaway.

Show is being produced in collaboration with the U. of Chicago, and the 13-week series will involve 44 members of that faculty, among them Samuel King Allison and Herbert L. Anderson, past and present directors respectively of the Enrico Fermi Institute for Nuclear Studies; Horace R. Byers, chairman of the university's meteorology department; and Gerard P. Kuiper, director of the Yerkes Observatory of the U. of C. Show will be moderated by Julian R. Goldsmith of the geology department.

Charlotte, N. C.—Promotion of three top executives of Jefferson Standard Broadcasting Co. has been announced by Charles H. Crutchfield, exec. v.p., general manager. J. Robert Covington was elevated to v.p. in charge of promotion and public relations for the company's three stations; Virgil V. Evans was made managing director of WBT, and Paul B. Marion was promoted to general sales manager for WBT.

## Inside Stuff—Radio-TV

ABC-TV has been accused of playing dirty research pool in its claims of having the lowest nighttime network cost-per-thousand of all three webs. Claims were made in several newspaper ads last week, in which ABC stated its per-thousand costs ran \$3.07 on the average.

CBS-TV sales development department, in a memo to all the web's salesmen, offered refutation with the observation that "for audiences, they (ABC) went to December Nielsen records; for time costs they used November PIB data; and for talent costs they threw in September-October Nielsen data. Then they cut 'nighttime' down to the three hours between 7:30 to 10:30 p.m., thus leaving out several Sunday and weeknight programs. And it worked."

True network costs-per-thousand, CBS states, based on Nielsen date for November-December at 6-11 p.m., is \$3.17 for CBS, \$3.81 for NBC and \$3.85 for ABC.

Close on the heels of its expansion into Baltimore, the Academy of Television Arts and Sciences will soon add a Washington chapter, its fourth local, to its roster. Spearheaded by John Secondari, chief of ABC's Washington news bureau, the new local is sketched to get off the ground, and formally launched, within the month.

Special accent of the local group will be on news, since all network origins from the capital come under this heading, as well as much of the local programming. Initial plans include innovation of local Emmy awards in area of news and public service.

Exploratory meeting garnered attendance of 81, out of 140 potential members. It was unanimously voted to establish the D. C. chapter.

Stan Freberg has started "not an advertising agency but a freelance creative department." Freberg Ltd. is gearing to do campaign layouts in tv and radio as well as periodicals, outdoor and mail advertising.

Company has been in operation for three months, but Freberg only announced its existence last week. Independently, Freberg produced commercials for Crown Zellerbach, Best Foods, and Contadina, and his company has done "campaigns" for Butter-Nut Instant Coffee, Belfast Sparkling Water, Zee Paper and Mug Root Beer. Freberg said that all the work was done through the extant agencies.

Marc Brandel will be repped in tv with his second play within a month. His "So Deadly, My Love" will be done on "Climax" next week (13). On Feb. 19 his "Tide of Corruption" was given by "Studio One."

Playwright also is having two of his earlier plays picked up for upcoming workouts on "Matinee Theatre." "Scheme To Defraud" was first given on "Climax" and "Innocent Witness" had its preem on the ex-"Front Row Center." Brandel will be guest of honor and speaker at N.Y. Chapter of Mystery Writers of America at Overseas Press Club next Wednesday (12).

Starting this month in four cities and ultimately expanding to all the cities in its rating lineup, Pulse is supplying a supplement to its local radio reports. It's an audience composition breakdown listing hourly tallies for each station on how many men, women and children are listening to their respective shows.

In the past, Pulse carried audience makeup figures but not by station, and Nielsen does audience comp figures but does not report on every station either. Pulse, beginning with N. Y., Washington, Atlanta and Chicago, plans to do its detailed audience breakdown twice a year.

Industry committees are being formed to aid the City of Hope telethon to be topped by Dean Martin which is set for WABD, N.Y., May 24 and 25. George Jessel is national chairman for special events and Barry Gray will serve as chairman of the national citizens committee. Tammany Hall Chief Carmine G. DeSapio is the honorary chairman of the eastern region.

Receipts will be used to finance a centre for leukemia research. Theatre Authority has cleared the event.

Consulting psychologist on CBS-TV's upcoming daytime entry, "How Do You Rate?", is Dr. Robert Goldenson of Hunter College, N. Y.

He's a cousin of American Broadcasting-Paramount Theatres prexy Leonard Goldenson.

## Curtis Pub's Renewal On Godfrey AM Seg

Curtis Publishing Co. has renewed its weekly quarter-hour on CBS Radio's Arthur Godfrey for another 52 weeks, which combined with a pair of "Impact Plan" sales, gives the web \$500,000 in new and renewed billings this week. Curtis renewal, via BBD&O, takes effect April 8.

"Impact" sales came from Look mag, which bought a total of three for a special campaign next week, and Dodge, which picked up 16 of the five-minute segments over a four-week period.

## SG's 23 Markets On '77th Bengal Lancers'

Screen Gems, which only a month ago released its "77th Bengal Lancers" for rerun syndication, has set the show in 23 markets. Latest deal is a three-market sale to Transcontinent Television for its WGR-TV, Buffalo; WROC-TV, Rochester and WWSA-TV, Harrisonburg, Va. Transcontinent also bought SG's "Jungle Jim" and "Jet Jackson" series for the purpose of combining the three into an adventure strip.

## THEY LOVE ME IN CHICAGO



# 34.0

WBBM-TV, ARS  
Sat., Feb. 1  
10:30 P.M.

MGM TV

Contact: RICHARD A. HARPER, General Sales Mgr.  
MGM-TV, a service of Loew's Incorporated  
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

play at the  
**TROPICANA**

where you  
are king!

You'll revel in royal treatment at Tropicana,  
"King of Clubs." Dine and dance among exotic trees under the stars.  
See the spectacular shows (two different ones nightly).  
Visit Lefty Clark's magnificent new glass-enclosed  
casino. It all adds up to a delightful experience!

Send for  
FREE  
brochure

**TROPICANA** Havana, Cuba



## Radio-TV Mobilizes In March Drive For 'Better-Read America'

Radio-TV and ad agency nabobs are getting behind the huge book reading campaign co-sponsored by National Book Committee and American Library Association. National Library Week is from March 16 thru 22 and the keynote is "for a better-read, better-informed America."

There'll be special recordings by Mary Margaret McBride, Pat Boone, Clifton Fadiman, Greer Garson and Henry Fonda. More than 1,000 stations will get recordings. Louis Cowan, CBS vicepres, and member of National Book Week Committee, is also planning to integrate special material into network offerings. Joan Bennett, one of Cowan's assistants, is giving full time to this assignment.

More than 500 TV stations will get slides with 10 and 20-second announcements calling attention to campaign. Week has endorsement of Advertising Council.

Ninety AM outlets, including WQXR in N. Y., will use a special Gilbert Highet program dedicated to the subject, "Build Your Own Library" and Dorothy Gordon's New York Times "Youth Forum" on WABD-TV will deal with the topic, "Our Teenagers: Are They Non-readers?" NBC-TV's "Open Mind" will have a discussion on "The Situation of the Writer." WPIX-TV is readying two special shows and WNYC is doing similarly.

With Cowan on steering committee are Bernard Barnes of Time; John Fischer of Harper's; William I. Nichols of This Week, and Norman H. Strouse of J. Walter Thompson.

## Pitt, Last Holdout In East, Hops Aboard Paar

Pittsburgh, March 4.

NBC has finally wrapped out the last big eastern market for the Jack Paar show, with WIIC, Ch. 11 here, deciding after long consideration to take the entire 105 minutes. The second VHFer to go on the air locally, the station feed off last September as an NBC outlet but turned down the Paar session.

Closest Paar has ever come to Pittsburgh was via Ch. 7 in Wheeling, W. Va., but that only hits the fringe area in this territory. The other NBC affiliate in the area, Ch. 6 in Johnstown, doesn't carry him either.

WIIC will begin carrying Paar on a regular basis March 24.

## CBS Radio's Hockey Pickup From Oslo

First direct broadcast of an overseas sports event in some time is slated for CBS Radio on Friday (7), when the web does shortwave pickup of the World Amateur Hockey Championships in Oslo, Norway. CBS will present a play-by-play of the U.S. National Hockey Team vs. the Russian team in the finals of the meet.

Program will air from 3:30 p.m. until conclusion. No preemptions are involved, since the web's regular daytime network schedule ends at 3:30 and doesn't resume until 5:30. Foster Hewitt, Canadian hockey expert, will call the plays for CBS.

## Ideal Toy's Early Pact On Thanksgiving Parade

Ideal Toy Co. has signed for full sponsorship of the NBC-TV telecast of Macy's Thanksgiving Day Parade. It's slated as an 11 to 12 (noon) pickup next Nov. 27, from New York. This will be the fourth consecutive year Ideal has been a sponsor of the parade pickup, but for the first time it's picking up the entire tab, rather than sharing it as in the past.

Purchase was set through Grey Advertising.

## CBS 'Invitation'

Continued from page 28

as though the listener suddenly sneaked up on long-haired savants at a Perle Mesta soiree and overheard them in bewitching palaver.

Show constantly strives to barter its longhair by presenting knowledgeable guests from various levels. It has had Red Barber, for example, sounding off on the "Book of Psalms," actress Judith Evelyn on Eliot's "Mill of the Floss," sports expert John Kieran on Shelley's verses and George Jean Nathan on H. L. Mencken.

The program also served as a break-in date for Dr. Bergen Evans back in 1945.

## Gardner's Callas 'Call' Spills Over 10 Minutes

Despite Sponsored Pic

Because it was a hot interview, "Hy Gardner Calling" was permitted to spill 10 minutes beyond his regular 9 p.m. deadline last Wednesday (Feb. 26) by WABD. Jack Grogan, program chief of the New York tv station, which recently got the show in a switch from rival WRCA-TV, didn't want to cut interviewee Maria Callas off in the middle.

The night Miss Callas was on, Gardner was to be followed at 9 sharp by a sponsored edition of a feature film, "Boy Meets Girl," which was delayed until 9:10 p.m. Gardner, whose other guest was N.Y. Gov. Averell Harriman, thanked Grogan on the air for the overtime gift before WABD finally pulled the switch.

Ottawa—William Hogg, chief news editor of the Canadian Broadcasting Corp., to Europe to huddle with the European Broadcasting Union about television coverage of sports events, particularly the next Olympics in Rome. EBU meets in Hilversum, the Netherlands March 10 and 11, its membership including eight major European broadcasters.

## Video Bingo's Bouncy Potential Coast-to-Coast; WABD's SRO Status

Discovery of gold in Yukon and invention of paper clips are insignificant when racked up against recent invasion of video bingo.

No phase of bingo (sometimes referred to as beano, rinko, tango, lucky screeno, lotto or 'ousie 'ousie) shapes up with as much bouncing b.o. potential as "Bingo-at-Home."

Since "Bingo-at-Home" scored such an extraordinarily bulls-eye at WABD, the Dumont video outlet in N. Y., Stone Associates (Martin and Allan) originators of this compelling variant of the old diversion, are ready to launch it on both network and syndicated basis.

Martin Stone, chieftain of the program and merchandising outfit, is heralding the fact that "Bingo-at-Home" is his proud offspring and that franchises are available from coast to coast and that program as transmitted over WABD is property of Bingo Time, Inc. Stone reveals that he has a different version of "Bingo-at-Home" available for network consumption. Both NBC and ABC have evinced interest in program and, if sold to a network sponsor, would bear another title. If program goes network, syndication idea would not be affected. Stone has had queries

re "Bingo-at-Home" from leading coast-to-coast indies as well as British and Canadian outlets.

Idea for "Bingo-at-Home" was conceived in the Stone shop. Steve Krantz, Screen Gems programming exec, was asked to revise and pursue its possibilities as a local WABD project. Its subsequent acclaim with over 40,000 responses to first-day presentation in New York market convinced Stone that coast-to-coast potentialities were unlimited.

Stone, trained in solid law, sees no legal complications resulting from spread of the program on nation's video screens. In his studied opinion, this is a venerable gambling game now converted into a decidedly entertaining program sans gambling onus. He cites "21," a frenzied gambling game turned into one of tv's most admirable quiz shows as another example of something allegedly "evil," transformed into pristine video programming, thanks to the alchemy of electronics and imagination.

Stone plans a vigorous merchandising campaign to exploit "Bingo-at-Home." Project will include bingo games for home, bingo

(Continued on page 54)



# A happy 10th birthday to us!

As we start our *second ten years* of making commercials for television, we wish to thank you, our clients, for making the first 10 years so successful.

We believe we have the studio and the people to produce the best-made TV commercials in the industry. Many of you have told us just that, and we look forward to serving your future needs better than ever during the next 10 years.

Thank you again for our happiest birthday!

UNIVERSAL PICTURES TELEVISION DEPARTMENT



New York Office: 445 Park Avenue Telephone: PLaza 9-8000

Hollywood Office — Universal Studio, Universal City

George Bole in Charge of Production Telephone: STanley 7-1211

Write for free illustrated brochure.

## LONDON NEWSREEL CAMERAMAN

FREELANCE WITH SMALL  
STUDIO FACILITIES

Equipment Auricon "600" with TV-T shutter. (Guaranteed as "Shutter-Bar"). Auricon "200" both N/R Amplifiers. Arriflex Silent. All Cameras Fitted Zooms 17-70 m/m AND COOKE 380 m/m LENSES. DOLLY — FREZZO FIELD POWER SUPPLY, ETC.

Write:

A. HOUSSET  
71 CROMWELL AVENUE  
LONDON N.6.

Or Cable:

LONDON FITZROY 1971

## Barrow Hearing

Continued from page 29

just isn't enough... if your competitors are in a position to offer substantially better circulation to advertisers."

Opposing "drastic changes" in industry practices, Goldenson expressed his firm belief that relationships now existing between a network and its affiliates offer "the best and most efficient means" by which tv can be brought to the nation.

Without option time, he said, ABC could not have become a competitive network. However, he declared, the network is unable to gain equal access to the market place "for the simple reason that in the present economy of artificial scarcity there are just not enough facilities to go around."

### Clearance Problems

As evidence of ABC's clearance problems, Goldenson cited a recent study of 31 two-station markets which showed 97% of CBS programs cleared on a live basis in contrast to 11% of ABC's, with another 46% cleared in delayed time.

In Louisville, he pointed out, such shows as "Voice of Firestone," "Cheyenne," the Wednesday Night Fights and "John Daly and the News" are not seen at all.

Opposing any changes in multiple ownership rules, Goldenson said that without revenue from their O&O stations networks could not make long-range commitments for either programs or facilities.

Last year, he said, ABC derived 92% of its total income from its O&O outlets while in 1956 it obtained 74%.

Under questioning, Goldenson said that ABC's seven-year commitment of \$35,000,000 for "Disneyland" could not have been made without assurance of clearance provided by option time.

If "Disneyland" had not succeeded, he said, ABC might have lost \$25,000,000.

He said ABC is now able to clear 83% of its programs live but won't be fully competitive until it can clear 97%.

Program quality, he said, has enabled ABC to get better clearance in two-station markets.

Establishment of more three and four station markets, he said, won't obviate need for option time.

Financial institutions, he said, regard networks as "speculative" enterprises. Metropolitan Life and five banks would not have loaned the network \$65,000,000 if not for AB-PT real estate.

He said ABC will use its quota of two O & O UHF stations when it becomes established as a fully competitive network.

### Treyz: 'Need Option Time'

Treyz testified that option time is needed to enable networks to compete with other national advertising media and to provide "reasonable assurance" to a sponsor that his program will reach the desired markets.

If a problem like "Ozzie and Harriet," he said, would lose half its audience of 11,000,000 homes, sponsor's cost per thousand homes would increase 50% to 60% and the show would become uneconomical.

Treyz disclosed that ABC is about to commit \$2,500,000 to development of a quality show to follow "Maverick." Without option time, he said, network would have

not reasonable assurance it could present program in sufficient markets to make it attractive to an advertiser.

Pointing out that an average half-hour weekly tv show costs a sponsor about \$5,000,000 a year, Treyz said that without option time advertisers would be unwilling to make such commitments.

Treyz said that film syndicators would have ample markets for product if there were more stations. As for national spot reps, he asserted, their opposition is prompted by shortage of prime time which reduces their possible commissions.

Treyz urged that action on option time be withheld until the Commission has opportunity to observe the interplay of competitive forces in a full competitive tv system.

He said that arguments regarding direct regulation of networks are traceable to shortage of competitive facilities.

Under questioning, Treyz conceded that ABC's Wednesday night fights are carried without regard to option time. However, he said, this is a special situation.

### Stanton's Arguments

Stanton was joined in his testimony by CBS economist Dr. David M. Blank, CBS v.p. Richard S. Salant and CBS-TV station relations-engineering v.p. Bill Lodge. Dr. Blank presented testimony as to competition in television, Salant took up proposed legislation to regulate the networks, and Lodge discussed affiliation, rates and compensation.

However, burden of the testimony was left to Stanton, who in a point by point evaluation of the report emphasized that its findings seem "colored by a pre-disposition to a point of view." "Many of the major conclusions are not warranted by the findings," Because the committee's staff "does not appear to have understood or appreciated" the "complex and delicate interrelationships" of the television world, he said, "many of the Report's conclusions arise from the shadows of speculation. Furthermore, most of its recommendations are without support in logic or fact. Indeed, it is my conviction that the recommendations of the Report, on the whole, threaten to arrest the healthy development of the medium and perhaps to damage its driving force beyond repair."

Stanton used the Report's own language to stress its inability to find abuses or improper conduct by the networks. The report, he said, "concedes that there may be fatal erosion" of the networks as national advertising media: if option time is eliminated, but shifted the burden of proof in a "completely unjustified" manner to the networks to make them prove that it is essential while itself conceding its uncertainty on the matter.

Similarly, Stanton pointed out that in "having come up with so little to establish that there is anything wrong with must-buy, the Report here, as in so many other places, demands that we prove that must-buy is necessary for the successful operation of the network."

He defended the networks' maintenance of spot sales organizations, arguing that the Report has

conceded they do not dominate the national representation field but is concerned only with their "potential" for doing so; he opposed the changes in the multiple ownership rules because they would deprive the webs of the "assurance that a stable source of income is available" to offset the "substantial risks" inherent in networking.

He called on the Commission to reject the report in its entirety, claiming that "if you do not accept its general approach, the whole of the report falls." He said the report "based many of its conclusions and recommendations on a series of assumptions which do not appear to have been checked out against the available facts," and asked the FCC to "reject the urgings of the report to act upon vague and impractical 'potentials.'"

"I am sure," he said, "you will not guess, as the report too often has done, but rather, that you will act with an informed judgment of experience and foresight."

## Bingo

Continued from page 53

slates, bingo pencils, bingo pads, bingo ashtrays, bingo T-shirts and bingo candy, if appetite persists. Outfit has a notion it can also increase studio audience participation on a network basis. If "Bingo-at-Home" is syndicated, Stone will offer a complete package with bingo ball machines, video slides, operating procedures, etc.

WABD's "Bingo-at-Home" was sold out across-the-board by middle of its second week. Standard Brands purchased a half-hour of 3 to 4 p.m. strip on daily basis. Standard Brands also bobbed up last week with an order for a second 15-minute segment on Thursdays. Remainder of five day sked is sold to spot purchasers. Woodbury Soap begins its order Monday (10). Pop-A-Day Pops has been in since beginning and Easty-Glamour began Monday (3). Duffy-Mott starts Friday (7) and there's also Chucky Candies and Continental Baking.

Church groups in N. J. are now tied-in with "Bingo-at-Home," playing the game by remote control and thus beating local bans. Since its inception on WABD, method of play has changed with bingo winners switched from phone to mail replies. Manufacturers of bingo supplies have also latched on to the program with display space on tv pages in N. Y. dailies touting bingo pads.

Squawks from moralists and anti-bingo zealots in N. Y. area have been few, if any, and Stone sees no reason why behavior pattern should be different in bible belt. It could conceivably end up "Bingo-at-Home-Belt" judging by current craze.

An observer once cracked: "In China, it's opium; here it's bingo."

## Int'l Vidfilm Festival Explored by TV Acad

Hollywood, March 4.

Sheldon Leonard, vp of L.A. chapter of Academy of Television Arts and Sciences, heads for London next month to explore overseas expansion of organization.

Leonard is making trip in response to a letter posing possibility of setting an international tv film festival there.

## London Agencies

Continued from page 36

British agencies should look across the Atlantic for the know-how. At the outset of commercial tv's operations, quite a few of the agencies with new tv accounts in their pockets, imported some top line Yank ad talent to steer them through the initial stages.

One of the men called over was Ed Reich who's been handling the creative side of tv commercials for the Erwin Wasey agency here for the past couple of years. Reich, who will be heading for home around August, feels that the ad men brought over from the States have accomplished their job in setting the commercial tv advertising ball rolling, and now that the techniques have been learned by the British men, they are more than capable of handling the medium themselves.

The John Hobson & Partners outfit are gearing themselves for an intensive tv campaign to promote Gaylord Hauser products in Britain. A long series of commercials are being prepared to go out over the commercial tv network within the next few weeks.

Spottiswood Advertising Ltd., to promote a three-week tv campaign for Morphy-Richards Ltd., manufacturers of household electrical appliances, commencing March 7. This is the electrical company's first venture into the tv stakes, and it's estimated that it will be spending around \$140,000 to push its products.

## RCA

Continued from page 39

billings reached a record high; NBC expanded its color television operations and it increased its public service broadcasting.

Report disclosed the terms of the settlement of the Zenith suit against RCA. Under the settlement, Zenith and its Rauland Corp. subsidiary agreed to pay RCA for the use of RCA patents on which RCA had sued them for infringement to the amount of between \$2,800,000 and \$4,700,000, final amount to be determined by arbitration. In turn, RCA agreed to pay Zenith and Rauland for patents used by RCA an amount to be arbitrated between a maximum of \$2,100,000 and a minimum of \$1,700,000. However, RCA will contribute \$4,800,000 to the settlement of the litigations, to be paid at the rate of \$600,000 in 1960 and \$700,000 in each of the six succeeding years. This is equivalent to an immediate cash payment of \$3,961,843 at 3 3/4% interest. In addition, parties have concluded a five-year royalty-free cross-licensing agreement, but this does not include any color television or pay-tv developments.

Report also revealed consummation of negotiations with General Electric and Western Electric under which they have paid RCA a net cash sum of \$24,500,000 in return for paid-up status on all their patent licenses from RCA. Federal tax on this amount totaled \$12,740,000, leaving a net of \$11,760,000, of which \$1,341,600 was taken into income and reflected in the 1957 earnings. Remainder will be reflected in earnings annually for the next six years.

## Mutual

Continued from page 50

ust, the operations of the net has been turned from a loss to a profit—at least prior to the doldrums hit in the January-February period. The around-the-clock five-minute news shows sold by the net are about 65% soldout at this stage. Once the news shows and adjacencies were SRO. The "Kate Smith Show," stripped in the mornings, a Hammer move, has only four of a possible 10 participations sold. Locally, stations are having a tough time selling the newly-incepted "Long John" net late evening show. Barry Gray's midnight to 2 a.m. show is picking up more stations, but only six out of 28 national participations now are sold. The "Long John" and "Barry Gray" shows were initiated by Roberts.

## 'People In Motion' As Radio's Major Target For Future: Sweeney

Chicago, March 4.

If Kevin Sweeney's prognostications pan out, there'll be no soft-pedaled radio blarney 10 years hence.

The Radio Advertising Bureau prez forecasts that the out-of-home radio audience will comprise one-third the total listeners in the next three years, and conceivably 50% in a decade, what with the development of the personalized transistor. "The people in motion," he told the Chi Broadcast Advertising Club last week, "will become a major target at all hours, and commercials will have to be written and recorded with a view to reaching people who must hear over the traffic's mad roar."

Sweeney took a swipe at radio set manufacturers for their "apathy... with the world's fastest moving appliance." If the set makers had promoted radio properly, he said, they would have sold 25,000,000 units in 1957 instead of the 15,500,000 they actually did sell. He said sets were being promoted for looks instead of performance. "People who buy sets," he said, "are most interested in what happens inside the case."

With cooperation from manufacturers, Sweeney believes 55,000,000 sets can be sold in the next three years.

## Snyder Back to Pitt To Helm New WTAE

Pittsburgh, March 4.

Franklin C. Snyder, a native of Pittsburgh, is coming back to the home town as general manager of city's newest tv station, WTAE, Ch. 4, which will go on the air in September. At present, he is vice-president and client service director of McCann-Erickson office in Cleveland.

The third VHFer to be granted locally, WTAE will be jointly owned by Hearst Corp. and Earl Reed and Irwin Wolf Jr., former owners of KQV, which they sold recently to the American Broadcasting Co.

## WSB-TV's 8-Hour Silence

Atlanta, March 4.

WSB-TV, Atlanta Journal-Constitution station, was off the air for almost eight hours Wednesday (26) in first major tv shutdown hereabouts in some years. Mill lost its voice facilities due to faulty mechanism in audio phase of transmission.

Trouble eventually was located in "sound exciter phase" of transmitter, part of operation which affects only audio. Engineers said station could have mounted a pic on local screens, but FCC regulations prohibit such a half-and-half operation.

Station ordinarily keeps a spare "audio exciter" for just such emergencies. But, WSB-TV was caught with its voice box down because it is getting ready to switch over to its new transmitter on March 15 and the necessary parts were not immediately available.

## WTIC-TV Ups Cowper

Hartford, March 4.

Irwin C. Cowper has won his veepee stripes at WTIC-TV. He will be in charge of sales, having headed the WTIC radio sales department for a number of years.

ZIV SETS  
THE PACE  
WITH...

Time after time  
in city after city  
ZIV SHOWS  
RATE GREAT!

# The TOP 3

syndicated shows in CHARLOTTE!

- #1 HARBOR COMMAND.....37.8
- #2 HIGHWAY PATROL.....33.5
- #3 DR. CHRISTIAN.....32.8

Pulse, Oct. '57

ZIV TELEVISION PROGRAMS INC.



Mgt. William Morris Agency

EVERY DAY  
ON EVERY CHANNEL

**BROOKS COSTUMES**

3 W 42nd St., N.Y.C. - Tel. PL 7-2800

## Hal Roach Reversal In Chandler Action Seen Aid to Writers

Los Angeles, March 4. A possible precedent greatly benefitting writers was set when the California Supreme Court last week denied Hal Roach Studios a hearing in the case brought by David Chandler over the vidpix series, "Public Defender." Action had the effect of affirming a District Court of Appeals opinion down last December.

Chandler originally brought suit over property, claiming that negotiations had been entered into both parties. L. A. Superior Court ruled against Chandler, asserting that an idea had to have "novelty." District Court of Appeals, however, ruled that since negotiations had already been entered into it made no difference whether or not the idea had novelty.

## 'MILLION DOLLAR MOVIE' GETS WB PIX ASSIST

WOR-TV, N. Y., for the first time in over a year, has increased its cinematic pool for "Million Dollar Movie," with a deal for 27 Warner Bros. pix and three current Distributors Corp. of America releases.

The sale for the three DCA pix was handled by Flamingo Films. Titles are being withheld because the pictures still have to complete their theatrical release.

WB pix include: "White Heat," James Cagney; "Public Enemy," James Cagney, Jean Harlow; "They Drive by Night," Humphrey Bogart, George Raft, and "Tovarich," Claudette Colbert, Charles Boyer.

"MDM" has been drawing from the RKO library and other pix bought by the station.

## 50-Station Network For Kaycee Athletics

Kansas City, March 4. Baseball play-by-play of the Kansas City Athletics American League games again will originate over KMBC here, again with Merle Harmon and Ed Edwards at the mikes with Schlitz Brewing as the sponsor.

Setup this year looks to have a 50-station network, probably a few more than in any of the three previous seasons of the Athletics here. Broadcasts not only will cover the full regular season of games at home and away, but will begin March 8 and include the training season games from Florida and the south.

## Glamorene's Buy

Glamorene, Inc., via Products Services, is buying syndicated filmed shows in 24 markets to supplement Glamorene's NBC-TV "Treasure Hunt" network buy.

Initial buy was with WSDU, New Orleans, for "Sheriff of Cochise." The buy was for 14 weeks beginning next Wednesday (12). Action is in the process of inking deals for another 17 markets at this stage.

Kansas City—Jim Burke, special events director of KMBC and member of the station staff for several years, resigned his position effective March 1. Before joining KMBC he played the leading role on "Rose of My Dreams" and others on CBS and was on Broadway in a legit role. He has left for the Coast to resume his acting career.

## 'Comedy Unlimited'

Fresh New Timely  
PRO. COMEDY MATERIAL  
TV Radio Niteries  
Monologues, Gags, Bits, etc., etc.  
Lifetime to the funnybone.  
1759 N. Orchid  
Hollywood 28, California  
Los Mate HO. 4-6191, Ext. 102

## ATTORNEY

young, ambitious, with wide general legal experience plus extensive and varied writing background including weekly column, Acute business and theatrical sense. Top Trained with people. Seeks challenging permanent opportunity wherein his talents may be effectively utilized as attorney or executive in any and all phases of the entertainment field. Box V-228-58 Variety, 154 W. 46th St., New York 36.

## Gross-Krasne

Continued from page 34

deal, insuring sale of their series in England; other producers took less favorable deals than were earned by complete ownership.

William Morris is handling all the G-K series being targeted for national (as opposed to syndicated) sales. Krasne felt that a network-quality half-hour could not be produced at less than \$30,000 to \$31,000. "African Patrol," already in syndication, cost somewhere over \$26,000, and "Glencannon" is projected at closer to the network minimum he sets.

"Trader Horn," another telefilm series pegged for network sale via Morris, begins shooting next month. "Adventures of Jungle Boy," of which 13 have already been lensed, is another for Morris to pitch. (Krasne says it's easier to sell with 13 in the can than with only a pilot or two.) In the event that a network deal is not made by mid-June or shortly thereafter, G-K is going to commit "Jungle Boy" for syndication. Krasne figures the "Glencannon" setup as a well calculated gamble.

Pattern being rigidly followed by G-K in syndication is a new series about once every eight months, so that the five-man sales staff has time to "milk" the smaller markets. Krasne believes that the bigger syndicates can't afford the time to concentrate on smaller tv markets. He said that the small sales made beyond the top 67 markets have meant an extra \$3,000 per episode on "O. Henry Playhouse."

"O. Henry," released for syndication a year ago September, cost \$1,250,000 to make, and it was several weeks ago, according to Krasne, that the company reached the break-even point of \$1,600,000 (taking into consideration distribution and financing charges). Now, as a "simple adjunct" of first-run sales on "African Patrol," the show reruns can be wrapped up and the profit made for G-K. (Since G-K made "O. Henry" in the States, it therefore doesn't make its profit via foreign sales as "Patrol" is expected to do, but has to rely on reruns.)

## SAG

Continued from page 31

hope we will not have to use this authority, nevertheless the strike may be only means by which we can obtain a satisfactory contract," the Guild said.

SAG's summation on each side's position in the negotiations revealed employers objected most to the Guild's off-camera demands. It's here that the Guild, producers and agencies are seen farthest apart. SAG, incidentally, called its first strike in the Guild's history back in 1952, against tv film producers and agencies, seeking to establish a principle of payment of use. Strike ended after 12 weeks with the principle established. In current negotiations, the Guild wants payment on each vidblurb when it's made, but employers refuse to eliminate the "unit payment" system whereby blurbs are paid only if delivered.

SAG wants to eliminate the present pact clause for program commercials, providing that after players receive use payments aggregating specified amounts in 13-week cycle (\$650 for on camera, \$485 off camera) no further payments need be made players in that cycle, regardless of additional uses. SAG seeks to provide instead for continued use payments at substantial discounts. Employers have refused this and countered by proposing increase in current cutoff figures to \$715 on camera, \$535 off camera.

## Loewinthan to Coast

### On Pyramid Projects

Leonard Loewinthan, prexy of Pyramid Productions, leaves Friday (7) for a three-week business trip to the Coast.

While in Hollywood, he'll confer with talent on possible new projects for Pyramid, as well as scout the possibility for theatrical features based on Pyramid productions "The Big Story," "Decoy" and "Treasure Men in Action." All actual filming, though, will be done in N. Y. under the aegis of Everett Rosenthal, exec producer of Pyramid.

## Shades of CBS Tint; 200G Judgment In Favor of Plastic Mfg.

As if CBS hasn't had enough troubles with its now-abandoned color television system, a judgment of over \$200,000 was entered against it last week following a decision in New York Supreme Court finding in favor of a New Jersey plastics manufacturer who once worked on development of the network's color system. Court found for Sam Novik, assignee of the Bloomfield Moulding Co., in the amount of \$200,941.

Suit was filed in 1953 for breach of contract, and the original amount of the suit was \$750,000 damages plus \$100,000 for services rendered. Bloomfield alleged that in 1951, CBS requested it to engage in research and development on a color disk and associated plastic mouldings for color television. Subsequently, the complaint charged, Bloomfield engaged in extensive work and succeeded in manufacturing the disk, moreover engaging in extensive materials purchases under orders from CBS.

Then, complaint continued, CBS refused to allow Bloomfield to continue, and in 1953, abandoned its color system completely, failing and refusing to give Bloomfield the order which they had contracted for 200,000 color disks. Supreme Court jury found for Bloomfield.

## Hartford Editorials

Continued from page 50

ployment; a proposed super highway; and the housing situation in Hartford.

Editorial policy of the station is set by an editorial board of four consisting of the stations' top brass. Actual writing of the editorial is left to an anonymous editorial writer hired for the purpose.

"WHCT Editorial," according to general manager Harvey Struthers, is the result of local planning and origination. Struthers feels that WHCT-TV will "enhance its value to the community by taking a definite stand on important local and regional issues directly affecting the people in our viewing audience."

In addition to editorial comment, station is inviting viewer comment via the letter to the editor route. Time will be provided for letters either opposing or endorsing the station's stand on the varied matters. Only requirement is that the letters be signed.

The representative letters will be given the time on "WHCT Editorial" and will be presented on the screen in the same manner as the editorials.

Struthers told VARIETY he expects many problems to arise in the handling of the program. He emphasized that the station's policy of objectivity in news and pub-

lic affairs programs will be continued at the station. In an opening statement to the viewers Sunday, Struthers said "we fully accept the responsibility to keep you informed about the news events of the day. We also believe we have a right and a responsibility to bring you our editorial comments on these news developments. That is the purpose of "WHCT Editorial."

"Television," he said, "has been described as a window of understanding. Its use for entertainment, education, and information is approaching almost universal proportions.

"If it is true that television is a window of understanding, it follows that we in television have certain undeniable responsibilities to live up to that description."

"WHCT Editorial" has a 13-week greenlight. Its future after that is dependent on the recognition of its worth by the community.

Pittsburgh—E. W. (Ward) Landon, who joined KDKA 37 years ago, just four months after world's pioneer broadcasting station first went on the air, has been promoted to studio supervisor. He succeeds Glenn Luther, being transferred to the Westinghouse t'ver in San Francisco, KPIX, in same capacity.



in all the world of radio  
this man is closest  
to the people of america

Some call him "disc jockey." Others prefer "personality."

Both designations are too limiting. He is more:

He is friend, companion, confidant.

He is teacher, counselor, shopping guide.

He is entertainer, public servant.

He serves the housewife, the handicapped, those who toil by night.

Apart from his air salesmanship, he is often a talent in his own right.

His audiences accept him as one of the family.

They write him; they hang on his words.

He has great responsibility.

He lives up to it.

the storz stations salute

the disc jockeys of america

On the eve of the First Annual Pop Music Disc Jockey Convention and Programming Seminar, to be held under Storz Station Sponsorship, March 7-8-9, 1958, in Kansas City, Missouri



# Jocks, Jukes and Disks

By HERM SCHOENFELD

Don Cherry (Columbia): "THE GLIDE" (Vernon), another variation on the flock of current rock dance tempos, is grooved for the kids via this potent rhythm workover. "ANOTHER TIME, ANOTHER PLACE" (Famous\*), title song of the Paramount film, is a classy ballad which has enough merit to buck the current trends.

Kenny Ottey (RCA Victor): "MAIN DRAG SATURDAY NIGHT" (Ranger), a frantic-type rhythm number with a teenage lyric, is delivered in strict rocking style by this singer. "SICK, SICK, SICK" (Ranger), could be a rock 'n' roll parody, but it's played straight.

Don Cornell (Coral): "I'VE GOT

standard rocking gimmicks. "STROLLIN' WITH MY BABY" (Meridian\*) is another entry in the stroll tempo.

Johnston Bros. (London): "A VERY PRECIOUS LOVE" (William\*), from the "Marjorie Morningstar" pic, gets a highly listenable ensemble vocal. "YOURS YOURS YOURS" (Reine\*) is an okay ballad with a strong beat.

Billy Eckstine (MGM): "BALI HAI" (Williamson\*), due for another round of plugs with the upcoming 20th-Fox pic version of "South Pacific," is handled in superb style by Billy Eckstine in a slice that was taken out of the vaults. "YOUNGER THAN SPRINGTIME" (Williamson\*),

## Best Bets

DON CHERRY	THE GLIDE
(Columbia)	Another Time, Another Place
KENNY OTTEY	MAIN DRAG SATURDAY NIGHT
(RCA Victor)	Sick, Sick, Sick
DON CORNELL	I'VE GOT BELLS ON MY HEART
(Coral)	Keep God in the House
THE VOXPOPPERS	WISHING FOR YOUR LOVE
(Mercury)	The Last Drag

"BELLS ON MY HEART" (Southern\*) is a lilting melodic number which Don Cornell delivers with a light beat for nifty results. "KEEP GOD IN THE HOUSE" (Roncom\*), is a routine country-flavored religiosity.

The Voxpoppers (Mercury): "WISHING FOR YOUR LOVE" (Rayven\*), a slow-tempoed ballad with solid commercial impact, could go all the way via this combo's rocking style. "THE LAST DRAG" (Wildcat\*), has a cute hot rock lyric which also will appeal to the kids.

Frank Sinatra (Columbia): "IF I FORGOT YOU" (Caesar\*), a fine ballad with a literate lyric, shapes as excellent material for Frank Sinatra who made this side, now first released, several years ago who he was still with Columbia. "I'M A FOOL TO WANT YOU" (Barton\*), a reissue side, is a schmaltzy torch ballad, also effectively handled.

Manolas (Coral): "MIDNIGHT DREAM" (Woodward\*), a good current-styled ballad with an above-par lyric, is punched across with a fine vocal by Jerry Manolas. "FOOLS" (Rosemeadow\*) is a neatly constructed number with a melody that lulls rather than rocks.

Frank Sandy (MGM): "TARRENTA ROCK" (Time\*) is a striking adaptation of a traditional Italian dance into a rocking instrumental which could catch on big. "SOMEBODY LOVES ME" (Harms\*) is a fair updated rhythm vocal version to the oldie.

The Tonettes (ABC-Paramount): "OH, WHAT A BABY" (Figure\*) is a typical cute rocker with tongue-twisting nonsense lyrics and note-bending vocalists that the kids go for. "HOWIE" (Bess\*) is a less effective slow-tempoed ballad.

Brook Benton (Vik): "A MILLION MILES FROM NOWHERE" (Raleigh\*), a large-scaled ballad with a slight western flavor, gets a dramatic, commercial rendition by this baritone. "DEVOTED" (Eden\*) is a more conventionally formatted rocking ballad, also skillfully projected.

Boobis & Bobby (Jubilee): "LOVE FEVER" (Barrington\*) is the reduction of absurdity of rock 'n' roll. It's a melange of offbeat vocal sounds and very little more. "THE LOVIN' TREE" (Barrington\*) gets exactly the same type of performance.

Bill Haley & His Comets (Decca): "SKINNY MINNIE" (Valley Brook\*) is another way-out rocking entry delivered in talk-sing style by Bill Haley. "SWAY WITH ME" (Valley Brook\*) has a catching tempo that the kids will dance to.

Larry Williams (Specialty): "SLOW DOWN" (Venice\*) is more rocking stuff belted by a singer who's completely at home in this idiom. "DIZZY, MISS LIZZY" (Venice\*) is very much more of the same.

Billy Ward & His Dominoes (Liberty): "SWEETER AS THE YEARS GO BY" (Ward\*) is an old-fashioned type of barbershop ballad which Billy Ward handles with some appropriately smooth harmonizing. "SOLITUDE" (American Academy\*), the standard, turns up with an arresting vocal by Ward.

The Tempos (Kapp): "I GOT A JOB" (Tri-Park\*) is a cute sequel to the current hit, "Get A Job," and this combo handles it with the

same score, is also still good listening.

Berne Nee (Columbia): "THE STATE OF HAPPINESS" (Famous\*), a bright tune with a clever lyric ppg, gets a solid rocking workover by Nee and a vocal ensemble, plus the inevitable guitars. "COUNTRY MUSIC HOLIDAY" (Famous\*), title song of the Paramount pic, is okay juve-slanted material.

Anna Magnani (Verve\*), "SCAPRICCIATELO" (Bideri), from the "Wild Is the Wind" pic sound-track, has some curiosity value but little commercial impact. "AGGIE PERDUTO O SUONNO" (Hollis\*) is another Italo language showcase for this actress whose forte is: not singing.

Benny Bennet Orch (Coral): "LE TAMBOURIN MEXICAIN" (Morris\*), a Latin tune out by a French orch, is worked over in a snappy mambo-type production. "UNE PETITE INDIENNE" is a polished Latin-type instrumental.

The Upbeats (Prep): "WILL YOU BE MINE?" (Miller\*) is true to the melodic and harmonizing style of the pre 'n'r era and it's good to hear again even though the kids will probably brush it off. "MY LAST FRONTIER" (E. H. Morris\*) is just another oatune.

Slim Whitman (Imperial): "A VERY PRECIOUS LOVE" (William\*) becomes a pop ballad contender in Slim Whitman's expert handling. "CARELESS HANDS" (Melrose\*) puts a country ballad mood into position for a pop play.

John Gart (Kapp): "LIDA ROSE" (Frank\*) sets up the barbershop ballad style for John Gart and he



LAWRENCE WELK  
And His Champagne Music

Present a brand new album: "With a Song In My Heart" (Coral No. 5147), dedicated to the American Heart Association.

takes over in an assured manner. Tune, incidentally, is from "The Music Man." "SKIP - A - STEP POLKA" (Garland\*) is a meagre stab to cash in on some of that polka gravy.

Lee Simms Orch (Big): "BLUE MUD" (Village\*) is a top sampling of the "stroll" genre and the kids should pick it up. "SIMMER DOWN" (Village\*) is made of ordinary instrumental stuffing.

Dave Clowney Band (Paris): "SHAKIN'" (Lowell-Greta\*) has a lot of the instrumental drive that can keep a juke crowd happy. "HOOT OWL" (Lowell - Greta\*) works the rocking beat to the hilt but it's still just a so-so piece.

Burt Farber (Fraternity): "NEVER A DAY GOES BY" (Brandon\*), a rich, melodic entry, gets a lush orch and choral slice under Burt Farber's baton. Good change-of-pace programming. "MON REVE" (Buckeye\*) is another fine side in a similar groove.

The Enchanters (Bald Eagle): "COME ON, BABY, LET'S DO THE STROLL" (Aerie\*) is another variation of the "stroll" tempo, delivered with a heavy beat by this combo. "ROCK - A - ROUN D" (Aerie\*) is routine.

\* ASCAP, † BMI.

## BMI, Canada, Publishes 'Sunshine Town' Folio

Ottawa, March 4.

In an unusual move, BMI (Canada) Ltd. is publishing book, lyrics and music of "Sunshine Town." It will be available to producing groups next fall.

Mavor Moore of Toronto adapted the show from the late Stephen Leacock's "Sunshine Sketches of a Little Town." It was done at Royal Alexandra Theatre, Toronto, and Her Majesty's Theatre, Montreal, three years ago by New Play Society, and later, on tv.

## Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. Original Cast	The Music Man	Capitol
2. Original Cast	West Side Story	Columbia
3. Original Cast	My Fair Lady	Columbia
4. Meredith Willson	The Music Man	Capitol
5. Sound Track	Around World 80 Days	Decca
6. Mantovani	Concert Encores	London
7. Johnny Mathis	Warm	Columbia
8. Lester Lanin	At the Tiffany Ball	Epic
9. Erroll Garner	Other Voices	Columbia
10. Ella Fitzgerald	Sings Rodgers & Hart	Verve
11. Frank Sinatra	Come Fly With Me	Capitol
12. Sound Track	Pajama Game	Columbia
13. Nat King Cole	Love Is the Thing	Capitol
14. The Weavers	At Carnegie Hall	Vanguard
15. Harry Belafonte	Calypso	RCA Victor
16. Sound Track	Pal Joey	Capitol
17. Edmundo Ros	Rhythms of the South	London
18. Pete Seeger	Favorite Ballads	Folkways
19. Mantovani	Film Encores	London
20. Original Cast	Jamaica	RCA Victor

## Album Reviews

"South Pacific" (RCA Victor). This soundtrack package of the 20th-Fox pic version of Rodgers & Hammerstein's legit smash is a sparkling production. The R&H score, which contains some half-dozen numbers that have already become major standards in the showtune repertoire, comes alive again in a series of standout performances that have been recorded with a clean, sharp technique. The Emile de Beque role, created on the stage by Ezio Pinza and played in the film by Rossano Brazzi, has the fine basso, Giorgio Tozzi, dubbing in the singing voice. Tozzi delivers, in a style similar to Pinza, the memorable "Some Enchanted Evening," and "This Nearly Was Mine." Mitzel Gaynor, as Nellie Forbush, brings her bright, lucid pipes to such songs as "I Gonna Wash That Man Right Outa My Hair," "I'm In Love With A Wonderful Guy," "Dites Moi" and "Cokeyed Optimist." In the Bloody Mary role, Muriel Smith, as the voice of Juanita Hall (both, for some unaccountable reason, are given no billing on the disk) has a couple of the best numbers in "Bali Ha'i" and "Happy Talk." In the Lt. Cable role, the unbilled singing voice of John Kerr handles the "Carefully Taught" number dramatically and also nicely delivers, with Miss Gaylor, "My Girl Back Home," a ballad that was cut out of the Broadway show before the opening. The Ken Darby chorus contributes lustrous renditions of "Bloody Mary" and "There's Nothing Like A Dame," with Alfred Newman batonning the studio orch with a positive downbeat. Victor has attractively packaged its deluxe set with a folio of color stills from the pic and notes by Oscar Hammerstein 2d and Richard Rodgers.

Lotte Lenya: "September Song" (Columbia). Songs written by the

late Kurt Weill for the American stage are poignantly delivered by Lotte Lenya, Weill's wife who starred in several of his musical works. In this set, Miss Lenya is heard on "It Never Was You," "Speak Low," "Sing Me Not A Ballad," "A Boy Like You," "Lost In The Stars," "Lonely House," "Green-up Time" and "Saga of Jenny," the last being the least successful.

Carl Eugster: Songs for Bachful Lovers" (MGM). Carl Eugster, from the Coast, impresses as a promising, versatile talent in this collection of songs clefted by himself. Eugster has a crooning style with considerable range and his tunes reveal a rich cleffing talent. The "Do Something" tune has definite pop potential.

"Elsa Maxwell" (Seeco). Elsa Maxwell, who is a songwriter among other varied talents, performs some of her own material in this album. But she doesn't attempt to sing. Instead, there's a series of infected lyric recitations against a lush, background of strings. A few straight instrumental songs by Miss Maxwell also included.

"The George Sanders Touch" (ABC-Paramount). George Sanders does not croon as well as he thesp, but he does get by with a pleasantly rich, even if slightly uncertain, set of baritone pipes. Sanders' familiar British accent is heard on such standards as "Try A Little Tenderness," "September Song," "Something To Remember You From," "More Than You Know" and "Wonderful One," among others. Sanders is also a songwriter and one of his romantic ballads, "Such Is My Love," is included.

"Woody Herman '58" (Verve). Woody Herman, now riding with his fourth herd, still consistently turns out a topflight big band jazz. In this package, Herman's crew bats out a program of 12 instrumentals, topped by a fine jazz exposition in "The Preacher."

Carmen McRae: "Mad About The Man" (Decca). Noel Coward owes a lot to Carmen McRae. Seldom have his songs meant so much to current pop market tastes as they do in this jazz thrush's roundup of a dozen Coward compositions. It's not a hipster's workover of such Coward schmaltz as "Zigeuner," "I'll Follow My Secret Heart" or "Someday I'll Find You"—it's just that Miss McRae has a lyric understanding and a phrasing technique from which even a Coward can benefit.

Johnny Mercer: "Accentuate The Positive" (Capitol). There aren't many songwriters around who can put so much good feeling into singing a song, even when it isn't his own, as Johnny Mercer. Of course, Mercer hasn't forsaken his own catalog for this LP romp. There's the title tune plus "One For My Baby," "On The Atchison Topeka and Santa Fe" for him to sing his own praises, but there's also Sylvia Dee & Sid Lippman's "My Sugar Is So Refined," Irving Berlin's "Alexander's Ragtime Band" and the Johnny Burke-Jimmy Van Heusen "Personality" for him to play with in an ingratiating manner.

Dave Brubeck Quartet: "Dave Diggs Disney" (Columbia). This is one Disney package that isn't for the kiddies but it still has a hefty potential. The Disney sleup for Brubeck consists of six tunes out of Disney pix. That's all there is to Disney, the rest is pure Brubeck, and it's delightful to hear what he does with "Alice In Wonderland," "One Song," "When You

(Continued on page 63)

## VARIETY

## 10 Best Sellers on Coin Machines

1. GET A JOB (5)
2. SUGARTIME (7)
3. SAIL ALONG SILVERY MOON (6)
4. OH JULIE (3)
5. DONT (1)
6. AT THE HOP (7)
7. ARE YOU SINCERE (1)
8. IT'S TOO SOON TO KNOW (4)
9. SWEET LITTLE 16 (2)
10. CATCH A FALLING STAR

- TEQUILA  
THE STROLL  
WITCHCRAFT  
SWINGING SHEPHERD BLUES  
SHORT SHORTS  
26 MILES  
BALLAD OF A TEEN AGE QUEEN  
I BEG OF YOU  
OH OH FALLING IN LOVE  
MAGIC MOMENTS

- Silhouettes ..... Ember.  
McGuire Sisters ..... Coral  
Billy Vaughn ..... Dot  
Crescendos ..... Nasco  
Elvis Presley ..... Victor.  
Danny & Juniors ..... ABC-Par  
Andy Williams ..... Cadence  
Pat Boone ..... Dot  
Chuck Berry ..... Chess  
Perry Como ..... Victor

## Second Group

- Champs ..... Challenge  
Diamonds ..... Mercury  
Frank Sinatra ..... Capitol  
Moe Koffman ..... Jubilee  
David Rose ..... MGM  
Royal Teens ..... ABC-Par  
Four Preps ..... Capitol  
Johnny Cash ..... Sun  
Elvis Presley ..... Victor  
Jimmie Rodgers ..... Roulette  
Perry Como ..... Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# THE WEEK'S BIG DJ PICK: K.C.

## Trend on Disks: Ghost-Singers

Film musical soundtrack sets can now also be called "whodunits." Although the dubbing in of the voices of pro singers for the thespian principals in Hollywood films is common, that practice is generally kept hidden well and disk billing is seldom given to the actual soundtrack voice where substitutions are used.

RCA Victor's current soundtrack release of "South Pacific" is a case in point. Giorgio Tozzi, who handles the singing assignments for Rossano Brazzi, is properly billed, but that's all. For songs by the Bloody Mary character, played by Juanita Hall in the pic, Muriel Smith's voice is used, but without billing for either Miss Hall or Miss Smith. Similarly, the dubbed-in voice for John Kerr, in the Lt. Cable role, is also not identified.

In the upcoming MGM soundtrack album of "Gigi," the soundtrack voice for Leslie Caron's vocals are not identified. Neither was any billing given on the Capitol soundtrack album of the "Pal Joey" pic for Kim Novak's vocal stand-in.

Similar billing mysteries developed in several previous Rodgers & Hammerstein musicals that were converted into films, such as "Carousel," "Oklahoma" and "The King and I." Apparently, there's a belief in film circles that disclosure of the fact that a star is not doing his or her own singing is akin to telling the public that a big battleship scene was actually shot in a studio tank.

## That Side ('48) & This Side ('58) Of 'South Pacific'; Legiter Vs. Film

Columbia Records is squaring off against RCA Victor in a battle of "South Pacific."

Col is laying down an "SP" barrage for its 10-year-old original Broadway cast album, a new instrumental LP by Percy Faith, a Libera piano package and a "non-original cast" album for its low-price (\$1.98) Harmony line to combat Victor's \$250,000 campaign for its soundtrack package from the 20th-Fox filmization of the Rodgers & Hammerstein musical.

Col has repackaged its original cast package, which stars Mary Martin and the late Ezio Pinza, into a deluxe with a color photo of the stars on the front cover and a shot from a scene in the legit-ner on the back cover. "Inspection copies" of the new packaging are being sent to key dealers and there will be a complete deejay reserving of the original Broadway cast LP. Distributor-dealer contests on the "SP" promotion are also in the works.

Col figures that since its release in 1948, the original Broadway cast set has grossed a record \$9,250,000. Figure is based on LP sales as well as on the 78 rpm albums. The 78 rpm package sold for \$7.50. The current "SP" deluxe is priced at \$4.98.

In addition to the regular \$4.98 soundtrack set, the Victor push will be based on a \$6.98 deluxe (also soundtrack) with stills from the pic, a three-pocket EP set, a single EP disk and a stereophonic tape package. The Victor package has Giorgio Tozzi as the soundtrack voice for Rossano Brazzi, and Mitzi Gaynor.

The pic opens on Broadway at the Criterion Theatre March 19 and both labels have full-page ad campaigns slated for Life mag in mid-March.

## WALLICHS' MUSIC CITY DICKERS USSR DISKS

Hollywood, March 4. Russians have offered him exclusive distribution franchise to sell their disks, Clyde Wallichs, prexy of Wallichs Music City here, said yesterday (Mon.) upon his return from two weeks behind the Iron Curtain. If deal jells, understood initial order, to be filled shortly, would comprise a minimum of 20 watinos of each song, mainly classical selections. If first batch sells well, bigger orders would follow.

Wallichs emphasized that the USSR did not want exchange recordings since that country will not merchandise any goods not made in the Soviet Union. He added that music biz in Russia is tremendous but that reproduction quality is inferior to ours.

### CADENCE HIKES SINGLES

Cadence Records has upped the tab on its 45 rpm singles to 89c. Previous price had been 89c.

New price schedule went into effect last week.

### Briton Uber Alles

London, March 4. A rare occurrence in Britain—a British artist claiming the No. 1 spot on the disk bestseller list.

The artist, Michael Holliday, the disk, "The Story Of My Life," on Columbia release.

## UA Bowing Pkgs. Via Hope's 'Paris'

United Artists' disk company is kicking off its package program this month in conjunction with UA's distribution of Bob Hope's new pic, "Paris Holiday." Soundtrack set will present Hope and costars Fernandel and Anita Ekberg, plus a couple of duets between Hope and Bing Crosby, latter recorded specially for the LP. The UA company is also releasing an EP of the Crosby-Hope tunes as well as one single, including the title song.

UA, meantime, has hiked prices of its single disks from 89c to 98c in line with the general industry increases.

## Britain in R&R Inventory As 19-Year Old Hot Shot Flips Lid, Seeks Therapy

London, March 4. The Rank Circuits Management Assn. canceled the contract of 19-year-old Terry Dene, star rock 'n' roll singer who has rocketed to the bigtime in barely a year. He was replaced last week at a Norwich cinema by 18-year-old Marty Wild & His Wildcats.

The youth had been found guilty at Gloucester of doing damage to a telephone kiosk, two motorcycles and plate-glass windows. A charge of being drunk and disorderly was dropped. This followed a recent similar skirmish with the law. Dene has decided to enter a hospital as a voluntary patient to receive psychiatric treatment and has suspended his career for at least three months.

The case has sparked off considerable newspaper comment and spotlighted the problem of whether the products of this new age of pop singers with overnight success via disks and television can stand the pace of show biz. Youngsters with little or no experience as entertainers are constantly being thrust into the frenetic race as new contestants for the rich rewards that, to the amazement and dismay of the old hands, have followed the Presley boom.

James Thomas, Daily Express scribe, under a banner headline "The Crack-Up," asks whether what has happened to this teenage idol is the answer to how show business

(Continued on page 62)

## POP SPINNERS' FIRST POWWOW

By HERM SCHOENFELD

Kansas City, March 4.

The pop disk jockeys—normally rugged individualists who try to knock each other's brains out with hot exclusives—will, for a change of pace, indulge in some cooperative action and thinking at the first annual Pop Music Disk Jockey convention a three-day run which opens at the Hotel Muehlebach here Friday (7). The convention, sparked by the Storz radio chain, is expected to draw well over 1,000 deejays plus a flock of disk company reps.

There have been several attempts in the past to corral the disk jockeys into some cohesive group, but without too much success. According to Bill Stewart, Storz's national program director and convention coordinator, the powwow here will make no specific attempt to "organize" the jocks, but rather, to kick around ideas and problems common to the disk-spinning clan. A possibility exists however, that a loose national group may be set up as a result of this conclave, similar to the association of country & western jocks which was formed here last year.

The idea of the present meet, Stewart stated, is to make the deejay aware of trends, rating services, of promotional ideas and public service angles via mutual consultation. The role of the disk jockey in radio's vigorous postwar comeback will also be spotlighted in a generalized campaign to sell radio as a key advertising medium.

### Some Burning Questions

Up for discussion will be some provocative questions facing the deejay. Mitch Miller, Columbia Records' pop artists & repertoire chief, is due to do some needling in a talk titled, "The Great Abdication," referring, apparently, to the practice of deejays to cater exclusively to the juve audience via the rock 'n' roll platters.

Friday will be given over to reg-

(Continued on page 64)

## MPCE Plugging For New Contract

The Music Publishers Contact Employees Union (MPCE) has set up a new working contract for its pluggers members which has been sent to publishers for approval. New pact calls for a 16-week minimum employment clause with a new base salary of \$100 per week. Previous contract had an eight-week employment clause and a \$75 per week minimum.

The new contract also sets up a three-week vacation clause for all employees with 10 years or more service and a severance deal allowing for two weeks' salary per year, going to a maximum of \$1,500 for those with 10 years' employment. An additional severance pay allotment of \$100 per year will be given commencing with the 11th year of service and running through the 20th year.

The new pact will run for five years and will be retroactive to Jan. 1 of this year. Among the publishing firms which have already approved the new MPCE contract are Music Publishers Holding Corp. (the Warner Bros. firms), the Big Three (Robbins, Feist & Miller), Southern, E. B. Marks, Bregman, Vocco & Conn and the Howie Richmond firms.

### Decca-on-the-Hoof

Decca Records is accentuating terphore in its March release with 13 sets in release framed around a "Dance Time" peg. Its' the third promotion this year around a single theme, the previous ones being "Dream Time" in January and "Star Time" in February.

Label is distributing a special retail display piece divided into six categories for various dance rhythms.

## Supreme Ct. Okay of 'Goody Decision' Sparking Broad Action Vs. Piracy

### Scorecard on Labels

If it seems as if there are thousands of labels on the market, that's because it's so. According to the Music Performance Trust Fund, there were 2,541 companies licensed to produce disks in 1957. Of that figure, however, 1,644 reported no sales during the first half of the year.

Still, 900 more or less active disk companies in the field make for a lot of labels.

## RCA '57 Disk Pace 18% Ahead of '56

RCA Victor's disk sales in 1957 climbed 18% over the previous year, according to the annual report of Gen. David Sarnoff, chairman of the board of the parent RCA company. (Other details of the RCA report in the tv section.) Sarnoff ascribed the growth of the disk take to the growing teenage population, the steadily increasing interest in high fidelity and the expansion of marketing outlets.

Sarnoff also stated that the hi-fi boom has spurred sales of RCA Victor phonographs and stereophonic playback equipment. He noted that production of stereo tapes had increased substantially and, at the year-end, there were 77 stereo tapes in the Victor catalog. Since that time, Victor has augmented its stereo tape catalog with regular monthly releases.

## Publisher Bill Lowery Forms Label in Atlanta Accenting Rock 'n' Roll

Atlanta, March 4. A new firm, National Recording Co., capitalized at \$300,000, has been organized here. Bill Lowery, music publisher in the Atlanta sector for the past five years, is president of the organization. Another half-million in financing is reported being raised. First release of NRC will be "Sweet Skinny Jenny," a rock 'n' roller, backed up by "The Rock-a-Round," sung by Paul Peek, a former member of Gene Vincent's Blue Caps.

NRC will specialize in rock-roll stuff, but all types of recordings are on its agenda with album releases skedded for fall pressing.

Other officers of new corporation are D. L. Woodall, v.p., and Ray E. Griggers, secretary-treasurer. Lowery, a former station manager, tv personality and disk jockey, went into publishing big five years ago. Many of his masters have been picked up by other labels. Bill Packham, new outfit's promotion manager, is a former radio and tv writer and Joseph (Cotton) Carrier, is a field man who has been in charge of the Bill Lowery talent agency.

## Col Taps Campana, Levy For Promo, Field Berths

Frank Campana has been upped to the post of national promotion manager for Columbia Records' sales department. For the past year, Campana has served as promotion rep for Col's New York-Newark distributor. Gene Block, who had been in the national promotion manager's spot for the past six months, is returning to Col's field operation.

In another appointment of Col's sales operation, William Levy has moved in as assistant manager of field communications. He will assist David R. Kapralik, field communications manager, in the production, editing and expediting of all communications and periodicals to the field sales force. For the past five years Levy had been with Roberts & Reimers, ad agency.

In the wake of the U.S. Supreme Court's upholding of the so-called "Sam Goody decision" Monday (3) by its refusal to review the U.S. Court of Appeals ruling, a flock of suits against numerous distributors and retailers are being filed across the country by attorney Julian T. Abeles, in behalf of Harry Fox, publishers' agent and trustee.

The "Goody decision" held that dealers and distributors of bootleg disks are equally liable with the manufacturers for the payment of damages to the copyright owners of songs used without a license. The high court refused to hear an appeal made in behalf of Goody.

Decision by the Federal Court of Appeals, which reversed an earlier ruling by the lower courts, was made in the case of a group of top publishers against the manufacturer and sellers of a Glenn Miller album released under the now-defunct AFN label. Abeles was legal rep for the plaintiffs in that action.

The Court of Appeals decision, which was precedential in its planning responsibility on the sellers of pirated disks, is proving to be the most effective weapon the publishers now have against pirates and other shady operators. In many cases in the past, it has been impossible to track down the maker of a pirated disk, but now that retailers are liable, they will be wary of handling any fly-by-night product.

In the AFN case, the manufacturer, Joseph Krug, conceded his guilt and agreed to destroy the masters. Abeles, however, pressed the suit against Goody, who bought and displayed the AFN albums, and Portem Distributors, who handled the disks in the N.Y. area. After the Court of Appeals decision, Goody, through his lawyer, Abraham M. Lowenthal, of N.Y., contended that the decision would place an intolerable burden on retailers. That was the basis of his appeal to the U.S. Supreme Court.

It's expected that many major dealers will now demand indemnification from the diskers before handling their product. This will prove no burden to the major labels which have harmonious relationships with the publishers, but a lot of struggling indie labels may find it tough to come up with the bonds.

## MPLS.' MACK SPINS 'DRAC,' GETS SACK

Minneapolis, March 4. Public firing of a disk jockey for playing a "gruesome" record got thousands of listeners in a tizzy and landed details in a four-column front-page story in the Minneapolis Sunday Tribune.

Offending deejay—listeners insisted he wasn't—is Stanley Mack, WDGW, kicked off the air by station manager Jack Thayer by remote control. Tune involved was "Dinner With Drac," which Thayer described as "terrible record."

He said a station ban on its playing had been voted at weekly conference of DJs, but Mack played it on his afternoon Saturday as Thayer, elsewhere at the time, listened in on his car radio.

Thayer stopped and called in to order Mack fired. Mack immediately announced he'd be picking up his final paycheck at 2 p.m., and that's when the feathers hit the fan. Thousands of listeners called in to berate the station for letting Mack go, and protests even lit up switchboards of newspapers to make it a community hassle.

Mack before going off air then proceeded to play the record—lyrics of which tell of dinner for Dracula, Wolfman and Monster—several more times.

Rival station WMIN got in the act by broadcasting invitation to Mack to stop in and talk about a job, then offered a \$100 reward to anyone revealing Mack's whereabouts and bringing him in for a job interview.

Listeners called in to complain (Continued on page 63)



## Epic's New Outlets in Pitt, Chi; Coral Has Cleve. Branch; Other Distrib News

In a move to increase its market concentration, Epic Records has switched distributors in two more markets, Pittsburgh and Chicago. Top distributor, a division of Record Distributing Co., took over the Pittsburgh territory March 1, and M&S Distributing Co. takes over the Chicago area beginning April 1.

In explaining the distributor moves in major markets, William Nielsen, general manager, and Walter Hayum, national sales manager, pointed out that in the change-over in Baltimore, the new distributor, Marnel of Maryland, tripled that market's figures for 1957.

The diskery also is prepping a revision of its field staff with additional men being put on in the east effective March 31. Epic also is blueprinting an agenda for its first national convention of distributors and salesmen which will be held in New York July 25.

### Coral Shifts

In a reshuffle of its distrib setup, Coral Records has opened a company owned & operated branch in Cleveland under the supervision of North Central division manager Don Bohanan. Latter, formerly a Detroit branch manager, was recently promoted to the new spot with Jack Mackover taking over the Detroit branch. Coral now has five company branches covering keys such as New York, Chicago, Detroit and Los Angeles.

At the same time, Ralph Rackmil, with Coral for several years in the sales department, takes over the N. Y. branch managership slot. Howard Kaye, formerly N. Y. branch manager as well as co-manager with Len Ley of the eastern division, will now operate exclusively in the latter post. In the Newark area, a new distrib, Ascot Sales, will handle Coral, while in Salt Lake City, the Decca branch will distribute Coral Records.

### Grand Award

Enoch Light, Grand Award Records exec, leaves for Europe next week (11) to bolster diskery's overseas ties. He's planning a month's trek in which he'll huddle with foreign outlets tied in with Grand Award and to work out new affiliate deals.

Before leaving for Europe, Light will set up the label's April release schedule along with advertising, sales and publicity plans.

### Columbia

The Straus-Frank Co. has taken over an exclusive distributor for Columbia Records and Phonographs in Texas. Firm will establish sales centres in Houston, Dallas and San Antonio with headquarters in latter city. Col products had previously been distributed throughout Texas, with the exception of El Paso, by the Medaris Co. in Dallas.

## EPIC PLAYING 'TOUCH' WITH HI-FI THEME

Epic Records has set a spring merchandise promotion pegged on an "Around the World in Hi-Fi-delity" theme.

The drive will feature a special 12-inch LP with complete selections from various "Touch Of..." albums in Epic's international series and four new releases: "Touch of Berlin," "Touch of Spain," "Touch of Tyrol" and "Touch of New York." The special 12-inch LP will be priced at \$1.98 and will feature on the cover the Cunard cruise ship Caronia off the Mediterranean coast, while on the flyleaf black-and-white reproductions of the album covers from which the selections were taken will be shown.

## Decca Lands Soundtrack Of 'God Created Woman'

Decca Records has picked up the soundtrack rights to the Brigitte Bardot starrer, "And God Created Woman." French-made pic distributed by Kingsley-International.

Score was composed by Paul Misraki and Bill Byers.

## SI WARONKER RETAINS CONTROL OF LIBERTY

Hollywood, March 4.

Deal has been worked out between the owners of Liberty Records whereby Si Waronker will retain control of the Coast label. Latter previously was reported selling his 50% to his partner Jack Ames, who in turn was trying to make a deal elsewhere. The situation has now reversed, with Waronker buying out Ames and remaining as proxy of the diskery.

Hal Linick supplants Ames as veepee, in addition to being treasurer, and Bobbi Dieterle has been named secretary.

All sales manager chores and distributor relations will be handled personally by Waronker. Ames has not yet disclosed his future plans.

## British Disk Bestsellers

London, March 4.

Magie Moments.....Como (RCA)

Story of My Life.....Holliday (Columbia)

Jailhouse Rock.....Presley (RCA)

At Hop.....Danny & Juniors (HMV)

Oh! Boy.....Crickets (Vogue-Coral)

You Are My Destiny.....Anka (Columbia)

All The Way.....Sinatra (Capitol)

Love Me Forever.....Ryan (Pye-Nixa)

April Love.....Boone (London)

Peggy Sue.....Holly (Vogue-Coral)

## Big 3's Non-Stop Oscar Record

With Academy Award nominations for this year's "best song" category going to "April Love" and "An Affair To Remember," the Big Three (Robbins, Felst & Miller) marks its 21st consecutive year in the Oscar derby. The publishing combine has been represented by nominations for at least one song in every year since 1936.

From 1936-57, 33 songs from the Big Three catalogs were nominated for "best song" award and five of these copped the Oscar.

In the "best musical score" category, firm has been represented by nominations of at least one major music score in every year since 1937. From 1937-57, 65 music scores from the Big Three have been nominated, with 10 coming through for the top accolade. In this year's race, the Big Three got three of the five nominations. Their scores up for the Oscar are "Raintree County," "An Affair To Remember" and "Boy On A Dolphin."

## Inside Stuff—Music

A tip to American conductors and musical artists who are planning to perform in concerts in West Germany comes from a poll just made among the music-lovers in this West German city, one of the ten largest in the land. It indicates that the concert audience would much rather hear classical than modern composers.

Dortmund concert-goers chose Beethoven as number one in popularity, followed by Mozart, Schubert, Brahms, and Tchaikovsky.

Most popular of the modern composers was Maurice Revel—but he rated only number eighteen on the list of favorites.

Least popular of the contemporary composers were Gershwin, Schoenberg, Honegger, Blacker and Berg.

Roger Wolfe Kahn, son of late financier and Metropolitan Opera and art patron Otto H. Kahn, now a test pilot at Grumman Aircraft, started as a sax player, bandleader and songsmith. Back in 1927 he collaborated with Irving Caesar and Joseph Meyer on a shortlived legit musical, "Here's Howe!", which however produced some good tunes, among them "Crazy Rhythm" which has become somewhat of a standard. While a multi-millionaire's son, young Kahn is more proud of the \$600-\$700 he receives each quarter from ASCAP than any another source of income.

"Sail Along Silvery Moon" is the latest instance of an updated arrangement of an oldie building into a clicko slice. The Harry Tobias-Percy Wenrich tune, written in 1937, was cut by Billy Vaughn for the

(Continued on page 63)

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

wk.	wk.	Artist, Label, Title	N	L	B	A	W	P	P	M	M	L	D	S	C	D	M	I	K	S	H	D	S	S
1	2	PERRY COMO (Victor) Catch a Falling Star	2			2		1	10		5	3		8	4	4			7	4		1		81
2	8	CHUCK BERRY (Chess) Sweet Little 16	8	4			1						4	1	2	2	5		2	9				3 80
3	5	FOUR PREPS (Capitol) 26 Miles		3	5		3		7	10	3				5		2		3		4	5		71
4	1	ROYAL TEENS (ABC-Par) Short Shorts				3					2	6	3		3		7	6		5	9	2		64
5	11	CHAMPS (Challenge) Tequila	1	1		10	5		6					4	8	3			9		1			62
6	6	CRESCENDOS (Nasco) Oh, Julie	5	7		3		8					6		1		10	7	6	7	10			2 60
7	3	SILHOUETTES (Ember) Get a Job	3				4	9		3	6	2	1						2					58
8	15	ANDY WILLIAMS (Cadence) Are You Sincere	10		4				4	9			2	3					1					6 49
9	4	BILLY VAUGHN (Dot) Sail Along Silvery Moon			8		10	3		5			10				6	8	8	3		3	9	48
10	22	PAT BOONE (Dot) It's Too Soon to Know				7						4			9	1			5		7	10	1	44
11	12	ELVIS PRESLEY (Victor) Don't	6				7			1	10			9						1				7 36
12	24	CONNIE FRANCIS (MGM) Who's Sorry Now		2	2	8		10	3						7			10						35
13	7	MCGUIRE SISTERS (Coral) Sugartime				6		2									8	2		10		6		32
14	9	ELVIS PRESLEY (Victor) I Beg of You								2			8					4			6	4		31
15	13	PERRY COMO (Victor) Magic Moments			7		2										9	5			5			27
16	20	PAUL ANKA (ABC-Par) You Are My Destiny				5	6	6											10		3			25
17	14	FRANK SINATRA (Capitol) Witchcraft				1	9		8	6						8								24
18	25	LITTLE RICHARD (Specialty) Good Golly Miss Molly			6							1		7										19
19	19	DIAMONDS (Mercury) The Stroll				4					8								3					18
20A		CRICKETS (Brunswick) Maybe Baby		9	10		8		1															16
20B		PAT BOONE (Dot) Wonderful Time Up There												5				1						16
22		JIMMY McCRACKLIN (Checker) The Walk													10		6	3						14
23A	10	DANNY & JUNIORS (ABC-Par) At the Hop	4								9		7											13
23B	23	MOE KOFFMAN (Jubilee) Swingin' Shepherd Blues						7						2										13
23C		JOHNNY CASH (Sun) Ballad of a Teenage Queen																	4					5 13



# BRITAIN RIGHT UP U.S. 'ALLEY'

## Traveling Name Bands Now as Rare As Buffalos on Texas' Hotel Range

Houston, March 4. — Traveling name bands that made the entertainment circuit regularly a few years back now are practically a thing of the past.

The disappearance of these musical groups has not been complete as yet, but their jaunts through this territory are becoming fewer and farther between. The few such bands that are still hitting the circuit on a one-nighter, or special show stand are traveling only a month or so out of the year, choosing to spend the remainder of the year in stands at hotels or supper clubs under four to 12 week contracts.

This transition, according to music experts, is not new. It has been a steady move since the days of World War II, when traveling was difficult. It was during these days that hotels and supper clubs began signing bands to contracts for four weeks, or more, rather than two weeks that was the regular band stay on the circuit that carried them across country.

Some of the factors that have played a big part in this development includes: High cost of living on the road, television, a lack of new names, reluctance of musicians to leave their families while traveling, the trend to private clubs, lack of ballrooms, and the excellence of resident or "local" bands in areas with populations of 100,000 or more.

The latter point is perhaps the biggest deterrent to the so called "name" bands to "hit the road" with a tour.

During the past few years the local band popularity has skyrocketed while the big time orchestras have been steadily losing favors. Many local party givers have been disappointed on several occasions when they booked a "name" band to discover that several of the musicians on the stand are familiar faces here. It seems that some of the visiting band masters are hiring several "fill ins" from the local contingent to play for the evening. Some go to a little more trouble, hire musicians from other Texas towns so localities will not spot a familiar face among the musicians.

## Musicians Seek Picket Line In Strike Vs. Majors

Hollywood, March 4. — With the musicians' strike against the major film studios in its second week, it's anyone's guess on what will happen next.

As yet no pickets have been placed around the film lots, although Local 47 musicians last week unanimously approved a resolution urging Federation prexy James C. Petrillo to authorize a "picket line." Petrillo, now in huddles with other union leaders, will not do this unless he has the full support of the sister unions.

Meanwhile, at a special open meeting of the executive board of the Composers & Lyricists Guild of America, the following statement was authorized to be sent to Petrillo.

"National Labor Relations Board election of Aug. 10, 1955, establishes clearly the jurisdiction of the C&L Guild of America in the field of composition for motion pictures. Therefore the guild is advising its members that the AFM does not have jurisdiction over the composing function and in so advising its members, is admonishing those who are Federation members that they must respect Federation restrictions where the Federation does have jurisdiction, further, the guild, while definitely proceeding in terms of the above position, earnestly desires to sit down with the Federation Board and further canvass this entire situation, hopefully to mutual advantage."

## SAME 'JOCKEYING' FOR POSITION

### Dreyer-Bard's Europa Co.

Dave Dreyer and Alexander Bard have formed a publishing firm to specialize in overseas music, firm to be called Europa Music.

Bard recently returned from an extensive European tour where he acquired abundant copyrights and also worked out reciprocal deals for the new company. Before teaming with publisher Dreyer, Bard had been with RCA Victor's foreign department.

Although the U.S. music biz has been in the grip of the disk maker and disk jockey for the past 10 years at least, Britain's Tin Pan Alley has just started to adopt American exploitation techniques during the last six months.

According to David Platt, general manager of the Essex and Cromwell music firms in London, the 120 British publishers are now focussing on the handful of top jockeys for the all-important plug. Platt was in N.Y. last week for a few days, enroute to South America.

### 1957 DUTCH DISKS IN \$6-MIL PEAK-A-BOOM

Amsterdam, Feb. 25. — The Dutch disk biz climbed to a new peak last year with a gross of \$6,000,000, representing an increase of 10% over the previous year. Longhair disks have been climbing in sales importance and now account for about 35% of the total market.

Among the most popular U. S. names are Pat Boone and Harry Belafonte. The Bing Crosby-Grace Kelly disk of "True Love" on the Capitol label was also a big hit here in 1957.

Although 20 bands a week still broadcast on the BBC weekly, they no longer have any impact on the hits. As in America, the British kids are attuned to about a half-dozen jockeys, both on the BBC and the commercial broadcasting stations, who virtually can make a song with three or four plugs. Something new on the British scene, Platt reported, is a disk exploitation firm, "Publicity Associates," run by Kay O'Dwyer and Les Perrin with the idea of plugging tunes via the disk route.

The dominance of American tunes in the British market has reached the point where 80% of U.S. hits now become automatic clicks in U.K., even though nobody

(Continued on page 64)

## Music Trust Funds' \$4,850,000 Pot For 'Concerts in the Parks,' Etc.

### Tracy to Merc's EmArcy

Chicago, March 4.

Jack Tracy, after nine years with Downbeat, the last six as editor, is exiting that magazine to head up Mercury Records' EmArcy jazz label. His appointment becomes effective March 15.

It's understood that a&r veepee Art Talmadge, who'd been divvying his attention between EmArcy and the parent label, wants to devote more time to latter. Curiosity is that Tracy's post doesn't carry a formal title.

### HILL & RANGE SETS UP BIG TOP DISK LABEL

The Hill & Range publishing combine is planning to spread into the recording field with a new firm to be called Big Top Records. Plans for the new diskery are still in the blueprint stage.

It's understood, however, that Big Top will operate via a string of independent freelance artists & repertoire men rather than with a single overall a&r chief. The diskery is expected to be ready to roll within a month.

Despite a flock of lawsuits in its path, the Music Performance Trust Funds are continuing to roll up steady increases in royalty payments from the disk and tv industry.

For the fiscal year ending this June 30, the funds will have allocated around \$4,850,000 for cuffo concert programs in parks, hospitals, schools, etc. That compares with a \$3,900,000 outlay for the previous 12 months. By next year, the outlays will be close to \$6,000,000, according to the current flow of receipts.

The funds, which are administered by trustee Samuel R. Rosenbaum, were set up by both the disk and vidpix manufacturers under terms of their pacts with the American Federation of Musicians.

The funds have been under heavy legal attack from a variety of directions in recent years. A group of stockholders of the major disk companies have a long-pending suit in N. Y. Federal Court on charges that the AFM controls the administration of the funds in violation of the Taft-Hartley law. This suit is expected to come to bat some time this month. In California, a group of Coast musicians, all members of AFM Local 47, have been attacking the funds on the grounds that monies that should go to the individual musicians have been turned over to the funds. Republic Pictures also has a suit going against the AFM, charging that the payments to the funds are illegal.

During 1957, the funds supported projects that involved 302,800 jobs for musicians. This factor has made the funds the special pet of AFM prexy James C. Petrillo and he has vigorously defended the present setup against attacks from within and outside the union.

## Frankie Vaughan's Brit.-to-U.S. Bike For Disk Sessions

Major problem facing the English disk artist today is finding material that will be effective in the U. S. market. That's a block that singer Frankie Vaughan is attempting to hurdle by setting up a regular visiting schedule to the U. S. where he can get a first-hand o.o. at material to record for Epic. (In England, Vaughan is released by Philips.)

Vaughan, who is now in the U. S. for tv guest shots and some bally for tv Warner Bros. pic release, "Dangerous Youth," has become one of the top disk sellers in England, through his workover of such U. S. tunes of "Kisses Sweeter Than Wine," "Green Door," "Garden of Eden" and "Something In The Bank, Frank."

Epic didn't release any of those British clicks here because there was no point in competing with the Jimmie Rodgers (Roulette) hit on "Kisses Sweeter Than Wine," or the Jim Lowe (Dot) hit on "Green Door." In the instances of "Garden of Eden" and "Something In The Bank, Frank," both had been tried out in the U. S. by American diskers and failed.

Vaughan feels that the English writers today don't have the feel for the current American musical mood, and that's why he's planning

(Continued on page 62)

### Cap's 'March of LP's'

Hollywood, March 4. — Cued by an upsurge in sales, Capitol Records is launching one of its biggest albums pushes in the history of the label with a minimum of 35 LP's going into release this month.

Among the packages are 22 pop, six classical and seven Capitol of the World packages.

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS			TALENT		TUNE	
This Week	Last Week	ARTIST AND LABEL				
1	1	PERRY COMO (Victor)			Catch A Falling Star*	
					Magic Moments*	
2	2	SILHOUETTES (Ember)			Get A Job†	
3	9	ELVIS PRESLEY (Victor)			(Don't†)	
					I Beg Of You†	
4	10	CHUCK BERRY (Chess)			Sweet Little 16†	
5	7	CRESCENDOS (Nasco)			Oh Juliet†	
6	4	BILLY VAUGHN (Dot)			Sail Along Silvery Moon*	
7		PAT BOONE (Dot)			(It's Too Soon to Know*	
					Wonderful Time Up There*	
8	3	MCGUIRE SISTERS (Coral)			Sugartime†	
9	8	FOUR PREPS (Capitol)			26 Miles†	
10		CHAMPS (Challenge)			Tequila†	
POSITIONS			TUNES		PUBLISHER	
This Week	Last Week	TUNE				
1	3	*CATCH A FALLING STAR			Marvin	
2	1	†SUGARTIME			Nor-Va-Jak	
3	2	*SAIL ALONG SILVERLY MOON			Joy	
4	4	†GET A JOB			Ulysses-Bagby	
5		†SWEET LITTLE 16			Ark	
6	9	†OH JULIE			Excellor	
7		†ARE YOU SINCERE			Peer	
8	10	†26 MILES			Beechwood	
9		†TEQUILA			Jat	
10	8	†SHORT SHORTS			Admiration	

(\*ASCAP †BMI ‡F Films)

# Top Record Talent and Tunes

# 75 DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will earn from week to week to present a comprehensive picture of the country nationally.

+ BMI

1000

[illegible]

a. HUGO WINTERHALTER'S ORCHESTRA PLAYS MIDNIGHT C/W TANGO BOOGIE  
47/20-7182

b. JAYE P. MORGAN SINGS MY BLIND DATE C/W TELL ME MORE  
47/20-7178

c. THE SPROUTS SING EVERY LITTLE ONCE IN A WHILE C/W SKINNY MINNIE  
47/20-7172

d. DAVID HILL SINGS WILD CHILD C/W BIG GUITAR  
47/20-7181

*stick with these and you'll be wearing diamonds!*



RCA VICTOR



Watch for these NBC-TV shows, in color and black-and-white: THE PERRY COMO SHOW, THE EDDIE FISHER SHOW, THE GEORGE Gobel SHOW, TIC TAC DOUGH, and THE PRICE IS RIGHT.





# Inside Stuff—Music

Continued from page 58

Dot label as the back side to "Raunchy," which was getting a big diskery spread. Dot's "Raunchy," however, was swamped by the opposition and the deejays turned over the Vaughn platter to give "Silvery Moon" its ride to the big payoff. Tune is published by Joy Music.

In a warmup for its 1958 annual sales convention beginning June 10 at New York's Waldorf-Astoria, Columbia Records is sending a two-pocket 12-inch LP memento of last year's Miami Beach meet to its salesmen and distributors. On-the-spot tapings were made of the speeches and the performances. To get the upcoming New York pitch in, Col has inserted a special booklet containing a "Visitors' Guide to New York," a "Restaurant Guide" and a "Shopping Guide."

Film production in New York has given clemency Lawrence Elow a chance to crack into the pic music field. He's currently working as song-writer and assistant musical director on two pix being shot in Gotham. One is the rock 'n' roll musical, "Sock and Rock," and the other is a dramatic film, "The Pusher." Both are Miro productions. He recently collaborated with Raymond Scott on the music for the Harold Robbins' production, "Never Love A Stranger."

In its all-out push on the Alan Jay Lerner-Fredrick Loewe score for the Metro film musical, "Gigi," MGM Records has prepped a special deejay LP featuring excerpts from its three "Gigi" packages—sound-track, David Rose instrumental and Dick Hyman jazz treatment. Diskery also prepared a special 45 rpm single of Rose's title tune waxing to be used in theatres for lobby music in advance of the pic's bookings.

Vet tunesmith Henry I. Marshall, who is convalescing in a New Jersey nursing home from a collapse suffered after his wife died in December, marked his 75th birthday on Feb. 22, and his 50th anni as a songwriter this year. Marshall, who had been active until his recent illness, wrote "Be My Baby Bumble Bee," a 1912 hit, and over 100 other tunes. He lives on Bumble Bee Lane in Scotch Plains, N.J.

Mrs. Erma Herrold, a Dallas waitress, wrote a rock 'n' roll song called "Stood Up" last year and the rocks have started rolling in. "Stood Up," recorded by Ricky Nelson on the Imperial label, has hit the top lists all over the country and Mrs. Herrold has received her first royalty check for \$4,000. Although she plays no musical instrument, she wrote both the words and the music.

Sylvia Dee and Sid Lippman, ASCAP tunesmiths of such hits as "Too Young" and "My Sugar Is So Refined," have written the official state song for Minnesota. Their song titled, "They Named In Minnesota," was selected in a contest marking the state's 100th anni.

Lippman is a Minnesota native, shuttling between his home in Minneapolis and New York.

Round Music has broken off its ties with Monument Music and is now operating as an indie publishing outfit. Firm is exclusive publisher for clemency Lou Stallman, Joe Shapiro and Sid Jacobson. Initial action for the Round operation is on "Put Your Heart Next To Mine," "A Little Less Talk," "A Little More Action" and "Since I Have You."

In the continual rush for masters, Roulette Records beat out the opposition last week with the purchase of "Scream'n' Ball" from the indie Madison label. Madison is owned by publisher Larry Ullal who publishes the tune via his Monument Music firm. The tune was recorded by a new group, the Duponts.

# Album Reviews

Continued from page 54

Wish Upon A Star," "Some Day My Prince Will Come," "Give A Little Whistle" and "Heigh Ho."

Mike Sarkissian & His Cafe Bagdad Ensemble: "Armenian Wedding" (Audio Fidelity). The Audio Fidelity label has been cashing in with a lot of offbeat sounds excellently recorded. The label's at work again with "Armenian Wedding," and although there may not be enough Armenians around to make it pay off, there are plenty of hi-fi bugs around who want some Oriental sounds coming through on tweeter and woofer to put the

package in the black. And Audio Fidelity probably knows what it's doing, too, when it spells "Bagdad" without an "h."

Margie Melner: "Magnificence" (Fraternity). Another ear-appealing for the organ music fans is Margie Melner's followup to "Organ Music In A Margie Melner Mood" and "Crazy Calliope Music." She's at the Wurliizer electronic organ building a dozen standards the way an organ virtuoso can.

Jose Melis: "Tonight" (Seeco). Too bad the Seeco people weren't holding hands with the NBC brass when they decided to change the title of the successful "Tonight" show to "The Jack Paar Show." The diskery took Jose Melis, one of the show's regulars, and put him in an unpretentious musical setting that showcases the Melis piano and a string background, but it's obvious that the impact of the "Tonight" tag was what they expected to cash in on. Maybe they can save the cover by inserting parenthetically: "Tonight" (Father of The Jack Paar Show). Anyhow, Melis has a nice keyboard touch as viewers of the show, under either title, already know.

The Honeydewers: "Really Living" (RKO-Uniquest). This is a low-price LP (\$1.99) with high-grade talent. The Honeydewers sing out with gusto but their exuberance never loses track of lyric or harmony values that are found in such as "The Best Things in Life Are Free," "When You're Smiling," "I've Got Sixpence" and "Blue Skies." The whole thing is under the direction of Aaron Richards and he really whips 'em into shape.

Nancie Malcomb: "The West Coast of Broadway" (Camden). Nancie Malcomb is a jazz pianist and songstress with a freely swinging and highly attractive projection. Miss Malcomb, refreshingly, doesn't sound like a carbon of any of better known jazz thrushes, although influences from various sources are evident. Songs include "Bewitched," "If I Were A Bell," "Make The Man Love Me," "Mountain Greenery" and "You Took Advantage of Me."

# Offbeat's 'Take Five' Set

Julius Monk's nitery revue, "Take Five," has been put into the groove by Offbeat Records. Producer of the album is Abbott Lutz, who plans it as a part of series called "Small and Cheerful." First in the series for Offbeat was "Winter's Tale," cut by deejay Paul Winter.

"Take Five," which has been running at Monk's Downstairs Room, N. Y., features Ronny Graham, Ellen Hanley, Ceil Cabot, Gerry Matthews and Jean Arnold. Stan Keen and Gordon Connell supply the two-piano backing. Release is planned for the end of March.

# 'Drac' Jock Gets Sack

Continued from page 57

about "censorship of music." Knot of 50 kids formed outside station doors, but remained orderly. Thayer said Mack's contract runs until June, but "we'll worry about that later." Mack said he felt he had a right to play the record and let audience decide whether or not it liked the tune, but conceded "the station did what it thought was right."

Charlotte's Ditty  
Charlotte, N.C., March 4.  
Charlotte radio station WWOK

has given the heave-ho to rock 'n' roll music. General manager Jack Wheeler announced publicly that "we feel the great majority of people are sick and tired" of that sort of music.

"If all stations are to sound alike, with no individuality, I for one wouldn't want to stay in radio," Wheeler added. "Stations could simply get an automatic player and fire all the disk jockeys. We feel it's better for us to go after the older audience... People are older a lot longer than they are younger."

# WELCOME SPRING ON YOUR SHOW WITH HUGH MARTIN'S OUTSTANDING SONG

# HELLO SPRINGTIME

From "Hans Brinker" or "The Silver Skates"

Words and Music by HUGH MARTIN

Moderately Fmaj7 Bb Fmaj7 Bb6 Fmaj7 Bb

The win-ter was fine for skat-ing. The mer-cu-ry fell to

Fmaj7 Bb6 Dm Am Gm F Gm7 C7-9

ten. But now and then I would get a yen to be nice and warm a-

F Fmaj7 Bb Fmaj7 Bb6

gain. They said that the spring was com-ing. Em That

Fmaj7 F6 Bm7-5 E7 Am

soon a lark would be heard. And then they'd sneeze and their

Dm C Dm G7-9 C Em

lips would freeze in the mid-dle of a woi-. We shiv-ered and shud-dered

A9 Dm Dm7 G9 C9 Cm7-9 F#9-3-7# and

shook. Now, all of a sud-den, look!

Refrain Moderately Bbmaj7 Bb6 Cm7 F9 Cm7 F9

Hel-lo spring-time, Where've you been? Good ol' spring-time,

Bbmaj7 add Cj Bb Edim Cm7 F7 Bb9-5 Gm7

come on in. It's time we put a-way those snow shoes, And pret-ty

C9 Cm7 F#9 F7 Bbmaj7 Bb6 Cm7 F9

soon we'll feel like wear-ing no shoes. Hel-lo sun-light, Shine on down.

Cm7 F9 Fm7 Fm9 Bb-7-9 Ebmaj7 Ebm

We're all glad you're back in town. Good-bye, win-ter,

Eb G9 Cm7 F7-9 Bb F#7 Cm7 F7-9

Ev-'ry-bod-y sing: "Hel-lo spring!"

2 C9 F7-9 Bb D# C# Bb

"Hel-lo Hel-lo spring!"

Copyright 1958 by Cromwell Music, Inc., New York, N. Y.  
International Copyright Secured Made in U.S.A.

Recorded by TAB HUNTER and PEGGY KING  
Dot Record DLP 9001

CROMWELL MUSIC, INC. Suite 200, 151 West 46th Street, New York, N. Y.  
Lenny Scheer and Tommy Tempesta, Professional Department

A GREAT TV OPENER AND SENSATIONAL PRODUCTION NUMBER

# "A VERY PRECIOUS LOVE"

from the Warner Bros. Production

"MARJORIE MORNINGSTAR"

THE AMES BROS.	RCA Victor
DORIS DAY	Columbia
THE JOHNSON BROS.	London
BONNIE GUITAR	DG
SLIM WHITMAN	Imperial
JACK JONES	Capitol
DICK HAYNES	Hallmark
SOUND TRACK ALBUM	RCA Victor
M. WITMARK & SONS	

RAINBOW COUNTY

# THE SONG OF RAINBOW COUNTY

ROBBINS MUSIC CORPORATION





# FREEZE ON 2-A-YEAR ICE-BURGS

## Montreal Getting a Regal Preview Of Hilton-CNR \$20-Mil Queen Liz

Montreal, March 4. Another link in Conrad Hilton's international hotel operation comes into effect unofficially tomorrow (Wed.) when three floors and partial dining room and other facilities are opened to the public in Montreal's newest and biggest hotel, the Queen Elizabeth.

This imposing, \$20,000,000 inn built by Canadian National Railways will be managed by Hilton of Canada Ltd., and the official opening on April 15 shapes as typical of the Hilton showmanship evidenced in other hotels he has opened around the world. Special entertainers, receptions, imported and local celebs and politicians—plus Hilton in person—should get the QE off to a fast start.

Main festivities for the preem will center around the Salle Bonaventure (main dining room) and feature Guy Lombardo and his orch for four days; the Los Chavales group (in for a month) and French-Canadian chanteuse Guy-laine Guy who is planning in from Paris just for the event. Returning to the norm, a regular show policy will be inaugurated which should make this particular room one of the major entertainment attractions in Montreal.

Donald M. Mumford, general manager and v. p. of Hilton in Canada, working through Music Corp. of America in New York and the local office of May Johnson & Associates, has definite and tentative bookings for the Salle Bonaventure into October. Jose Greco & Co. is slated for three weeks starting June 9; Bill Tabbert, June 30; Hildegarde for July 21 with Gisele MacKenzie, Jacqueline Francois and other acts still to be signed. Music for the room will be under the baton of Canadian Denny Vaughan, now rehearsing a 12-piece combo which will play in the Lombardo style, with the Louis Bannet trio in the relief spot.

**A La the Waldorf**  
The 260-seat Bonaventure's format, based somewhat on the lines of Hilton's Waldorf-Astoria (N. Y.), will present two shows nightly with a \$2.50 cover during the week and (Continued on page 69)

## CHI STUDEBAKER IN TOP-NAME VAUDE TRIAL

Chicago, March 4. Two-a-day vaude is being groomed for a Chi comeback via a 10-week trial run starting April 6. It will relight the 1,200-seat Studebaker Theatre, dark since last spring.

Revival is plotted by Mount Royal Productions, partnering Frank De Francis, ex-Montreal nitery operator; Mark Green, legit actor, and Paul Adonis, Chi businessman. It's reported that outside coin augments their ante.

New vaudery plans a top-name policy, but has signed no acts yet, although Harry Belafonte is being dickered. The Mount Royal group plans to exercise its option by the March 15 deadline. Redecoration is skedded and the house will serve coffee and soft drinks cuffo. Shows are planned for 6 and 9 p.m. with house scaled to a \$6.60 top.

## S. F. Dim on R&R Show

San Francisco, March 4. City Recreation-Park Commission has put the kibosh on promoter Jimmy Jones' proposal to rent the city's 60,000-seat Kezar Stadium for a rock 'n' roll show featuring Fats Domino, LaVern Baker and Chuck Berry.

Commission told Jones he'd have to get okay for May 17 show from Police Chief Frank Ahern. The chief, in turn, reported he hoped the commission would disapprove Jones' application because "it would be difficult to handle the crowds and they might get out of hand."

Jones is appealing to Ahern, but its doubtful police chief will change his mind.

## Monte, 'Money' & Motel

Pittsburgh, March 4. Rather than have an unhappy headline on its hand, Town Motel here decided to tear up its contract with Lou Monte for week of April 7, when that spot will inaugurate regular floorshows for the spring and Summer.

George Claire, local agent who handles Town House account, had signed an agreement to deliver Monte at \$750, but when the singer's new waxing of "Lazy Money" started to climb, he decided that kind of dough was too lazy for him and wanted double that amount to fulfill the commitment.

Small capacity of Town Hall makes a \$1,500 attraction prohibitive, but rather than hold Monte to his original price, Claire decided to drop the whole matter.

## Birdland's Levy Leases Versailles For Jazz Setup

Morris Levy, part owner of the Birdland and prexy of Roulette Records, has leased the defunct Versailles, N. Y., from former operators Nick Pronnis & Arnold Rossfield. Levy plans to preem the spot as a jazz room labeled the Round Table. After a new decor, room will open some time in April.

Policy calls for jazz groups to be headed by pianists. Joey Bushkin fronting a quartet will be the first turn in. Mal Braveman will handle the publicity.

Several groups at various times have put in bids for the Versailles. Jerry Brooks, one of the operators of the Capri Hotel, Havana, and the Luau, Miami Beach, had wanted to lease the spot for a Polynesian type eatery. There had been several prior offers to make the spot into a jazz room, but apparently Pronnis & Rossfield still entertained hopes of opening the spot.

The Versailles closed several years ago after the Bureau of Internal Revenue hit the spot with a \$350,000 tax bill. This was based on a ruling that the cafe should have collected the 20% cabaret tax on many of the dinner checks which the management felt didn't come under the tax since checks were paid prior to the start of the entertainment. The Versailles said it had obtained one ruling that such a modus operandi would be okay, but in the final determination it was ruled that the management was responsible for the uncollected coin. Pronnis & Rossfield had hoped to make a tax deal with the miscellaneous tax division of the Government, but was unsuccessful.

## SHOW BUS TO START ROAD TOUR FOR LINE

Planes, trains and ships have hitherto inaugurated new runs with fullscale shows. The Trailways lines, however, will be the first bus to inaugurate a new service with an entertainment troupe on board. Line will start a New York to Atlanta run from March 13, with stops along the line in major cities for greetings by city officials and business organizations.

Heading the show will be Toby Deane and a dixieland band. Other gimmicks will be hi-fi music for the lull periods, buffet snacks and uniformed hostesses.

## NEW TREND: ONE SHOW-PER-TOWN

By JOE COHEN

The ice show field is working toward a goal that will make virtually every city a one-show town. Already the number of two-shows-a-year cities is on the wane, and at the lowest point in the history of the blades displays. It's seen that within a few years, with very few exceptions, each city will get only one show a season.

This situation is made possible by the elimination of one major show, plus a working agreement between "Ice Capades" and "Holiday on Ice" in which the second company of "Capades" and "Holiday" divided certain areas, and at the same time, would pool equipment in towns where there were no permanent ice arenas.

The elimination of the Arthur M. Wirtz "Hollywood Ice Revue" was the first major step that made possible an equitable division of territory, inasmuch as the other shows remaining took the view that continuing to hit any given town for as many as three times a year, by as many shows, was mutually harmful. Withdrawal of the Wirtz show paved the way for total elimination of the third icer in any city.

There was always a high degree of cooperation between all the major ice shows. Schedule-makers took great pains to space shows equitably in every territory. However, it has been found that with few exceptions, the first show in any city got the major share of the loot.

The item that really made possible the goal of one show a year was the division of territory between "Capades" and "Holiday." Presently, there are two companies of "Capades" and one each of "Holiday" and "Ice Follies." There had been plans for a third company of "Capades" but that was (Continued on page 68)

## Chez Paree, Chi, Mulls Lent Shutdown; Faces Famine of Top Names

Chicago, March 4. Chez Paree is "seriously considering" shuttering for the remainder of Lent after the Sammy Davis Jr. bowout March 17. It would be the first Lent darkening for the nitery in its 25-year history, although the club has shuttered several times in pre-Xmas lulls.

Situation accents the plight of the Chez and its counterparts elsewhere faced with an ever-constricting pool of top names to draw from. Chi spot hasn't a show inked after Davis, with booker Dave Halper said to be dickerfing frantically with other topliners. Current recession is tabbed as a covillain, and has prompted Chez to do some price reshuffling. It recently accepted a \$6.85 per package applicable to groups of 20 or more, the bargain tariff covering a steak dinner, all taxes and tips.

If the club does hiatus, plan is to reopen April 15 or thereabouts.

## STEELE FLY-SHY

Sails to S. Africa And Stands To Lose 28G

London, March 4. Britain's ace rock 'n' roll warbler, Tommy Steele, cancelled his arrangements to fly to South Africa for a vaude tour and instead sailed for the S. A. last week (24). Reason for change of plan was Steele's reluctance to fly following the Munich plane disaster in which star footballers and sports writers were killed or injured.

Steele insists that he is not scared of flying but realizes that he has commitments to others. His decision, which necessitates drastic cutting down in the length of his S. A. tour, will cost the star about \$28,000. Steele also proposes a nix on flying for a subsequent whirl around Scandinavia.

## Steel Pier's Two-Way Stretch; Exclusivity on Acts, Disker Load

## Nassau's Emerald Beach Guns Convention Trade

The Emerald Beach Hotel, Nassau is going after an increased slice of convention biz, with hopes that the bulk of the group trade will come from the U. S. Inn has started building an additional 300 rooms and recently completed a confab hall with accommodations for 600.

Wesley T. Keenan, manager of the Greenbrier, White Sulphur Springs, W. Va., is the manager of the Emerald Beach. The Greenbrier is one of the top convention hotels. The Emerald Beach Hotel is booked by James J. Grady out of New York.

## Paris Vs. Romania; Walters' N. Y. Site Annoys Silverman

A lively argument over competition is developing between two Broadway cafes. Lou Walters, who plans to open the Cafe de Paris on Broadway, holds that competition, no matter how close, is healthy—and the more the better. Jack Silverman, who already operates the Old Romanian in the Arcadia Ballroom Bldg., where Walters plans to locate takes the view that he likes competition, but not so close. He would prefer to have his opposition far away—and the farther the better.

Silverman pointed out that when he first signed a 14-year lease on that site, there was not even the remotest thought that the Arcadia Ballroom, where Walters will locate, was on the way out. As a result, the lessors included a clause which would prevent Silverman from enlarging his dancefloor from specified proportions, to protect that ballroom. The lessors gave him no such protection from another nitery in the building.

The situation is expected to come to a head in April when Walters' option on the Arcadia Ballroom expires, or Walters formally signs a lease.

Walters has long contended that the more niteries in any given area, the healthier for cafe trade. At one time, when he operated the Latin Quarter, the Royal Roost cafe was in the basement of that building. Walters has stated that he will start work on the renovation of the Arcadia Ballroom in April, shortly after he closes his Miami Beach Cafe de Paris.

## MASS. COPS RAID LEGION STRIP SOIREE

Fairhaven, Mass., March 4. State police stoppel the show at American Legion headquarters, raiding a club date Thursday (27) and arresting three exotics, the emcee and an agent. It was the second state police raid against strippers within three weeks. Previously, the state gendarmes swooped down on a Lowell nitery.

The five arrested were charged with participating in an indecent performance. An audience of 350 left hurriedly. In New Bedford district court, Alice M. Sullivan, 32, Boston; Ruth McElroy, 35, Attleboro, and Gloria J. Artesani, 26, Newton, were found guilty on charges of participating in an immoral show and giving false names to police.

Charles Abbott, 58, of Boston, was found guilty on a charge of being involved in the show, and Robert E. Dexter, Fairhaven, with being the show's agent.

The dancers and emcee had their cases continued. Dexter paid a \$100 fine.

Atlantic City's Steel Pier is going in for a new look, not only in booking concepts but in formats as well. One of the last strongholds of resort vaudeville, this operation, owned by George A. Hamid, prexy of GAC-Hamid, and booked by Al Rickard, has set out a difficult chore for itself.

Rickard is not only banning a 30-day clause in his pacts but is seeking an exclusivity in the area of Atlantic City. He has forbidden acts to play either Philadelphia or Wildwood in front of the Atlantic City date, and for 14 days afterward. Rickard regards the various niteries in Wildwood and Philadelphia as natural opposition.

Pier takes the view that it uses an extensive advertising budget to plug its shows in such towns as Wildwood, Philadelphia, Lancaster, Baltimore, Reading and elsewhere. In addition, it invests in about 150 24-sheets. Thus if any spot plays the attractions before and/or immediately aft, the act, which it must pay top coin, loses its maximum effectiveness. The booking problem is thus made more difficult in this respect. Another factor, according to Rickard, is that once having put on a campaign to sell an act and a show, the pier cannot afford sudden cancellations after a potful of money has gone out in exploiting the names.

Steel Pier is thus reviving the exclusivity factor which has long passed into disuse because of the scarcity of top names. The exclusivity clause used to be standard in the old days in vaude, and applied not only to the time period in which an act could play an area but included a radius of a given number of miles.

The Pier will also seek a new look in its booking. The bills will comprise a pile-up of disk names, with several on each bill. They will attempt to get headliners as well. There will be a minimum of standup comics, and the house will eliminate emcees in favor of off-stage announcements. The nine-piece band will be augmented and moved up on stage. The cost of booking shows will increase considerably under the new format, Rickard says.

## BORSCHT BELT GETS AN ITALIAN ACCENT

A new talent area is in the making. The Italian-Americans are establishing the pizza version of the borscht belt. Leader in this movement, the Acra Manor, Acra, N. Y., located in the Catskills near Albany, has booked a season of names. The talent doesn't have to be Italian, but it might help.

Already set for the lasagna latitudes are Jody Sands, going in July 15. Jerry Vule has also been pacted for a full week, and deals are in the making for George Liberace and George Hamilton IV.

Acra Manor is attempting to concentrate on disk names inasmuch as clientele consists largely of the younger Italians. Season, for which most acts are already lined up, lasts six weeks. Operators are Frank & Val Fete.

## Lesser's 'Soiree' Cast

Arthur Lesser's hard-ticket vauder, "International Soiree," opening at the Bijou Theatre, N. Y., next Wednesday (12), has completed its cast. Layout is headed by Patachou and will comprise George Lafaye & Co.; Cornelis, a Belgian pantomimist; Caracollilo & Maria Rosa, Spanish dancers; guitarist Rogelio Reguera, and accordionist Jo Basile.

Layout opened for a week in Boston on Monday (3).

## In Philly, Stay at Hotel and See Everything Via Closed-Circuit TV

Philadelphia, March 4.

An added bid for convention business by the Sheraton Hotel here is being made with a closed-circuit video setup which will enable guests to receive confabs as well as outside events through the regular television sets in their own rooms. A studio within the hotel will start beaming live programs several hours a day covering meetings in the inns, banquets, and will even project commercials advertising various services within the hotel, events and anything else the hotel would like to bring to the attention of its guests.

New setup has been made possible by the use of the new five-pound camera developed by General Precision Labs. Complete installation, including the connection of a channel amplifier and a modulator to the hotel's master antenna system, is expected to be completed by March 15.

Hotel points out that daily telecasts, regardless of what conventions are booked, are being continued. It's pointed out that guests wishing to be awakened at a given hour have only to leave their television sets on at channel 7. For conventions, or meetings, delegates will be given latest instructions and daily schedules. The evenings, the inn will telecast the music from its Cafe, Carme, or interviews with the lobby. Most of the commercials will stress its own dining room or various civic events.

A soundproof glass-enclosed studio has been built on the third floor of the hotel, and overlooks the stage of the grand ballroom. Control unit requires one operator only. Hotel's general manager, Lloyd Carswell, stated that the entire installation has been completed for \$10,000 and if experiment proves successful, will be extended to other units of the 45-hotel chain.

### Ice Review

#### Sleeping Beauty on Ice (EMPIRE, GLASGOW)

Glasgow, Feb. 20.

Tom Arnold, in association with Holiday on Ice, presentation, with Lucille Gage, Erica Batchelor, Jean Colquhoun, Hamilton Brown, Roy Rivers, The Eskimos (3), The Charlatades (3), choreography, Beatrice Liversy; costumes, Anthony Holland; decor, Edward Delaney; book & lyrics, Maurice Cowan; staged by Louis Barber. At Empire Theatre, Glasgow, Feb. 17, '58, \$1.20 top.

A cast of over fifty trained skaters, backed by colorful sets, glide across ice-packed stage of this vaudevy to bring to life the old fairy yarn of the Sleeping Beauty. Blade work is good, and story, though familiar, comes over pleasantly enough, even if appeal of ice shows, hereabouts is not as high as once it was.

Lucille Gage, established English comedienne, is a comical, loose-limbed Martha, Queen of Corona, and scores in eccentric amiable comicatities. Distaffer is standout of company.

Erica Batchelor, British ice-skating champion, recently turned professional, has requisite dash as Prince Forthright, the principal boy. (Shapely distaffer is graduate of U. S. high school, having toured the States with her ice-skating parents years back). Blonde Jean Colquhoun fits prettily into title part of Princess Beauty, and shows more skating prowess.

Hamilton Brown offers comedy on blades, as also does Roy Rivers, who plays musical instruments and rides a unicycle, all on ice. More comedy bits are by the Three Eskimos and the Charlatades (two). While more a spectacle than a production with impact, show nevertheless has strong appeal to moppets, and the 13 scenes are brightly devised for diversion of eye and ear.

Gord.

#### WMA's Bigger Chi Qtrs.

Chicago, March 4.

William Morris Agency's office here is switching to larger quarters in Tribune Tower April 1. Agency will take over the entire 28th floor formerly occupied by the Al Paul Lefton ad shop.

Morris office now moors in Palmolive Bldg., nearly a mile north of the Trib home.

#### Oregon Centennial Names Roy W. Smith as Biz Mgr.

Portland, Ore., March 4.

Ray W. Smith of Hollywood has been hired as business manager of the 1959 Oregon Centennial. The Centennial Commission retained the top exposition executive to handle concessions, exhibits and admissions. Post pays \$1,000 per month with Smith getting a piece of all advance admish duicals sold.

It's anticipated that admissions will bring in \$3,000,000, exhibits \$1,250,000, and concessions \$250,000. Floyd Maxwell heads the Commission, which will book numerous stage shows, aquacades and individual acts.

#### 'Paper Fairs' As Foot in Door For Racing in Mass.

Boston, March 4.

A proposal looking toward a study of operations of Massachusetts fairs was clobbered at a legislative committee hearing last week by former Sen. Daniel Rudsten of Mattapan. He opposed Gov. Foster Furcolo's bill that would give the state agriculture commissioner authority to permit racing at agricultural fairs that have been in existence three years and criticized the proposal for study of operations of fairs.

Some fairs are set up as "paper fairs," he said, "ostensibly for agricultural promotions, but really for racing profits. He said that "racing syndicates are moving into the fair circuit," and "I predict there will be a full scale racing war in New England if we permit 'paper fairs' to engage in racing."

At the hearing, former Sen. Joseph L. Murphy of Dorchester, general manager of the Berkshire County Fair, charged a proposal by the state Farm Bureau Federation was designed to "kill the Hancock fair."

He said, "Let's bring this all out in the open. This bill is designed to perpetuate the racing monopoly of Edward Carroll at the Great Barrington Fair."

At another hearing, Clarence F. King, representing Wonderland dog track, opposed a bill that would increase the legal limit on horse racing in the state from 90 to 140 days a year. He said this could lead to "war" in conflict with dates among other horse tracks in the New England area and conflict with dog racing dates.

#### Glasgow's 1st 'Liz Show' At \$75 Tab; Panel Gets 'Hot' Job—Picking Acts

Glasgow, March 4.

Top-price seats at Scotland's first Royal Variety Performance at Alhambra Theatre here July 3 are already to cost \$75 each. Tickets will range from that figure down to \$15.

Special arrangements are being made for donation tickets. Already, some donors have given as much as \$150 and more for one seat.

Organizers are aiming at a \$60,000 target for the Scottish Theatrical & Variety Artists' Benevolent Fund. Queen Elizabeth and the Duke of Edinburgh will grace the show from a Royal box.

Not yet announced whether any American acts will be included, and controversy still rages on this topic.

Committee which will choose the acts for the Queen's approval is now named. It is headed by Alex Frutin, local theatre owner and president of the Fund; Johnny Hall, Fund's vicepresident, and Stewart Cruikshank, boss of Howard & Wyndham Ltd., which owns the Alhambra. Cooperating are vaude agent John S. MacDonald and music publisher Mozart Allan, both of Glasgow.

#### Want Up Panto Babes Pay

Glasgow, March 4.

A substantial revision of minimum salary and rehearsal salary in contracts for chorines in premier class pantomimes was urged here by annual meeting of Scot section, British Actors' Equity Assn.

Meeting also called for elimination of the "local chorister" clause in contracts, an agreement whereby local chorines may be paid less than recruits from London and other centers.

#### Parnell Gets Nod For London Hipp Theatre-Eatery

London, March 4.

Final headache was surmounted when Val Parnell successfully applied to the Westminster Licensing Sessions for a provisional full and supertime license for his forthcoming London Hippodrome project. Hippodrome, skedded to be unveiled as a theatre-restaurant in midsummer, will stage two one-hour shows, at 9:30 p.m. and midnight. Specialty acts and a dancing period will follow.

With an eye to deadheads, "no meal, no show" will be the Hippodrome policy. About 420 patrons will be able to take a full meal on the ground floor for \$2.25. The other 200 customers with lighter appetites or pocketbooks can have a more frugal meal in the balcony for \$3.85. The Pigalle is already well established with its restaurant-floors, but the Hippodrome will be the first West End theatre-restaurant since the Casino reverted to a theatre 12 years ago.

Parnell considers that the Hippodrome will provide something different in the theatre and fulfill a need in view of developments. It will also help to keep alive a "vaudeville branch of the theatre."

#### Advance Dates Perk Act Agcy. Biz

Talent agencies are hitting an unexpected upbeat in the sale of moderate priced talent for dates as far away as December. Agencies are approaching niteries on the basis that for the price being quoted, they are excellent buys.

For example, Music Corp. of America sold Ted Lewis on a three-time deal to the Beverly Hills Country Club, Newport, Ky. He goes into that spot on three stands, last one of which is down for Dec. 5. Nelson Eddy is also being booked for several stands, long in advance. He's lined up for the Horizon Room, Pittsburgh, Sept. 15. Pompoft & Thedy are set for the latter spot in November, and Alan King is inked for the Beverly in October. Beverly is set for the rest of the year with the exception of one show in December.

Not all performers can be sold on that basis. Names, of course, can always be sold, but there must be some gimmick to get the moderate priced acts signed up so far ahead. Generally, it's the price that's the wedge for bookings so far in advance. Agencies as well as acts see the advantage of lining up a consecutive route, and the niteries can proceed to advertise names on the basis of firm deals.

Until recently advance dates to cover the generally slack summer period were pushed. However, of late, the agencies have gone far beyond the hot months in lining up advance stands.

#### Richiardi Heads Bill At Atlanta Boat Show

Atlanta, March 4.

Boat & Sports Show opened Friday (28) at Municipal Auditorium for 10-day run. Stageshow is headed by magician Richiardi Jr., backed up by the Four Voices, the Flying Ivanovs, Keith Killinger's Show Boat Band and emcee Bill Brown.

Show is sponsored by Atlanta Marine Trade Assn. Tariff is 90c for adults, 50c for children.

## Sez Personal Mgrs., Agents 'Get Lost' After Deal Is Sealed at Mont'l Spot

Montreal.

Editor, VARIETY:

VARIETY is the voice of show business. I know of no better media through which to voice some disturbing views.

On and off, for more than 25 years, the writer has handled night club publicity. However, it has only been during the past two months that I have had the complete responsibility for buying talent and handling all advertising, publicity and exploitation for the Embassy Room here. During this brief period I have been appalled at the complete lack of coordination and cooperation between personal managers and booking agencies with the buyers of talent.

My own impression has been that none of those who slice up the artist's melon is the least bit interested in merchandising the act. The procedure has been that we buy an act through a local agent, and in due course we receive a package of photos, which in many cases were never intended for reproduction purposes. Sometimes we receive a biography that is outdated by five years or more. There are times we receive no biography and photos are not identified.

#### Blackout on Material

No personal manager or talent agency has ever bothered to communicate with us after we have bought an act to give us background material, suggestions for features, column fillers, table tents, menu clip-ons or any of the 1,001 gimmicks which can help the house merchandise an act.

I do not expect anyone else to do my work, but I do expect a certain amount of cooperation in an effort to promote the manager or agency's act.

We recently had a highly successful act play the room and it was only after the artist was in several days that we learned a new record had just been released in the States. The distributor in Canada had no knowledge of the release or of the fact that the act was recording for their firm. We had to pressure the distributor to get sample records for the local disk jockeys. These recordings received heavy play. However, we lost a full week's exploitation because someone neglected to coordinate the merchandising. Incidentally, after more than three weeks in the house the act has not yet been contacted by representatives of the record distributors.

One highly respected New York personal manager recently told us that he would be happy to supply any information we requested. However, we did not know the act had a personal manager until after the first week of an original two-week engagement was over.

Perhaps we are just a little bit naive about the whole business, but it seems to us that somewhere down the line some of the eager temperancers should start doing a little merchandising for their talent rather than just act as a wholesale distributors.

Gus Garber,  
Director of Advertising  
and Public Relations,  
Windsor Hotel.

#### Blackpool Bookings

Blackpool, Eng., March 4.

The Three Kaye Sisters, rising English harmony trio, are pacted for "Light Up the Town," Tom Arnold-Jack Taylor revue, set for Hippodrome Theatre here this summer. This means that the Hipp will have one of its strongest shows in years. Previously signed were Michael Holliday, Winifred Atwell, and the Nitwits.

The South Pier Pavilion show, with Shirley Bassey and Norman Evans starred, will be unaffected by recent fire which caused more than \$300,000 worth of damage but left theatre at promenade end untouched. An amusement arcade, cafes, bars and offices were destroyed. Blaze was put under control before the flames reached the theatre premises.

The Andrea Dancers, currently in pantomime at Leeds, Eng., are pacted for the George & Alfred Black revue at the Opera House.

#### Jerry Lewis to Tee Off K.C.'s Starlight Season

Kansas City, March 4.

Starlight Theatre will open the outdoor season in Swope Park with Jerry Lewis bringing in a package show for a week's stand beginning June 9. This follows a pattern set last year when Liberace opened the season with a package show, preceding the schedule of 10 locally produced musicals.

Lewis will bring several acts to round out the package, but these are to be made known later, according to W. M. Symon, business manager, who said last week the contract is signed. Likewise, the season's schedule of musicals is to be announced shortly.

#### Onward & Upward With Ak-Sar-Ben's 1958 Star Bills

Omaha, March 4.

Ak-Sar-Ben, local civic org, last week announced it has set its 1958 shows for members, who get to see five revues for free in exchange for their \$10 annual dues. Org has about 21,000 members, which means shows must play a minimum of two days so all can see 'em.

Opening show May 26-27, set through Music Corp. of America and Chicago's Floyd Shaw, stars Harry James orch and Brenda Lee.

On July 8-9, following the Ak-Sar-Ben Races, Shaw has booked Marguerite Piazza plus Pryde & Day, Daro & Corda and a local orch. Omahan Don Romeo inked Jerry Murad's Harmonicats also for this.

Julius LaRosa will top an Aug. 5-6 show that also includes Evers & Dolorez, Johnny Bachemin and Benny Meroff & McLaughlin. To all these shows, members may take one guest.

Circus-type revues are slated by Ernie (GAC-Hamid) Young on July 21-23 and either Romeo or Barnes & Carruthers in August. For these, members can take up to three kids of 16 and under. August dates are still pending upon setting Ringling Bros. Circus later that month in a 2-for-1 arrangement in which Ak members can buy half-rate tickets while public is also admitted.

Also signed for this year are the Royal Canadian Mounted Police as features of the World Championship Ak-Sar-Ben Rodeo, Sept. 19-27, and "Ice Capades," March 24-30.

#### Nitery Folds; Philly's Latin Casino (3 Weeks), Frisco Pair (For Good)

Philadelphia, March 4.

The Latin Casino, flagship of Philly niteries, which added the unorthodox December - February closings last year to its summer shuttering, now follows with an extra-added three-week layoff, March 17-April 7.

"If we can't get suitable attractions for our trade," declared co-owner David Dushoff, we close down." Mickey Shaughnessy and Tony Arden will be the headlines when the club reopens.

San Francisco, March 4.

The Jazz Showcase, lawyer Dave Glickman's experiment in a non-alcoholic night club catering to teenagers, has folded.

Niteries opened only last summer, quickly went to weekends-only operation despite hefty doses of lackluster, and closed for good shortly after it got a feature layout in a national mag (Look).

Macumba, a Frisco niteries, has shuttered with debts of more than \$4,000.

One of the principal owners was Don Barksdale, ex-UCLA and pro basketball player who's now an Oakland deejay.

*Thank you*

**JOHNNY MATHIS\***

**FOR A FABULOUS ENGAGEMENT**

**SRO for 20 Consecutive Nights**

**GENE NORMAN**  
**The Crescendo**  
*On the Sunset Strip*  
**Hollywood**

**PLUS 2 SOLD-OUT CONCERTS FEBRUARY 21**

**PASADENA CIVIC AUDITORIUM – GROSS \$14,672**

**(With June Christy, The Cal Tjader Quintet and The Lancers)**

---

\* **COLUMBIA RECORDS**  
**GENERAL ARTISTS CORP.**

---

*Personal Management*  
**HELEN NOGA**



## Vaude, Cafe Dates

### New York

Davis & Reese have signed for a two-month tour of Catskill hotels for booker Charlie Rapp. Marge Cameron slated for the Crescendo, Houston, April 30. Georges Guetary inked for the Havana Riviera, Havana, April 29. Paul Winchell hitting the Americana, Miami Beach, July 2. Hal Loman & Playmates to tour with the Johnny Carson to emcee Artists Equity Ball at the Hotel Waldorf-Astoria March 28. Marie Bernard at the Hotel Embajador, Ciudad Trujillo, Dominican Republic. Joyce Crandall and Carl Conway opening at the Cafe de Paris, Miami Beach, March 11.

Janine Caire opened at the Vienne Lantern yesterday (Tues.). Yoshiko, Japanese singer, a hold-over at the Old New Orleans Club, Washington. Lou Shor signed as entertainment director of Kutscher's Country Club, Monticello. Ruth Welcome to play the zither at the Hampshire House Fountain Room.

### Chicago

Davis & Reese into the Elmwood Casino, Windsor, Ont., March 10 for a fortnight. Joey Bishop set for two frames at the Pines in Hot Springs, starting March 3. Jaye Bros. and Deep River Boys inked for a two-weeker at the Elmwood, Windsor, March 24. Group, current at Rancho Don Carlos, Winnipeg, open April 19 for a pair at Berghoff's. Ft. Wayne. Gene Shannon & Brooks Bros., plus Danny Costello, in for two at the Dallas Adolphus as of April 23. Costello does a pair with Norton & Patricia at the Houston Crescendo, starting March 20. Gale Robbins into the Crescendo March 5 for two. Eddy's in K.C. has Del Ray for two rounds opening March 7. Charnonaire and comic Johnny Hammer open there April 4, with The Sportsmen due in April 18. Haller & Hayden are set for a pair there from May 31. Charley Fuqua's Ink Spots start March 17 at the Embers, Evansville, Ind.

### Hollywood

Betty Grable makes her first local nitery bow here March 19 with a two-week booking at Frank Snenes' Moulin Rouge. Sophie Tucker will play the Coconut Grove for two weeks March 12. Dinah Shore will make a one-week stand at the Flamingo, Las Vegas, March 25. The Lou Brown orch with dancers Dick Humphreys and Peg Leg Bates have been added to the Jerry Lewis bill which opens at the Chi Chi in Palm Springs Friday (7). Jane Froman set to open May 2 for four weeks at San Francisco's Fairmont Hotel. Frank Sinatra into the Sands, Las Vegas, for three weeks April 9.

### Atlanta

Monday (3) signaled opening of new lineups at four Atlanta niteries. Paradise Room in Henry Grady Hotel is starting Lane Brothers, backed up by Holly Sisters, with Erv Hinkle playing for show and dancing and featuring vocals of Sonny Morrison. The Bachelors & Nancy Lee, here after an engagement at Riviera Hotel in Las Vegas, opened at Anchorage in Clermont Hotel. Thrush Sunny Fox is spotlighted in new show at Club Peachtree, which features Terry Venezia and Lee Wong, Oriental dancers. Bryan & Linda Peters, drummer-

pianist combo, bowed at Danny Demetry's Zebra Lounge in lobby of Howell House. Holdovers include Four Mints and Marta Dane in Chick Hedrick's refurbished Domino Lounge in Imperial Hotel, with music of George Burton band; singer Luc Poret stays at Leeb's Pigailey; and McCoubert & Moore, jugglers, with Freddie Martell in Empire Room at Atlanta Biltmore Hotel.

### Dallas

Statler-Hilton, with Earl Wrightson & Lois Hunt current, follows with successive fortnight dates for Three Suns, Jackie Miles, Senior Wences, Jose Greco, Corinne Calvet, Carol Channing and Mark Donald, carrying on Empire Room acts through June 25. Paul Neighbors orch opens in the room June 25 for 10 weeks, while the Bob Cross house band takes a 10-week hiatus. Lou Nelson, comic, and singer Arlene Fontana open (13) at the Adolphus Hotel's Century Room. Up next is Mimi Hines & Phil Ford, also juggler Bobby Winters, March 27. Dave Barry opens April 10; comedian Danny Costello and Jean Shannon & Brooks Bros. set for April 24. Herb Marti, singing pianist, into Statler-Hilton's Monterey Room indefinitely. Bob Rogers' combo returned to the private Cipango Club, now celebrating its 11th anni. Louann's set one-nighters for Woody Herman band, March 28, and Harry James, May 16. Riverlake Country Club has the Glenn Miller band, with Ray McKinley, inked for May 16.

## Talent Agency Probe

Continued from page 2

agent acting purely on behalf of its clients and frequently carrying out the wishes of the personalities it books when dealing with buyers. The Morris office has made it a point not to engage in any other kind of business except that of representation. It has also stated specifically that as an agency it owns no packages. Whenever it has formed a package, it has done so on behalf of the leading personality of the show, or the creator of the idea. Thus, the Milton Berle teleshow was owned by Berle. Danny Thomas owns his own packages along with Lou Edelman. As an agency it never took title on any deal it consummated. Top members of that agency feel that the D. of J. look-see doesn't concern them.

Music Corp. of America is conceded to be the largest talent office in the world. Its involvements include not only representation of talent but ownership of farflung enterprises, many totally unrelated to show biz. Its realty properties include buildings in New York, Chicago, Beverly Hills, Paris and London. Chairman of the board Jules Stein some years ago setup the MCA Trust Fund, controlled by the company on behalf of its employees for pension funds, severance pay, welfare, etc.

MCA's tremendous diversification represents only a partial list of its holdings. Its most recent acquisition was the pre-1948 Paramount Pictures' backlog which Management Corp. of America, an MCA subsidiary, purchased for \$50,000,000, presumably for tele showings. It is the owner of Revue Productions which produces films for television.

### NBC-TV & Kintner

The firm had been able to get a lot of shows on NBC-TV last season, which, incidentally helped that network in the rating department. MCA is said to have agented Robert Kintner into the executive ship of that network after he resigned as prexy of ABC.

Whether all this and a multiplicity of other ownership are sufficient to put the firm into the antitrust class cannot be foreseen. If as the D. of J. contends, agency control is based largely on representation of talent, the Government bureau's contention may have a slender foundation. Unions make it necessary to restrict representation contracts to three and five years, and the act can move to another office for any reason. Often, ownership of big names becomes a liability, since the office must take the rap if no suitable vehicles are found, or if popularity begins to wane.

The downbeating of films, stage-shows, niteries, has left the agencies with a lot of problems that seemingly are insoluble at the moment. Of course, no headache is so large as the big one coming up—squaring up against the Dept. of Justice.

## Freeze on Ice-Burgs

Continued from page 65

abandoned, and "Holiday," which at one time toured several companies in the U. S., shaved down to one layout. Thus with only four companies and with a season lasting about 30 weeks, it is possible to stay out of each other's way.

"Holiday," however, operates internationally, currently having one troupe on the Continent, another in England and one in the Far East.

Two-show cities now include New York, Chicago, Philadelphia, Milwaukee, Boston. Schedule-makers are sometimes unable to avoid a second show in any given town, because lengthy hops must be broken and sometimes a town must be played if only to keep the company occupied and with the hope that the losses will be kept to a minimum.

### 'Holiday' OK in Freeze

Atlanta, March 4.

While the skating lure of "Holiday on Ice 1958" is still hot stuff at the boxoffice, executive staff of frigid entertainment frolic gathered here this week to make plans for 1959 production.

"Holiday" completed 11-day, 17-performance run at 5,000-seat City Auditorium 10 days ago to good business despite freezing weather. Roads closed to traffic hurt boxoffice due to inability of out-of-town customers to get here. These showed up with their out-of-date tickets on subsequent nights and management had little choice except to seat them some place in the house. They wanted to see the show and spurned money-back offers. Promoters made many friends by carrying out this policy.

"Holiday" brass, headed by executive producers George and Ruth Tyson, came to Atlanta to study costume and set design sketches and work out musical arrangements and choreography for next year's show.

In addition to Tysons, those here for production session were John G. Finley, associate producer; Chester Hale, choreographer; Ken Stevens, manager; Dolores Pallet, associate producer; Freddie Witkop, costume designer and Ben Stabler, music orchestrator and conductor.

### 'Capades' Off in Lincoln

Omaha, March 4.

"Ice Capades" second unit, featuring Aja Zanova, found biz off about 15% at Lincoln's Pershing Memorial Auditorium, with a gross of \$65,000 for nine performances. Owner John Harris sent in spe-

cial promoters in attempt to hypo biz when advance sale was about \$25,000 off last year and only a big closing weekend kept date from being a flop.

Harris' billing continues to label his No. 2 outfit as the "all new" (although in its second year around) and "big show" despite fact his No. 1 outfit will be playing Omaha's Ak-Sar-Ben, just 50 miles away; this month (24-30). Before his No. 2 unit began playing Lincoln last year, a majority of the No. 1 company's biz in Omaha came from the Lincoln trade area. Ak-Sar-Ben officials said advance sale this year is better than last year's although, they pointed out, the 1957 figures were the poorest in years.

## KEN BARRY



HELD-OVER  
**CHEZ PAREE**  
MONTREAL

Mgt.: Stu & Will Weber, New York

## GERRI GALE

Just Concluded  
**CHASE HOTEL**  
St. Louis

Now Broadcasting  
**JACK HYLTON'S TV SHOW**  
LONDON

Mgt.—MILES INGALLS, HOWARD HOYT

## BILLY GLASON'S FUN-MASTER

PROFESSIONAL  
COMEDY MATERIAL  
for all Theatricals  
"We Service the Stars"  
Big Clean-Out Special on All  
35 Gag Files for Only \$15  
Plus \$1.00 Postage

• 3 Parody Books, Per Bk. \$10.00  
• 4 Blackout Books, Per Bk. \$25.00  
• Minstrel Budget \$25.00  
• How to Master the Ceremonies \$3.00 per Copy  
No C.O.D.'s "Always Open"  
BILLY GLASON  
200 W. 54th St., N.Y.C. 19 Circle 7-1130  
(WE TEACH EMCEEING AND COMEDY)  
(Let a Real Professional Train You)

## RON URBAN



Presenting  
**Pastels**

CURRENTLY  
**ICE VARIETIES**  
OF '58  
AKRON, O.

THANKS TO  
L. N. FLECKLES  
and  
YUSEF KHAN GROTTA

Availability:  
JACK MANDEL, 1697 Broadway, New York  
DANNY GRAHAM, 203 N. Wabash Avenue, Chicago

## CAB CALLOWAY

Featured in PARAMOUNT'S

"ST. LOUIS BLUES"

SOON TO BE RELEASED

Mgt. BILL MITTLER, 1619 Broadway, New York

**JOAN BISHOP**

Currently  
No. 1  
5th Avenue  
Hotel  
New York

**ATTENTION GUYS & DOLLS**

LOW LOW and LOWER RATES

Fact of the Matter Is  
We Can't Get Much Lower  
24 HR. SWITCH-BOARD  
DAILY MAID SERVICE  
FREE—PARKING  
CENTRALLY LOCATED  
UNDER NEW MANAGEMENT  
DAILY WEEKLY-MONTHLY  
**SUNSET COLONIAL HOTEL**  
(On The Sunset Strip)  
8351 SUNSET BOULEVARD  
HOLLYWOOD, CALIFORNIA  
for more information  
Call OLDFIELD 5-4120

**100 MIAMI GAGS \$1**  
Original Material  
**2000 Gags \$15 1000 Gags \$8**  
EDDIE GAY  
242 W. 72d St., New York 23, N.Y.

**YVONNE MORAY**  
CARMICHAEL'S SUPPER CLUB  
Birmingham, Alabama  
ASSOCIATED BOOKING CORP.  
Joe Glaser, Pres.

## ANYBODY HERE READ FRENCH?

"VING MERLIN and LYNDIA dont l'entree musicale vraiment charmante merite d'etre epinglee tout specialment. Aussi, ces deux violinistes originaux et dynamiques son't-ils l'objet d'ovations bruyantes et enthousiastes." .. PARIS LE FIGARO."

\*Translation:  
(If you can't read it—here it is again.)  
Something about us getting noisy ovations and being put in a picture frame!

MGT. DIRECTIONAL ENTERPRISES  
WM. MORRIS AGCY.

## JOSEPHINE PREMICE

Currently on Broadway  
In The Hit Show  
"JAMAICA"

Milton Deutsch Agency, Inc.

HOLLYWOOD  
9034 Sunset Blvd.  
CR 4-1111

## Lucille and Eddie ROBERTS

The Amazing Stars of "WHAT'S ON YOUR MIND"  
Currently Appearing SHAMROCK HILTON  
Houston, Texas

Mgt. M.C.A.

## Inside Stuff—Vaude

Billy Eckstein apparently has a long memory. Eight years ago the Pittsburgh singer played an engagement for Lenny Litman at Pitt's downtown Copa and at that time a slight to a member of Eckstein's family by the management riled him no end with Litman. Latter, a few weeks ago, searching around for a star to headline his 10th anniversary show week of March 17, made a deal with Eckstein's agent. When the entertainer heard about it, he refused to play the date and stated his action was based on purely personal reasons.

Scouting around for a replacement, Litman came up with the Hilltoppers, plus Judy Scott, singer, and Jackie Kahane, comedian. Copa's opening attraction in '48 was Frankie Laine who held attendance record there until Johnny Mathis worked the spot a few months ago.

Theatrical attorney I. Robert Broder, currently vacationing in Mexico, delivered two lectures last week at Mexico City College Drama Workshop on "The Business Side of Show Business." Broder left Mexico City Monday (3) for Havana for a week before returning to New York.

A party for veteran booker Ray Marr is set for Blinstrub's nitery, Boston, April 17. Marr and Bob Ott produced tab shows years ago and booked Colette Lyons, Ray Bolger and Sammy Davis Jr., among others. Marr is now chief investigator for the State Dept. of Sunday Licenses in Massachusetts. Booker Benny Ford, who is an investigator of license applications from agents, heads the committee in charge of arrangements. The committee includes Frank Soper, Russ Howard, Benny Drohan, Tom Foran, Ryan, Lou Orth.

## Liverpool U. Probing 'Goldilocks' Tommy-Riot

Liverpool, Eng., March 4.

An apology has been made by the prexy of Liverpool Univ. Guild of Undergraduates for behavior of students whose rowdism stopped matinee performance of a pantomime starring Tommy Steele at the Royal Court Theatre here. The university senate has also started an inquiry into the matter, with probe likely to last several days.

Performance of the pantomime "Goldilocks and the Three Bears" was abandoned after the first act, after a party of about 150 students had thrown paper darts and tomatoes from the gallery and shouted frequent interruptions.

Steele, Britain's leading rock 'n' roller, starts a South African tour shortly. He has extensive one-nighters lined up in the U. K.

## Saranac Lake

By Happy Benway

Saranac Lake, March 4.

Pierre Andre (John Byrton), Spanish dancer, skedded for major surgery following his first clinic report. Ditto for William Lerner, former radio announcer.

Marion Behr formerly with the New Orleans Opera, joined by husband Bob Behr who has accepted a position here. They will continue to reside in the actors' downtown colony. Her progress is tops following surgery.

William C. Willis, ex-manager Washington Theatre, Shelby, N. C., in for the general observation and rest period.

Louis Blanco (Allied Artists) who made the grade here motored in from Gotham for the usual checkup routine and drew okay rating.

Write to those who are ill.

## Sarasota Court Okays Ringling Surplus Sale

Sarasota, March 4.

Permission to sell surplus animals and equipment of the Ringling Bros. and Barnum & Bailey Circus was given the Ringling heirs when a local court denied an injunction to Stuart Lancaster, son of Hester Ringling Sanford, who had sought to prevent sale of the various properties.

The injunction came on top of an offer by Jerry Collins, of the Clyde Beatty Circus, to buy out the Ringlings in the entire setup, after acquiring the Edith Ringling home at auction. As a result of the bid, Art Concello, the circus' general manager, declared that only surplus animals and equipment were for sale and not the circus itself. Decision to sell surplus properties was made at a meeting held recently in New York.

The court also declined to enjoin the Ringlings from selling realty parcels belonging to the company which had been withdrawn from auction because no suitable bids had been received. Lancaster is appealing this judgment in order to prevent future disposal.

## Celeste's Long End-Run At N.Y.'s Persian Room

The Persian Room of the Plaza Hotel, N.Y., has signed Celeste Holm for a period of nearly six weeks starting May 7. She'll close the room for the season.

Other bookings until then comprise Jana Mason, who goes in March 26 following current run of Jane Morgan, and Jane Powell, down for April 9 for four weeks.

## Indoor Big Tops' Beaucoup B.O. Via Low (\$2.50) Tops

Continuing high grosses for indoor circuses were predicted by George A. Hamid, prexy of GAC-Hamid, who says that the travelling big tops fill the void left by the demise of vaude shows. Hamid, whose Hamid-Morton Circus has been hitting on the road for 20 years, says that the takes will continue high even during recessions.

Hamid feels that the current economic downturn will not hurt pop-priced shows built for mass consumption. He points out that a top of about \$2.50, along with cut rates for kids, is a formula that weathered even the depression years.

Hamid cited the last two stops of the Hamid-Morton show, which he said grossed a strong \$90,000 in Memphis for the week ending Feb. 14 and went on to hit a take similar to that of last year in Milwaukee, \$135,000. Hamid said that the first three days of the stand in Milwaukee hit severe weather in which nobody came out. However, when the cold broke, there was a continual SRO.

## Not Enuf Names With Beaucoup B.O., Paris' Olympia to Play Acts Longer

### Montreal Premiere

Continued from page 65

\$3 on Friday and Saturday. Raymond Walleau, formerly of the Ritz Carlton, is maitre d'.

Atop the 21-story structure, the Panorama Lounge will have the Bannet trio, pianist Michel Monet and dancing from 5:30 to 1 a.m. on a no cover, no minimum basis.

Mumford and his staff will go all-out to stress the bilingual nature of the QE. All the main meetings rooms, ballrooms, restaurants, lounges and bars have French-Canadian monickers or are connected in some way with events or places in Quebec's past. The staff which is 95% Canadian and 85% French-Canadian, will parlez both languages. Besides adding atmosphere for the benefit of the tourist and conventioners, the dual language situation may also appease, to a certain extent, the more rabid nationalists in the province who have been more than a little outspoken in word and deed against the hotel being called Queen Elizabeth. Chateau Maisonneuve, in honor of Montreal's founder, is the unanimous local choice but top management has firmly and for obvious reasons ignored anything having to do with name-changing.

As the QE is out for the lion's share of Montreal's lucrative tourist and convention biz (163 conventions are booked right now from May, 1958 to 1967), all rooms offering entertainment will operate on a year-round basis.

Paris, March 4.

Starting next season, Bruno Coquatrix, prexy of the Olympia Musichall, will extend each of his entries to four or more weeks instead of the present three. Coquatrix maintains this is necessary since there are just not 14 big enough names—Yanks included—who can fill a 2,000-seat theatre. He intends to give the new shows more production values, via decors, costumes and femme choruses.

Coquatrix also feels that new names must be built up and he is turning his legit theatre, Comedie-Caumartin, into a cabaret-musichall format. This 400-seater will have a group of sketches animated by Francis Blanche and include new faces introed at the Olympia, plus bigger names on their way up. First show bows this month.

Coquatrix has also taken over the 900-seat Bobino nabe house which he is utilizing to headline good names that can draw in these circumstances, plus launching new singers via trial stints. The names that emerge from these houses will play the Olympia.

The only vaude setup not under Coquatrix's aegis is the 2500-seat Alhambra-Maurice Chevalier run by Jeanne Breteu. Savvy shows and big names also made this located house a staple here.

In a word, Paris still remains one of the biggest house centers on the continent, and probably in the world. Henri Varna is talking of changing the old Palace back to house status from its present film theatre setup. However, this is uncertain as yet and stays in the planning stage.

## "THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE THE LATEST — THE GREATEST — THE MOST-UP-TO-DATE

New in its 91st issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologues, parodies, double acts, bits, ideas, intros, impressions and impersonations, political interruptions, Thoughts of the Day, Humorous Views of the News, etc. \$15 yearly. 3 yrs. \$35—Single issues \$2

RATES GO UP WITH NEXT ISSUE HURRY! No C.O.D.'s

BILLY GLASON

200 W. 54 St., New York 19

## JENNY COLLINS

Currently HILTON ISTANBUL

Completed 10 Weeks, CIRO'S, Paris

### BOX OFFICE DYNAMITE

## JOAN BRANDON

WORLD'S GREATEST HYPNOTIST



Joseph Brooks, Managing Director said: "I was rather dubious of having you appear as the only Entertainment Feature at my Show because the people of Louisville are accustomed to having some of the biggest shows in the Country appear at the Armory, but you not only brought in the crowds but gave them more interesting entertainment than the biggest Road Shows that have appeared here."

Currently On Tour With ONE WOMAN SHOW (Feb. 15 thru March 11)

Mgt.: J. BRANDON, 450 W. 24th St., New York

## The DEEP RIVER BOYS

Starring HARRY DOUGLASS

9th International Tour

RANCHO DON CARLOS

Winipeg, Canada

Direction: WILLIAM MORRIS AGENCY

Pers. Mgr.: ED KIRKBY



★

WALTER WINCHELL Says:

"One of the most exciting and beautiful dance acts I've ever seen.....should fit snugly in The Persian Room, Coconut Grove or any class room."

★

Thanks, WALTER WINCHELL

# NORTON and PATRICIA

Feb. 27th  
EDEN ROG  
Miami Beach

Mar. 3rd  
BLINSTRUB'S  
Boston

Mar. 20th  
CRESCENDO CLUB  
Houston

May 5th  
STATLER HOTEL  
Detroit

May 19th  
STATLER HOTEL  
Cleveland

Our Deepest Thanks to:  
JOE E. LEWIS, HARRY MUFSON, MERRIEL ABBOTT

Direction  
WILLAM MORRIS AGENCY

Personal Management  
HARRY ADLER



**Hotel Plaza, N. Y.**

Jane Morgan, with Ernest Bragg; Ted Straeter and Mark Monte Orchs; \$2.50 and \$3 cover.

Jane Morgan almost has enough for two nitery acts. It's her best routine to date and, for once, the American-from-Paris chanteuse (1) minimizes the Galtie stuff; and (2) dittoes the fact that she happened to be lucky with a top disk in "Fascination" (Kapp label). In this day and age when one neo-"golden rule" catapults a grunter into a flash-in-the-hoffoxie, potential Miss Morgan makes these facets incidental to her solid, basic saloon routine.

And solid it is, leaving the "Love in the Afternoon" thematic, and her other pops, with two sturdy developments. One is a songalogue, "Around the World in 8 Minutes" (spot pourri Cook's Tourist flight in song), and "The Fabulous Fifties," a well-thought-through and scripted Ziegfeldian cavalcade, by Irvin Graham. She blends the nostalgia with a modern tongue-in-cheek manner yet gives proper focus to Bert Williams, Eddie Cantor, Fanny Brice, Eva Tanguay et al.

Blonde looker is courtiered in top manner, handles herself with authority, warmth and aplomb. She has two decorative props, (1) for her hat-bag of tricks and (2) a neo-chiffonade for the Ziegfeld cavalcade. Miss Morgan has a good "hat face," hence the trick chapeaux, to set the linguistic mood of each nationalistic song, is thus further enhanced.

Songstress was long a repeater at the nearby Cotillion Room but with the Hotel Pierre forsaking names for fiddles the Plaza's Persion Room, and others, have had first call. Miss Morgan errs only slightly in over-generosity, she could drop the last number, act, in toto, leave 'em a little hungrier.

Per usual, Ted Straeter's AFMers are expert backstoppers for the show, besides their versatile dancap, alternating with the durable Mark Monte Continentals. Miss Morgan has Ernest Bragg as her personal conductor-pianist, and he does fine assist. Abel.

**Deauville, Miami Beach**

Miami Beach, March 2. Bill Miller Revue starring Donald O'Connor, with Sidney Miller, Amazing Mr. Ballantine, Five Boginos, Deauville Dancers (8); choreography, Louis DaPrin; material, Sidney Miller & Mel Diamond; orch conductor, Al Mack; costumes, Berman, production supervisor, Phil Harris. \$3.50 & \$7.50 minimum.

Bill Miller seems to have come up with the answer to what would make the Casanova Room of "this year's hotel" click after the recent fold of the Leon Leonidoff "no names" production idea.

Most important part of the formula is importation of a top name that has not been seen in this gar-jaded resort area, with a sound selection in Donald O'Connor; then, setting him in a fast-paced production that serves as a click framework for the many faces of the ace O'Connor talents. End result was a whimsical tandem of shows in opening night, setlists for the weekend, with the all-important word-of-mouth praise that means a healthy take by O'Connor on the 70% of net deal under which he finally took a shot at a Miami Beach date. He stands to reap boncomp take-home pay, with the room's capacity running over 650.

O'Connor could do nothing wrong at show caught. His agile hoofery is on display early, following tceoff special breeze-in lyric with the line: a "flapper era" production is the zinger that sets the upbeat palm-pace. The song-dance man segment, another click-containing bit, the trademark "songwriters" routine with invaluable aide Sidney Miller a laugh-and-let's-have-more spurrer. The duo top that one with a howl-raising series of impromptu-themed to a Las Vegas deal in which they subject Marlene Dietrich, Louis Prima and Keely Smith solid trailers for both acts, current at rival eateries. Crosby, Presley and other loppers to a devastating series of takeoffs, complete to zany costuming. It's the big segment in the overall pic, building steady table enthusiasm. O'Connor serves up the class closer with a balloon dance that is imaginatively multi-spotted to light his feebly tapstry around the stage, with the line serving again as an attractive frame.

Miller's importance to the O'Connor essays at song and comedy is always evident—he's a fine straight as well as a prime in mic on his own. The spelling acts re reaction winners too, with amazing

Mr. Ballantine garnering plentiful howls as he fights his gone-wrong magico stunts to frustrating foul-outs. The Boginos raise gasps with their acro-balancing and rate continued palm payoff they get. The bracketing production numbers are done with verve and staged with imagination. Louis DaPrin's ace choreography keeps the pace of the group numbers on high, and timed to effective workouts around O'Connor.

It's one of the fastest moving, brightest around-a-top-liner revues presented in this area. O'Connor can write his own ticket on futures, as far as cafemem hereabouts are concerned. He's in until the 14th, with following name acts still to be packed. Lary.

**Chez Paree, Chi**

Chicago, Feb. 28.

Sammy Davis Jr., Will Mastin, Barbara & Mansell, Chez Adorables (6), Ted Rio Rito Orch (14); \$1.95 cover; \$4 minimum.

Sammy Davis Jr. played it for performers, possibly, but not the common garden variety of tablers at his Chez opener (28). Result was an uneven, overlong 85-minute smorgasbord. Show caught had him bewitched and bothered—by restive clientele and his own misfiring. His troubles finally erupted midway when he broke off his "All the Way" vocal to snuff the numbers (giving a no-offense-meant apology afterward). Tune was a turtle-gaited paean to his bride at ringside, and its slotting then and there—or any time—is questionable.

Davis, in fact, is topheavy with vocals this time around, which is lamentable when his strong suit so obviously is mimicry, which garnered best applause. Only complete bit in that line was the deft Frank Sinatra caricature. It set the house up for more takeoff stuff, but he failed to oblige.

Davis toils hard for the versatility stamp. He launches a Jerry Lewis spoof with trumpet, winding as a tooling match with horns, ace Conde Randolf (sitting with Ted Rio Rito's augmented orch bated by vet Davis' conductor-arranger Morty Stevens). There's the chest-bared calypso parody with bongos, and a session of drumming that props the Jack-of-all-trades imitator. Besides the Sinatra takeoff, best mitting and yock response went to Davis' drunk sketch, an adroit serio-comic opus which could benefit, however, by some judicious trimming.

Talkincs is another trap of his own making. The speechifying often is a scold or involuted explanation, and is conspicuously short on wit. Tasteless Yiddishisms can also be shelved for the common good. And if he complies with a persistent tune-requester by singing "Yiddish Mama," it's a con-tretemps to drag on a ciggie for the lyric's route.

Uncle Will Mastin does his soft-shoe per usual, scrambling to per-fuonery palming. Sister-brother team of Barbara & Mansell offer competent acro-terping, complete with dexterous leaps and overhead twirls. Twice-spotted Chez Adorables (6), in some of their gaudiest costumes yet, operate to almost total indifference.

Show stays till either March 16 or 18, when the nitery shutters for Lent. Relighting is skeddied for April 15, but no topliner's set. Pit.

**Athletic Club, Det.**

Detroit, Feb. 28.

Rolly Rolls, Dick Barlow Orch (6); private club.

M. C. Callahan usually books two acts for this spot but gambled—and won—that Rolly Rolls would repeat his multiple-encore performance record here. The pianist-comedian begged off after about 40 minutes and everyone seemed satisfied.

Rolls built slowly, getting off with Latin piano rhythms and a gypsy number played on a tiny concertina. He began to build when he segued into comedy antics, impersonating various types of pianists, ranging from a sour-note-prone boy through a sleepy-eyed keyboarder in an all-night joint. That brought on the first encore, a love story told by short snatches of popular songs—an extremely well-done bit. Then came a medley of Cole Porter hits, a piano duet with orch leader Dick Barlow, a youngster with plenty of savvy. Impromptu jam session with the band had the audience, composed predominantly of older folks, jumping and liking it for a swell beoff.

Rolls' act is spotted right for the class, intimate spots. Tete.

**Mocambo, Hollywood**

Hollywood, Feb. 28.

Miyoshi Umei, Johnny O'Neill, Paul Hebert Orch (5), Frankie Sands Trio; \$2 cover.

There is potential for a major class act in Miyoshi Umei. She displays a wan and wonderful wistfulness, a kind of Piaf fragility that suits her gamin charm and wispy voice.

Her opening numbers, "S Wonderful," "Dancing On the Ceiling" and "Sometimes I'm Happy," are delivered partly in Japanese and partly in her own brand of fractured English. The proper preposition defeats Miss Umei altogether. Clad in authentic kimono, Oriental hair ornaments and carrying a fan, she's delightful. On "Sayonara," Miss Umei ends behind the curtain where she shucks the kimono and emerges in a smart evening gown. With this change, she also changes her style to peddle "The Lady Is A Tramp" and encore with "Summertime." The act sagged here and never recovered its unique appeal despite her genuine and effective pathos in a short group of Japanese folksongs.

This is Miss Umei's first club appearance since winning an Academy Award nomination for "Sayonara" (she had a minor date at a Valley spot last year), and she promises to develop into one of those cult-inspiring performers if she sticks to the unique material and approach that fit her like an obi. Her 22-minute turn is not a second too long, as long as she is doing what comes naturally to a girl from Hokkaido, as she is.

Baritone Johnny O'Neill is back at the Strip club after a sluggish debut there last April. He is greatly improved, having shed a folk-song format that fits him like a straightjacket. Now he stands up and belts away at standards and pops. His 18-minute opener ranges from "Kisses Sweeter Than Wine" to "The Wind That Call Maria," gaining solid applause all the way. O'Neill has the appearance of a knowledgeable choir boy and a manner that should make him a favorite with the ladies without annoying their escorts one bit.

The show was booked in for one week and is being held over for another week, until March 10. As usual, Paul Hebert's orch backstops smoothly and alternates for dancing with the Frankie Sands Trio. Power.

**Beverly Hills, Newport**

Newport, Ky., Feb. 28.

Marie McDonald, Haller & Hayden, Dorothy Dorben Dancers (10) with Clay Munday, Mary Fassett, Marjorie Leganna, Don Little, Gardner Benedict Orch (10), Jimmy Wilber Trio, Barbary Coast Boys (2); \$3 minimum, \$4 sat.

Marie McDonald, gorgeous chirp, and Haller & Hayden, zany comics, latch on pronto with Greater Cincy cack, society in their first exposures at this Kentucky swankery. Backing them in a pleasing 60-minute floorshow are the location line of Dorothy Dorben and Gardner Benedict's band.

Miss McDonald, a pretty blonde with an engaging smile, displays her famed pop figure advantage, geously during a 33-minute songalogue, "The Body" is encased in a tight fitting, full length gown of black chiffon and flesh-colored crepe, dotted strategically, with black sequins. With Hal Borne, arranger, at the Baldwin, Miss McDonald treats with a few sex squirms while mitting ransiders between pop and standards, and an "Around the World" specialty.

A native of Kentucky, Miss McDonald apparently expected some kinkfolk and neighbors among the first-night turnout, the biggest in quite a while here and also the most talkative. For her final bow, men as well as women would get an added thrill from seeing her in of her publicized expensive fur wraps.

Haller & Hayden, tuxed knockabouts, pile up lotsa yocks for 13 minutes, climaxing with a riotous international marathon, the smaller member of the team changing hats and language on each lap. Jane Keane and Ron Fletcher open March 14. Koll.

**Fairmont Hotel, S. F.**

San Francisco, Feb. 27.

Johnny Mathis, Ernie Heckscher Orch (11); \$2 cover.

Johnny Mathis, Frisco's own, is an absolute smash in his debut at the Fairmont's big Venetian Room. It may be too early in his career to compare him with the young Sinatra or vintage Piaf, but the comparison is inevitable because this is a little, reedy chap who is loaded with singing talent and pipes out 16 different tunes in the course of his 40-minute stint. This means the customers are getting what they're paying for; music

without gab. It also means that Mathis: Is a tremendously versatile pops singer; has surprising range; has great diction—you never miss a word; has a fine sense of tempo; has an electric stage personality which projects beautifully. Mathis, of course, is essentially a pops man, and the syrupy ballad is his meat. Thus, such numbers as "Wonderful, Wonderful," "The Very Thought of You," "It's Not for Me to Say" and the folk-singerish "The 12th of Never" are right up his alley. But Mathis, unlike some pretty good singers, doesn't founder on tunes like "Let's Misbehave," "Let's Fall in Love" or "Paper Moon." Moreover, he takes a thoroughly trite "Goody, Goody" and refreshes it completely, gives a Latin feeling to "Day In, Day Out," and—wunderbar—sings "I Could Have Danced All Night" to a great, double-tempoed accompaniment of piano, bass, drums and bongos so that it sounds like a new song.

Mathis, thin, goodlooking and with eyes halfclosed, also seems to be a natural showman as he curls his hands around a traveling mike and croons away. Result should be capacity business for Dick Swig's room.

One more element in the Mathis story: someone, possibly the singer's manager, has had the great good sense to hire Frank Owens as Mathis' pianist and musical director. He's a dandy, too, especially if he can manage to keep Ernie Heckscher's brass a trifle muted in one or two of the singer's numbers. Heckscher orch opens with a pleasant 10-minute "Oklahoma" medley. Show runs through March 28. Stef.

**Chateau Madrid, N. Y.**

Carmen Torres, Donay & Winters, Princess Yasmina, Ralph Font & Panchito Orchs; \$4-\$5 minimums.

Angel Lopez seems to be doing better during the general nitery slump with his expanded budgets. The current show sets a strident note in this Hispanola bistro with Carmen Torres, a longtermer at the now inoperative Versailles, heading the bill. Support comes from Donay & Winters and Princess Yasmina. It's an all-femme card.

The layout has good appeal for the Latin adherents. Miss Torres is a soprano of unusual ability, showing training in the classics and a feeling for pops. Illness prevented her giving an optimum account of herself on opening night. Her usual vocal vigor didn't come through, and forcing her voice didn't help her achieve true tones in some spots. With a couple of shows under her belt, however, Miss Torres should achieve her usual excellent results. She has style and a lot of appeal. Her catalog embraces a wide variety of numbers, generally in the Latin idiom, and she walks off to a healthy mitt.

Donay & Winters are right for the room. Femme duo are energetic terpers, do a lot of picturesque unison work, sell some sexy movements, and hit a stride good enough for an encore. Princess Yasmina is another terp turn but of a different genre. She's a belly ballerina in the manner of Little Egypt and again a lot of energy is expended by this diaphragm danseuse. The act carries a lot of interest.

The music is by Ralph Font with Panchito doing the bulk of the dance work. The proficiency with which both perform their chores is attested to by the highly populated dante floor. Jose.

**Steuben's, Boston**

Boston, Feb. 27.

Wally Dean, Soler & Lorca, Don Dennis, Nan Barton, Tony Bruno Orch (5), Harry Fink Trio; \$2.50 minimum.

Wally Dean, comic impress expert, wins all the counts in Joe & Sam's phlegmider's dance theatrical boite with great drunk routine and raincoated character of limited vocab. His impressions go over sock and boniface Arnold has the ropes up.

Opening the show is Nan Barton, vivacious tap terper who pulls good rounds. Don Dennis has the piping in this layout all to himself for a change and makes the most of it with "Wonderbar," "I Believe" and a rousing "Keep a Light in the Window" with Tony Bruno and orch supplying vocal background to best mitting.

Soler & Lorca, flamenco terpers, revel in some of the most spirited footwork seen here in some time and nab solid mitting for encores. Tony Bruno cuts the show in fine fashion. Harry Fink's work is exceedingly pleasant in the dance interludes. This show exits March 12. Guy.

**Desert Inn, Las Vegas**

Las Vegas, March 4.

"Newcomers of 1928," produced, directed, written by Jackie Barnett; starring Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton, Fifi D'Orsay; featuring Greg Loren, Jackie Josephs, The Lettermen, Mitzi McCall, Louise Vienna, Faye Moreley, Stanley Adams, Carlton Hayes Orch (20); music staged and choreographed by Jon Gregory; arrangements, Dean Elliot; settings, Harvey Warren; costumes, Moss Mabry; associate producer, Paul Ross; \$3 minimum.

Jackie Barnett's "Newcomers of 1928" is a solid click—a delightful show that will doubtless pack the Painted Desert Room for its six-week run, and thereafter other nities where it has been booked. After it runs its course on the bistro circuit, it would be a natural as a tv spec.

Producer-director-writer Barnett has wisely avoided overloading the revue with nostalgia. Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton and Fifi D'Orsay do the things expected of them, but mostly they hid themselves and their w.k. trademarks. Exception is Whiteman's conducting of the Carlton Hayes orch for "Rhapsody in Blue," an abbreviated but nevertheless exciting version with brilliant pianists by Mike Cooper.

The individual stars' turns are neatly woven together so that there are no awkward good-old-days spots, which gives them a chance to get in on each other's acts. Story gimmick has a group of youngsters rocketing to the moon for a 30-year peek into the future when a mishap reverses the timetable and sends them back 30 years in 1928.

Vallee and Richman score as comedians in a clever bit where they sing each other's songs; Miss D'Orsay fetchingly injects her unique song-styling and personality into a Frenchy skit complete with beautiful models called "The Derriere"; and Whiteman, Vallee, Richman and Keaton are involved in a hilarious pantomime number in which Keaton and Whiteman fight a duel.

Choreographer Jon Gregory guides eight girl dancers, four boys and four showgirls in taping which is both spectacular and imaginative. A 1928 New York Stock Exchange fast and frantic number being a standout.

Barnett, who has been Jimmy Durante's writer for 11 years, makes his bow as a producer with this show. Since he's hit the jackpot in his first effort, he obviously is a potential giant in the industry. Duke.

**Cocoanut Grove, L. A.**

Los Angeles, Feb. 27.

Jaye P. Morgan, Four Morgan Bros., Anthony, Allyn & Hodges, Freddy Martin Orch (14); \$2-\$2.50 cover, \$3 minimum.

A most charming combination, Jaye P. Morgan and her Four Morgan Bros., are belting it out at the Cocoanut Grove in a quick-tempoed show that should make their L.A. engagement a stay of toe-tapping fun. Miss Morgan obviously adores her brotherly quartet, and vice versa, and to their benefit, it all shows.

The successful recording artist's talents by no means end with a voice that's pleasing to hear, for she's right up there in the mugging class, making the act just as pleasing to see. Her selections and those of the quartet are varied—from ballad to barbershop—though an occasional current pop favorite might not be a bad idea. Opening night crowd responded to Miss Morgan's warmth and to a style which she nicely adapts to mood changes. The show is well staged with enough movement to maintain interest without letting overproduction get in the way of the sound. Her approach to "Don't Mention My Name" is the showstopper, with the vocalist being joined by the foursome for a rollicking "Yes Indeed" and a gentle "Stardust." Miss Morgan looks fine on the Grove boards and handles change-of-costume with amusing ease.

The quartet solos in blended fashion with "Foggy Day" and a particularly unique version of "Jericho," making its part in the show more than filler.

Anthony, Allyn & Hodges are up first with what they call "operations ridiculous," a dance act of grace and humor. It came off rather well, despite the lady's broken zipper.

Freddy Martin orch (14) returns to the Grove, again offering top backing and danceable music. Miss Morgan's infectious 50-minute show runs up to Sophie Tucker's March 12 opening! Ron.



### Latin Quarter, N. Y.

Latin Quarter Folklies, starring Kirby Stone Four, with Petro Bros. (2), Beverlee Dennis, Chandra Kaly, Kalin Sisters (2), Martha Ann Bentley, Bob Kennedy, India Adams, Jo Lombardi Orch, Latin Quarter Eye-Dears (6), Latin Q. Petties (10); \$6 minimum.

Current show at this popular stop on any visitor's trip to N.Y. differs little from the previous one except for the added lift from two new acts. This Ed Risman managed establishment has a natural in the Kirby Stone Four and Beverlee Dennis is a happy addition.

Stone quartet is the same one which played the Copa in N.Y. a couple of years ago. Today it is a comedy troupe, and is highly uproarious comedy act, predicated on the warbling proclivities of the boys. Highlight of all this nonsense, or the one which starts things rolling, is the songalor routine, impersonating film and tele personalities, by Larry Foster. His takeoffs on Elvis Presley, Boris Karloff, Arthur Godfrey, Jimmy Stewart, and Lili Arce (singing "Lazy River") are a-l. He returns to do a trim impersonation of Al Johnson.

The quartet's emulsion of how a British act in London would handle the "St. Louis Blues" and rock 'n' roll really wowed them here. It is a priceless bit of buffonery. Kirby Stone is in and out with his trumpet, doing bits and generally emceeing; the others are Eddie Hall, Michael Gardner and Foster. Gardner is the droll one with a guitar who gives just enough contrast to the other proceedings.

The Petro Bros. amaze with their new and old feats of juggling and twirling. These two boys have geared their current turn to the nightclub scene with a tremendous payoff.

Beverlee Dennis (New Acts) fits in nicely if not sensationally with her comedy monolog. Remainder of production follows rather much the old pattern with the Jamal Sisters clicking, per usual, with their belly dancing.

Show is backed by Jo Lombardi's veteran combo with real aplomb. He also provides music for most of the patron dancing, with Buddy Harlowe on the interlude hoofing music.

### 365 Club, San Francisco

San Francisco, Feb. 27. Jack Marlin, Jeannie Johnson, The Classics (4), The Peopettes (2), Coby Yee, Bill McCubbin, Diane Berman, Angel & Jack Myren, Allan Cole, Dorothy Dorben Dancers (8) with Bob Thompson and Joanne Duncan. Alex Duchin Orch. (9); \$1-\$1.50 cover.

Bimbo Giuntoli has staged a big, lavish musical revue with considerable local talent and lots of attention to detail. But it doesn't quite come off, possibly because more rehearsal is required, possibly because the acts should be more carefully integrated.

On the plus side are Coby Yee, a fine Chinese stripper, the excellent Dorothy Dorben line and costumes, the singing of Allan Cole and the comic singing of plump Diane Berman. But of the numbers in this "San Francisco Holiday" revue is good, with Coby Yee's act, and hand-made costumes, a standout. On the debit side, however, are Jack Marlin, who is evidently a standup comic with material dating back to the Florida boom of the mid-20's, and The Classics, a male quartet whose rendition of "Chattanooga Choo Choo" is a little too old-fashioned. "California Here I Come," "I Need You So" and "Ace in the Hole" and have the common fault of a far too deliberate tempo. Perhaps with experience these Sacramento boys, who have good voices, can make their numbers sound like something other than dirges—but not right now.

Bill McCubbin (Joe Kalb & Abbe Shelton) do puppet-show singing act using human faces, but on opening night didn't get a square shake because the sound system was fouled up by the wrong tape. This is a minor peril of the electronic age.

Don Knickerbocker's version of "Don't Knock the Rock" tends to be imitative. The dance numbers, Angel & Jack Myren fall to leave much of an impression with the customers. On the other hand, beautiful Jeannie Johnson, work-

ing with the Dorothy Dorben line, rates a fine hand for her singing and dancers Bob Thompson and Joanne Duncan, also working with the line, later real pro on the Sets and costumes throughout are extraordinarily good and colorful. Bob Moonan's incidental music is pleasant and Alex Duchin's orch is satisfactory. The 65-minute show runs through March 19. Stef.

### Hotel Muehlebach, K. C.

Kansas City, Feb. 28. Ciro Rima Orch. (8); \$1-\$1.50 cover. Sands Orch. (8); \$1-\$1.50 cover.

Latin rhythms and verve have been the specialty of Ciro Rima for some time, but this is his first stand in K.C. with his latterday revue. He's offering a combination package of show and dance rhythms, and is sure to make it a topnotch evening for the Terrace Grill nightly during his two weeks here.

Rima leads a troupe of three femmes and four musicians, and they give a showing that is zing and zest for a light fast 30 minutes, then augment the Carl Sands orch for another quarter-hour of special Latin rhythms for customer dancing. Three girls are all prime Latin lookers. Rubita, Reinita and Carmencita chirp and terp practically everything in the south-of-the-border book with Rima as m.c., conductor and partner.

The snappy route hits on the Afro-Cuban, mambo, cha-cha, tango, samba and rumba, and the dancing is a specialty of Carmencita. They segue from the show into the dance session with the femmes and Charley Boy, the Rima son, bringing out customers as partners. Then it's everybody dance, and the floor is quickly filled as the combined orch-revue rounds out a 45-minute show-dance. All of this is especially energized in the established Rima fashion, claves clicking, maracas shaking, bongos banging and vocals by Rubita. There's no more genuine Latin-American revue going, and it meets with favor here.

Next in will be the Harmonicats, March 14. Quin.

### London House, Chi

Chicago, Feb. 25. Carmen Cavallaro Quartet; \$3 minimum Sat. only.

Carmen Cavallaro combo is making its first Chi date with this four-week, and the pianist's name, partner, couple with the first of the cold war, should make for brisk biz. "Tain't Jazz, though, and that's what this room has been showcasing until now.

Unit's library, save for a current schmaltzer here and there, is a forest of evergreens. In full bloom at the set caught were "Begin the Beguine," "Continental," "Time On My Hands," "The Very Thought of You," and a nod to the classics with "La Mer." Concessions to the present are "Fascination," and "Around the World," and the exploits to good reaction his soundtracking for the Edy Duchin bop, namely "Manhattan," "Brazil," and a Chopin etude.

Nothing atonal in the program. It's a concert in melody, per the usual elaborate Cavallaro arrangements that get off his technical brilliance. His keyboarding dominates all the way, a sensible demand on his long credits in various media. There's enough arranging, though, so that the orchestra's electric and Buffy Dee's drums emerge now and then to good effect. Pit.

### Hotel Monteleone, N.O.

New Orleans, Feb. 28. Jean Shannon & Brooks Bros. (3), Nick Stuart Orch. (7); \$4 minimum.

Despite Lent, business in this plush spot is holding up nicely with Jean Shannon & the Brooks Bros., bouncy singing and dancing trio, generating plenty of audience enthusiasm with their fast-paced turn in hostelry's Swan Room.

Youngsters have grown in stature since their first engagement here. Their 40-minute revue is packed with songs embellished by choreography, vocal backgrounds by the freres and a smattering of lively chatter that is saleable.

Husky-voiced Miss Shannon, a shapely blonde, mugs, belts out tunes in a powerful voice and cavorts with boys, who give her top-drawer support. Act's most effective bits are a calypso production number highlighting the tunes, "Having A Heat Wave" and "That's Right," and a "Roaring 20s" number with a fracturing Charleston by the freres and a costume change that is good for plenty of guffaws and palm-pounding. Kids knock themselves out to entertain and win approval of tableholders.

Liuz.

### Latin Quarter, M. B'ch (FOLLOWUP)

Miami Beach, March 1. Milton Berle & Co. finally made the oft-postponed date they had with this Beach landmark, and it's a happy event for all concerned with the Loew solo-operated plushery getting the big crowds that spell return of long-missing profit margins.

Berle's impact in this return to the area is of talk-of-the-town proportions. His timing, as regards the date finally selected for beginning of his three-week run (through mid-March) was either shrewd anticipation or else close communion with the weatherman. For with his advent, the warm days missing all winter suddenly returned; the town began to get the long-awaited guest fillup, all climaxed by an opening midnight session that is still being talked about around the after-dark circuit here. The word-of-mouth build hit full force in following days to keep the reservations ledger filled to capacity.

In the Donr Arden smooth production frame Berle is given a strong fulcrum for his comedy spin-outs. He quickly works into the opening group routines, getting himself involved to set the buffoon's character early and to inmediate howls. Then he pads his gag-bag at total recall turned into fresh twist lines, then introduces stock company of solid acts, the pace maintains a zip that sets well with the zany air engendered. On his own, Stan Fisher clicks with his virtuoso-tinged harmonica extracts, and displays flair for straight and as comedy foil for Berle. Dillo Betty George, another longtimer in his troupe who man-to get off one palm-plaudited arrangement before she becomes entangled in the Berle buffoonatics. On night caught, the big scream quotient was plussed when her bodice zipper came undone, resulting in an unsuccessful try at holding on; with Berle lending an "assist," it wound up in some broadly funny biz.

The standard segment with the Metropolitan Sextet is as effective as ever, laughs coming high and steady as he pantos, mugs, becomes overly fascinated in the cleavage of the tall femme soprano, the swish-tinged bit with the baritone. The switch to straight hoofery with near-show-stealers, the challenge dances, the copper bringing tables, pounding for more; which they got, in the surprise forms of an in-the-aud name group catapulted onstage by willing tablemates: Walter Winchell, Earl Wilson and Roberta Sherwood, then Marie McDonald and finally Dean Martin, followed by Tony Martin. It turned into a melange of crossing cracks, with first one then another, at the mike. The bonus for the customers sent them out talking, but not before many-bows demands taken by Berle & Co.

Donr Arden has kept the production on a sharply paced and freshly costumed level. Martha Errol is a fine looking, soaring-note lead songstress, while Hittie Cline Gerard is the port. The ensemble numbers reflect the imaginative choreography by Arden. All of it has been kept within the 90-minute tenure, to add to the swift-moving air of the proceedings. Larry.

### Sahara, Las Vegas

Las Vegas, March 4. Dan Dailey, Collins Kids, Four Grads, Jimmy Cross, Les Clark, Camille Williams, Johnny Silver, Saharem Dancers (12), Louis Basil Orch. (12); choreography and production numbers, Sonia Shaw, Bill Hitchcock; arrangements Spencer-Hagen; costumes, Eileen Younger, Lloyd Lambert; presented by Stan Irwin; \$3 minimum.

Dan Dailey is the star, producer and director of a new revue called "Around Show Biz In 60 Minutes," which presents him in the Congo Room for his first bistro turn in 20 years. Although the show is disappointing because its highlights are spotty, it can easily be tightened up to make it a package of sustained, lofty entertainment.

Dailey scores highest when he's hoofing, and here he proves he's one of the best in the biz. A brunt looker named Camille Williams also does very talented in the chirping-terping department joins him in several song and dance skits which win them heavy mitting, especially one called "He and She," in which they're joined by the Saharem Dancers (12).

The Collins Kids are featured; the energetic 12-year-old Larry and his beautiful 15-year-old sister Lorrie click with their rock 'n' roll guitars, being reworked with hefty aplomb. The Four Grads, three guys and a gal, are effective in their songalor, topper being "Trolley Song." Jimmy

Cross and Les Clark are excellent hoofing partners for Dailey, and the trio gets well-deserved yocks with a very funny fan dance routine. Johnny Silver's big voice is used to advantage in "Tagliacci," but he makes the mistake of telling some jokes that are too familiar to Vegas audiences.

The Shaw-Hitchcock production numbers are a definite asset, and conductor Jeff Lewis smoothly bats the Louis Basil orch. Duke.

### Riviera, Las Vegas

Las Vegas, March 4. Dennis Day, DeCastro Sisters (3), Cavanaughs (2), Dorothy Dorben Dancers (18), Ray Sinatra Orch. (17); produced by Sammy Lewis; \$3 minimum.

Dennis Day is a dandy in his new one-man show, in the Clover Room. In previous visits here he's been surrounded by ornate sets and production numbers, but this time he sings and jokes in front of the curtain, his only props being a beautiful blonde Amazon, a few hats, coats and a mustache. Shirley House carries him onstage for a gimmick entrance, then disappears while he sings "Give Them All Your Love," interspersed with okay impressions of Liberace, Johnny Mathis and Lawrence Welk.

In good voice, Day includes "Catch a Falling Star," "The 12th of Never," "Sinister Man," "Around the World," "McNamara's Band," "How Are Things In Glocca Mora?" and "Danny Boy." Miss House reappears to hand him the costume props while he does an international sketch which gets yocks for the British, Italian and Japanese characters. Writer Milt Rosen has provided some topical gags ("Marlon Brando heard he might win the Oscar, so he's sent his lux out to be torn") and conductor-arranger George Wyle expertly bats the Ray Sinatra orch.

The DeCastro Sisters (3) are featured, and lend their familiar stylings to such as "Send For Me," "Chances Are," "It All Depends on You" and their trademark "Teach Me Tonight." The girls look very pretty, know how to sell a song and are capably guided by their conductor-arranger Herbie Dell. Duke.

### Mr. Kelly's, Chi

Chicago, Feb. 25. Sarah Vaughan (4); \$2.50 minimum.

Sarah Vaughan brings out the aficionado in Chicago. Singer draws 'em like flies to a picnic spread, and her forthright at this intimacy is a happy foregone conclusion for the spot's bookkeeper.

Long established are Miss Vaughan's technical finesse and the sure control she has over a voice that's large and rangy. Style and mechanics, however, have the up-temper hand. Warmth is but an intermittent quality, and interpretation too often treats the lyric as so much impedimenta to be tolerated.

"Sometimes I'm Happy," "He's Gone Again," "If You Could See Me Now," "Linger Awhile" and "Dancing in the Dark" complete her catalog, last tune especially effective. Patter is economic and in the humble vein. Singer has excellent backing from her own trio pianist, Ronnell Bright, bassist Richard Davis and drummer Roy Haynes.

Kaye Ballard and thrush Lynn Roberts are due March 10 for two frames. Pit.

### Black Orchid, Chi

Chicago, Feb. 25. Mary Kaye Trio (6); \$1.50 cover.

Faced with a Sunday (23) Lenten opener to a less than capacity house, Mary Kaye Trio socked out a 40-minute turn that at begoff had outfronters clamoring with hot palms. Youngsters have been around but look to be ageless, radiating with fresh faces and big infectious smiles. Their musician-ship, per usual, is a free-wheeling amalgam of syncopation and pointed counterpoint, made wonderfully visual with the body English and maddcapery that hallmarks the act. Solo vocals come from Mary Kaye, and brother Norman, with rubberfaced Frankie Ross in and out, raises a profusion of yocks with one-liners, and asides with his comrades and asides to ring-siders.

Tunes are nearly all standards and Kaye Trio makes extra points with a spoofed "Begin the Beguine" piped by Norman to offkey accordion and guitar backing by his partners, till he too goes sour amidst audience howls. Wind is their trademarked "Up a Lazy River." Act doesn't limp for a moment, and proves the kids can go it alone in smaller spots like the Orchid. Pit.

### Moulin Rouge, L. A.

Los Angeles, Feb. 26. Ella Fitzgerald, Lou Levy Trio, Tony Dalli, Dick Stable Orch; \$5.50 minimum.

Frank Sennes is undoubtedly experimenting with his current booking of jazz vocalist Ella Fitzgerald at the Moulin Rouge. Spot, which generally caters to the family trade, will be pulling in the jazz aficionados for this frame and mixed with the regulars, they should pay off big for this Sunset nitery.

Miss Fitzgerald is one of the best singers around today, and at Tuesday's (25) opener proved a treat for everyone, even for those patrons that don't dig her mode of singing. Even the so-called squares gave her several ovations throughout the 30-minute turn.

Miss Fitzgerald's repertoire, presented in her usual top fashion, include selections from Cole Porter and Rodgers & Hart which she previously recorded under the Verve label. Singer's regular backers, the Lou Levy Trio, handle their chores well, as does the house band led by Dick Stable.

For this two-week stand which closes out March 16, Sennes has double-billed Tony Dalli, a young Italian tenor who proved to be a crowd pleaser. Singer, although handicapped by the English language, clicks with his operatic-trained voice in numbers like "O Sole Mio" and "Neapolitan Love Song." The one song he does in English is "Love Is A Many Splendored Thing," which also rings true. The boy shows a great deal of talent and is a good bet for tv guestings. Kafa

### Quagline's & Allegro, London

London, Feb. 25. Ron Moody, with Tommy Watt Orch, Roy Wallis, Leslie Baker Quartet; \$5.50 minimum.

Ron Moody is an engaging young comedian who specializes in impressions that bristle with wit and observation. He has some claim to being the brightest young man currently operating in London's night club belt. He does a 20-minute act at Quagline's and this is extended by a few minutes in the livelier, more intimate atmosphere of the downstairs Allegro room.

He begins with a series of impressions of how various performers might put over the Hamlet soliloquy. Groucho Marx, Crosby, Alastair Sim, Trevor Howard, Norman Wisdom and the Old Vic Skiffle Group follow in quick succession, and Moody uses only the minimum of props and wigs for these caricatures. Then follow impersonations of an oldtime vaude artist and a devastating skit on rock 'n' roll as put over by a top disk artist who, the week before, was a bank clerk.

Then come amiable skits on flamenco and a Cuban guitar player, finishing with an Italian gondolier. Laced with some admirably outrageous puns, Moody's patter is slick and up to the minute and, altogether, the act adds up to a polished night club routine. Tommy Watt's orchestra and Leslie Baker's quartet handle the dancing and Roy Wallis makes with the piano in excellent intermission sessions. Rich.

### The Largo, H'wood

Hollywood, Feb. 25. Frances Faye, Buddy Lester, Eddie Grady Orch. (6); \$4 maximum.

Frances Faye has returned to the Sunset Strip, less than three months since her last appearance, this time to enliven things at the Largo. This is a change of pace for this club, which last featured a show aimed at the teen trade.

Miss Faye has no new material this time around, aside from the asides with which she drapes and undrapes her musical numbers. The fey Miss Faye has a leer in the eye that gives the most harmless lyric a double and occasionally triple meaning. Her trademark, of course, is the driving jazz piano and she does not slow or stint in giving of this. It is a special act for very special audiences, but for those in the Faye mood, it is a ball.

Miss Faye, among her other unusual inspirations, occasionally chants her own name as a mad lyric to whatever tune she happens to be flailing away at the piano. Eddie Grady's band gives her solid backing and does equally well, in another mood, for dancing. Buddy Lester does a jazz job of warming up for the Faye fans, using his hat routines and throwaway ad libs and asides for good laughs. Pour.

# VARIETY BILLS

WEEK OF MARCH 5

Numerals in connection with bills below indicate opening day of show.

## NEW YORK CITY

Music Hall 6  
Corps de Ballet  
Jack Beader  
Sandra Barrett  
Rochester  
Glee Club  
Lucille Manners

Foursome  
Renald & Rudy  
Rox 11  
Harrison & Koss  
Skating Squires  
Roxettes

Paul Castle  
Darlene Sellik  
Jo Ann McGowan  
Fred Napier  
Adrian Swartz  
Norman Criden  
Tune Tattlers 4  
Charles Sisk Ore  
Drake Hotel  
Pat O'Day  
Jimmy Blade Ore  
Gala of Horn

P. Amaya &  
C. Torres  
Stan Wilson  
London House  
Carmen Cavallaro 4  
Mick Kelly's  
Sarah Vaughan  
Marr & Frigo  
Palmer House  
Carol Channing  
Chiquita & Johnson  
Ben Arden Ore

Sonny Sands  
Carlos & Yvonne  
Byd Stanley Ore  
Sang Souci  
Dick Hall  
Freddy Calo Ore  
Saxony  
Geishu Girl Revue  
Ming & Ling  
Toy & Wing  
Florence Ahn  
Tony Torres  
Tong Bros.  
Kabuki Dancers  
Ruth Wallis

Charles & Faye  
Henry Leves Ore  
Seville  
Don Rickles  
Barry Gray  
Dolores Leigh  
Pete Brady 3  
Marty Franklin 3  
Bob Sennett  
Muriel & Ruth  
Shelborne  
Cappiello  
Leonard Young  
Len Dawson Ore  
Fred Faye Calypso

## RENO

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

Holiday  
Kinstone Martin  
Eddie Bush  
Mapes Skyroom  
Allyn Martin  
Marcia & Masters  
Elliott & Lawrence  
Side  
Kay Starr  
Starlets  
Bill Clifford Ore

## SAN FRANCISCO

Ann's 440 Club  
Patsy Kelly  
Inez Torres  
Marsh Bros.  
Backstage  
Joanne Beretta  
Bernard Bragg  
Pachanga  
Billy Taylor 3  
Slappy White  
Wally Siegel  
Turk Murphy Ore  
Fack's II  
Vagabonds  
Paul Young  
Four Preps  
Fairmont Hotel  
Johnny Mathis  
E. Heckscher Ore  
Gay 94  
Bea, Ray & Ray K.  
Goman  
Joy Healy Dancers  
Wally Rose Ore

Hangover  
Earl Thalia Hines  
Maggie Spanier  
Hungry I  
Don Adams  
Gateway Singers  
Jo Ryder  
Tom O'Grady  
Jack's Waterfront  
Ernestine Anderson  
Marty Siegel  
Pat Paulsen  
Jazz Showcase  
Paul Young  
Purpura Union  
Lil Greenwood  
Lout Goff Ore  
Johnny's Puppets  
245 Club  
Jennie Johnson  
Allen Cole  
Dorothy Dorben  
Ders 100  
Alex Dushin Ore

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

Hippodrome 3  
Metronomes  
Reg Lloyd  
Cecile Freeman  
George Ball  
Muriel Devon  
Doran & Duval  
Bob Brooks  
8 Starlets  
Roy Barbour

Freddie Earle  
O'Duffy Bros.  
Stan Van  
LARRY GRISWOLD  
Johnny Lockwood  
Eagle & Man  
A. Reind  
Rages & Faye  
Anny Berrery  
Medlock & Marlowe  
Winnietou & Squaw  
B. D. Stuchbery  
Jimmy Parkinson  
Edith Juhaz  
Frank Ward

Avante Gards  
Matt Dennis Trio  
Ruth Olay  
Ben Blue's  
Ben Blue  
Kay Cee Jones  
Barbara Heller  
Mick Kelly  
Joan Kayne  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Jaye P. Morgan  
Four Morgan Bros.  
Anthony Allan &  
Hodges  
Freddy Martin Ore  
Crescendo  
Mills Del  
Dave Pell Ore  
811 Club  
Annette Warren  
Johnny Walsh  
Interlude  
Slick Slavin  
Katie Lee  
Large  
Frances Faye  
Buddy Lester  
Eddie Grady Ore

Larry Potter's  
Supper Club  
King's Four  
Phyllis Inez  
Sandy Sims  
Teri True Dancers  
Macaboo  
Miyoshi Yumeki  
Johnny O'Neill  
Frankie Sands Trio  
Paul Herbert Ore  
Moulin Rouse  
Ella Fitzgerald  
Tommy Dail  
Donn Arden Line  
Royal Guards  
Edward O'Neill Ore  
State Bros.  
Jimmy Ames  
Tang  
Gil Bernal 4  
Stallier Hotel  
Annette Warren  
Don Delair  
Ed. Bergman Ore  
Lecuna Cuban  
Boys  
Steven Peck & Lita  
Ye Little Club  
Caroline Richter  
Randy Sparks

Harold's Club  
Jodimars  
Knox & Korral  
Easy Street  
Carmen LeFave  
Lou Styles &  
Stylists  
King Firm  
Stan Stewart 3  
Mafalda

## ASTON

## Unit Reviews

### Les Frivolites Francaises

Atlantic City, March 1.  
Zizi Richard, Robert Lamouret, Florida Trio, Twirling Dervishes, Palermo Bros, Marcel LeBon, Grisha & Brona, Laurette & Clymas, Femmes and Hommes du Moulin Rouge, Henry Goodwin Jazz Band with Mary Ann Foley, Teva Gorde & Les Cordes d'Argent, Louis Szoke & Les Triganes featuring the Hungarian Singers, Porcelli Trio, Jean Weyts, Howard Lanin orch, Chalfonte-Haddon. Hall House Orch; staged by Jack Nagle; produced by Mike Lanin; sets, Cleon Throckmorton; lighting, Charles Costello. At Chalfonte-Haddon Hall, Feb. 28-March 1, '58.

racy rather than tricks is key to success.

Variety acts that all out the show are all western in character, save for the Carlsons, a juggling and bellinging duo. Smokey Rogers, who clefted "Gone," a hit in the western genre, contributes a stand solo on the banjo. With each show running close to two hours, afternoon and evening performances attracted a disappointing aggregate of some 2,000! Don.

## New Acts

### BEVERLEE DENNIS

Mimic

Latin Quarter, N.Y.

This Miss Dennis is not in VARIETY files under this tag, and certainly her current act bears little semblance of the one reviewed some years back as Beverly Dennis. This light-haired comely miss leans heavily on mimicking celebs and doing a monolog with some new and some blue lines for returns. She is an arduous worker but some of the material seems a bit questionable.

Miss Dennis' interpretation of a barn dance in the Catskill Mountains is trimly turned out for gratifying results. She dons several furs and coats to belt out her version of Sophie Tucker's "Lament of a Chorus Girl," which climaxes her turn, is the highlight and something which could well be developed further for even heavier applause. Miss Dennis has excellent pipes, and with some pruning and adjusting her act could be topflight. As is, she went over well here. Wear.

### BILLY NENCIOLI

Songs

15 Mins.

Comedie-Caumartin, Paris

Billy Nencioli is a personable looking young singer in the Gallic crooner category. His soft, catchy, self-clefed songs are all done in an engaging glissando manner. Despite a sameness in ditties and delivery, he looks a good staple for boites here and secondary house spots. However, sans the personalized aspects, his U. S. possibilities are limited. Mosk.

### RENE-LOUIS LAFFORGUE

Songs

20 Mins.

Comedie-Caumartin, Paris

Looking like a cross between a satyr and an oldtime Gallic lowlife Apache type, Rene-Louis Lafforgue has a big, expressive voice and a series of catching self-clefed ditties. Though his offbeat physique and miming only give intermittently to his lyrics, he looks to develop into a top personalized singer.

But so far that unique, overall synching of drive, point of view and ability has not quite merged. His work songs, simple love ditties and street songs have him at his best. When he clicks he may also be something for specialized Yank spots where French chanters are a plus, otherwise he looks mainly a local bet. Mosk.

## 'Variety' Buys

Continued from page 1

negotiations by its attorneys, O'Brien, Driscoll & Rafferty; the N. Y. Post by Gilbert & Gilbert.

Why Green Cover Was Dropped

For most of its more than half-century of publication VARIETY has been a Rogowski press job. Prior thereto when the green cover was the paper's original newsstand identification and its unofficial trademark, frequently identified in the early days as "the green sheet" because of its cover, it was printed at C. J. O'Brien which, for a number of years, continued to handle the binding of Anniversary Numbers and occasional other special issues which also had the special green cover. When VARIETY went to its present tabloid size, a publication step to accelerate news coverage, the paper goes to press late Tuesday and is circulated Wednesday—it required the high speed rotary press facilities of Rogowski.

The plant, founded by the late Henry Rogowski in 1896, was purchased by VARIETY Inc. in 1955. It has been at its present Pearl St. location for many years.

## House Review

### Empire, Glasgow

Glasgow, Feb. 26.

Alma Cogan, Terry Wayne & Rhythm Boys (3), Three Brittons, Tattersall, Johnny Stewart, Johnny Silver, Al Fuller & Janette, Tony & Pauline Derrick, Bobby Douds Orch.

Alma Cogan, English thrush recently in N. Y. for a nitery date, headlines a poorish layout here. Distaffer, a bouncy brunet with growing sense of fun, gives out brightly in current tunes and favorite pops, scoring with "The Story of My Life" and "Never Do A Tango With an Eskimo."



## Wanted: Theatre 'Glamor'

Harold Clurman, a noted Broadway director and drama critic (for *The Nation*) expressed a number of novel and provocative ideas about the theatre, in a recent article in the *N. Y. Times Magazine*. Following are excerpts:

The American audience patronizes the theatre; the English audience loves it. This may be an illusion. In that case, I would still maintain that the English behave as if they love the theatre more—and that alone makes a difference in the effect they produce in their theatre's atmosphere.

At the opera and ballet, where people "dress" more frequently than they do at plays, where flowers are brought and bouquets thrown, where bravos are less apologetic, where a sense of ritual pleasure and even lavishness are created not only on the stage but in the auditorium, the theatre still has glamor.

How detestable the announcement in theatre columns of the investments made in plays and the degree of profit or loss realized on each of them: It is a thousand times better for the health of the theatre for an audience to view it as an art, which is fun, than as a trade, which is trouble. (Tut-tut: it's not polite to point.—Ed.)

Let us encourage people who are never bored at the theatre and find something good in every show. Boredom is boring. Ask the manager to set aside one evening to be the exclusively dressy one, as is done at the Paris opera, and another as the popular-price night, as at the Met. Both will be successful.

We need not fear snobism. I wish an off-Broadway house would hang out a sign, "Only plays for intellectuals and highbrows here," and stick to it, so that many would sneer and cause others to vie with one another to get in.

## Reversal of \$50,000 'Diary' Verdict May Open Up Case for Hacketts

Reversal last week of the \$50,000 verdict awarded Myer Levin against Otto Frank and Kermit Bloomgarden may lead to clarification of several issues of the case. It may also resolve a related difficulty regarding the legit rights to literary properties. Levin's attorney, Howard Hilton Spellman Jr., has indicated the intention of appealing the dismissal or bringing the case to trial again.

The verdict in Levin's favor was set aside by N. Y. Supreme Court Judge Samuel C. Coleman on the ground that there had been a complete failure of proof as to damages in the original trial. He had previously dismissed the first three counts of Levin's suit, charging breach of contract, fraud and inducement of breach of contract. Last week's action nullified the jury's \$50,000 verdict on the final count, charging plagiarism.

Levin's suit claimed that Frank, father of the late author of "Diary of a Young Girl," had violated an agreement to let him dramatize the book. The action also named Kermit Bloomgarden, producer of the Pulitzer Prize and Critics (Continued on page 77)

## Miller Theatre, M'wkee, To Shutter Next Week; May Reorg and Reopen

Milwaukee, March 4. The Fred Miller Theatre here is cutting short its winter stock season as the result of action taken last Friday (28) by the board of trustees of Drama Inc., the corporation operating the house. The theatre will close March 15, when the current entry, "O Mistress Mine," starring Sylvia Sidney, ends its three-week run. Three more shows had been scheduled for the 10-play season. The spot will probably reopen under a reorganized setup.

The shuttering follows the resignation of Mrs. Mary John as president of the corporation, chairman of the board and managing director of the theatre. Mrs. John attributes her resignation to "disension among certain staff members, disagreement within the board and disapproval of a request (Continued on page 77)

## 'Bride' Will Set Record For Duchess, in London

London, March 4. "The Bride and the Bachelor," by Ronald Miller, will play its 514th performance March 14 at the Duchess Theatre, thereby breaking the present record for the house, set by Terence Rattigan's "Separate Tables."

The Peter Saunders production opened Dec. 19, 1956. It stars Cicely Courtneidge, Naughton Wayne and Robertson Hare, and the company has already been notified that it will lay off Holy Week (March 31-April 5), so presumably the comedy will continue its run thereafter.

## Rival Operatic 'Medeas'

San Francisco, March 4.

Cherubini's 161-year-old opera, "Medea," will get its first U.S. stage presentation this fall from the San Francisco Opera Company. Title role will be sung by soprano Eileen Farrell, who sang it in a concert version at New York two years ago.

Same work will be done in Dallas by Maria Callas, ex-favorite in Frisco.

## Invite Houston To Pay Own Tab

Houston, March 4. Alley Theatre here has been invited to send a company of players to the Brussels World's Fair as the "community theatre" representative of the United States. But Houston must pay its own expenses since Congress has cut the appropriations for American participation.

Commissioner-General of the U. S. (Howard Cullman) extended the invitation to Houston via Marcella Cisney of his performing arts staff with special urging since foreign countries have nothing equivalent to the little theatres of the States and it is felt this is a good way to win prestige by pointing up something grassroots American which is artistically unique.

Mrs. Nina Vance, managing director of the Alley, cannot accept the invitation immediately since the willingness of Houston's wealthy folk to pony up the costs, believed about \$115,000, is unchecked. If making the trip to Belgium, Alleys would fill the week of Sept. 16—one of 26 weeks the performing arts staffers are trying to book, much of it by promotion and donation from private sources.

## SEEK TAX EXEMPTION FOR N. Y. CITY CENTER

Washington, March 4. Legislation to exempt the N.Y.C. Center of Music and Drama from the Federal 10% admissions tax, has been introduced by Senators Irving Ives and Jacob Javits of that state.

The Center has regarded itself as a non-profit, tax exempt institution and has not collected an admissions tax since 1957 on tickets to its drama, opera, ballet and other performances. However, last month, the Internal Revenue Service ruled the Center was not entitled to an exemption as an educational and cultural institution, except for opera and ballet under another section of the law. Thus the Center faces the problem of now adding the tax to light opera and dramatic productions, which would increase prices and probably decrease patronage.

## This Gets Confusing

Chicago, March 4.

Tiger Joe Marsh, the rasser-turned-actor, had a role in the road company of "Tea-house of the August Moon," has turned rasser again. In his first match in three years, Tiger Joe bested Don Cortez in 13 minutes, one fall. Usually the villain in past wrestling bouts, Marsh this time was cast as the good guy.

His principal occupation today is neither wrestling nor acting, however. Marsh has a public relations firm in Chicago.

## File 'Thornfield' Case With Equity Vs. Errol Flynn

Courtney Burr and Huntington Hartford are filing charges against Errol Flynn with Actors' Equity. The issues involved include "breach of contract" and "conduct unbecoming a member" of the union. The dispute with the actor stems from his brief starring appearance in "Master of Thornfield," produced by Burr, in association with Sterling Productions.

Hartford, who adapted the play from Charlotte Bronte's novel, "Jane Eyre," the title now being used by the production, is responsible for the Equity bond. He also signed the production contract with Flynn, which he claims is for six months, through next July. Flynn withdrew from the show Feb. 22 after two tryout weeks, one in Detroit and the other in Cincinnati.

Prior to withdrawing from the presentation, Flynn publicly panned the play, while Hartford claims the actor didn't learn his role and showed up at less than one-third of the rehearsals. Meanwhile, the production, which laid off last week, resumed its tryout tour last night (Tuesday) at Colonial Theatre, Boston, with John Emery as Flynn's successor. Emery's illness forced last week's layoff.

## BEHRMAN'S MAJOR REWRITE ON 'JANE'

Unusual production this week at the North Jersey Playhouse, Fort Lee, sees S. N. Behrman's "Jane" having been given a major writing revision.

This differs from a somewhat similar instance when Thornton Wilder revised "The Matchmaker" for Ruth Gordon, after it had failed on Broadway with Jane Cowell, but he didn't rewrite the original script for the revival. Behrman has made more major revisions with "Jane."

## Seek \$100,000 Bankroll For Albany Music Tent

Albany, March 4. Eddie Rich, a strawhat producer since 1946, has launched a local campaign to raise funds for the establishment of a musical tent theatre at suburban Colonie, about nine miles north of downtown Albany. He plans to peddle \$100,000 in stock and bonds for the proposed canvastop, which will be called the Colonie Musical Theatre.

The projected tent, a 2,000-seater, will have a potential weekly capacity gross of \$25,000. Tickets will be scaled from \$1.10-\$3.50. Pre-opening expenses are figured at \$20,500, while the weekly operating budget is estimated at \$12,150 on the basis of the following breakdown:

Principals, \$2,275; manager and staff, \$1,000; stage crew, \$750; chorus, \$1,500; director and choreographer, \$500; musicians, \$1,200; musical royalty (guaranteed against percentage), \$1,000; costume rental, \$1,000; publicity and printing, \$1,000; travel expenses, \$150; scenery and props, \$175; insurance (including public liability), \$400; auditing, telephone, office and taxes, \$1,000; and land rental, \$200.

Eric Greenwood was inadvertently tagged as co-producer of the recently-closed Avenue Theatre, Toronto, in last week's issue. Terry Fisher was sole operator of the house, with Greenwood employed as manager for a four-week period.

## Everybody Doesn't Hate the Critics; Party-Dodging Brooks Atkinson Gets Sentimental Works From Broadway

By HOBE MORRISON

### Robeson's Passport Suit

Washington, March 4.

Singer Paul Robeson, turned back by the State Dept. and courts in previous efforts to obtain a passport, is trying again.

He has filed a new suit in the U.S. District Court, seeking to force the State Dept. to issue a passport to him. He contends he wants to go primarily to England for stage and television commitments. Robeson has refused to answer questions from the House Un-American Activities Committee and others on any alleged Communist associations.

## Not Worth \$9.90, Sez Helen Hayes

Helen Hayes, costar of "Time Remembered," Jean Anouilh's comedy, at the Morosco Theatre, N.Y., is "hurt" by the \$9.90 top for the Playwrights Co. production. "I disown the whole thing," she was quoted as saying last week by critic-columnist Ward Morehouse in the Newark Star-Ledger and for the North American Newspaper Alliance.

"God knows," the actress reportedly said, "I did everything possible to bring about lower prices. I want this to be known: I signed my contract for a straight 10% of the gross. I later tore up that contract and took one for less than the 10%."

"That \$9.90 per seat isn't my doing or the doing of the two young stars who are appearing with me. It's the doing of that old devil, the production. It's really not greed on the part of the management. It's just the instinct for survival. But I don't think I'm worth \$9.90 a ticket, not even with Susan Strasberg and Richard Burton playing with me. It all makes me very sad."

The star also expressed a common attitude of actors toward theatre parties. "You get through the opening," she told Morehouse, "and you feel that you've earned a period of calm—and then those damn theatre parties start. But what can you do? Apparently they've become a necessity."

"Those people just sit out there and stare at you in open rebuke. They've paid \$50 a seat and they're not happy about it. The actors become merely a tax deduction for theatre party customers. Never did I think I'd go through all these years in the theatre and become a deduction."

Because of various complications connected with the production, "Time Remembered" cost about \$150,000 to open on Broadway. It had recouped about \$100,000 until recent weeks when receipts have declined to near the \$30,000 break-even point.

## JOSEPH SCHILDKRAUT MEETING OTTO FRANK

Joseph Schildkraut, who will play his original stage role in the film edition of "Diary of Anne Frank," left the touring legit company in Philadelphia two days ahead of schedule last week in order to meet his real life counterpart, Otto Frank, father of the late author of the book. It was the actor's first opportunity to meet Frank, and he said he was looking forward to it as one of the highlights of his life.

Schildkraut was to have withdrawn from the play last Saturday (1), but left Thursday night (27), being succeeded by Francis Lederer. He met Frank in New York and left the same day (Friday) for Hollywood. Frank, the only member of his family who survived Nazi prison camp following the events related in the book and depicted on the stage, has never seen the play and does not intend to.

Something new in theatrical experience, a party in honor of a critic, was given Sunday night (2) at Sardi's restaurant, N.Y., for Brooks Atkinson, of the N.Y. Times. The sentimental occasion, as playwright-director Moss Hart called it, was more or less in recognition of Atkinson's 35 years as a legit reviewer. Actually, however, it was a virtually spontaneous outpouring of admiration and affection—again unique as to a critic.

The affair took Atkinson completely by surprise. He had been told by his novelist-wife Oriana Atkinson, that they were to stop in briefly at a 25th wedding anniversary party for director-acting coach Lee Strasberg and his wife Paula. The critic, who habitually avoids parties, particularly theatrical ones, had reluctantly agreed to go.

When they entered Sardi's, which was open on a Sunday night for the first time in 29 years, especially for the occasion, the 130 guests gave Atkinson a standing ovation. The critic at first thought they had all lost their minds, and even the next day he assumed that the Strasberg "anniversary" was genuine and the tribute to him was incidental.

Features of the party included letters from playwrights Sean O'Casey, writing from Ireland, and Moss Hart, who had left the previous day for London; a citation from Actors Equity, a special song written for the occasion by Arthur Schwartz and Howard Dietz, the singing by Mary Martin of "I'm in Love with a Wonderful Guy," with composer Richard Rodgers at the piano, and the presentation by Helen Hayes of a large silver tray engraved with the signatures of all the guests.

Nothing Maudlin

Apparently, it was one of the most enjoyable parties in Broadway history. The atmosphere was spontaneous, informal, friendly but not in the least maudlin. Although the various "acts" had been carefully rehearsed, practically every-

(Continued on page 77)

## N.Y. Times and Trib Halt 'The' Show Title Tricks, But Merrick Holds Out

The N.Y. Times and N.Y. Herald Tribune have clamped down on the gimmicking of show titles for up-front positions in the ABC ads. Only complete show titles, including the initial "The" when called for, are being accepted for the legit listings by both papers.

The ABC situation reached the ridiculous stage last week when "Li'l Abner" dropped "Li'l" to, lead the lineup and "Time Remembered" forced a showdown by prefacing its title with "Aaaaah." The Abner ad ran in all the dailies for several days, while the "Aaaaah" bit was confined to the early edition of the Thursday (27) Times.

The Times subsequently refused to take both ads and initiated a policy of alphabetical listings under accurate titles. The Tribune took a similar stand, as announced by amusement advertising manager George Scher in wires to legit producers and pressagents.

It's generally felt in the trade that the "Abner" and "Time" ads (Continued on page 76)

## Brooks, Oriana Atkinson Visit Texas and Coast

Brooks Atkinson, drama critic of the N. Y. Times, left yesterday (Tuesday) with his wife, novelist Oriana Atkinson, to cover shows and theatres in Dallas, Houston, Los Angeles, Pasadena and San Francisco. He is due back in about four weeks.

During Atkinson's absence, drama editor Lewis Funke will cover the regular Broadway openings for the Times, and will share the off-Broadway reviewing with staffers Arthur Gelb and Louis Calta. The regular Sunday critical column will be written by Atkinson from out-of-town.



# Shows on Broadway

## Who Was That Lady I Saw You With?

Leland Hayward production of two-act, 415 scenes, comedy. Stars Peter Lind Hayes, Mary Healy, Ray Wadsworth, features Roland Winters, Larry Storch, Frank Milen, Gregory Morton, William Sweetland. Staged by Alex Segal; scenery, Rouben Ter-Arutunian; costumes, Ruth Morley; music, Bernard Green. At Martin Beck Theatre, N.Y., March 3, '58; \$6.00 top.

David Williams	Peter Lind Hayes
Michael Hume	Ray Wadsworth
Schultz	Wallace Rooney
Ann Williams	Mary Healy
Robert Doyle	William Sweetland
Secretary	Joan Morgan
Harry Powell	Roland Winters
Walker	Storace Chen
Lee Wong	Richard Kuen Lo
Glenn Goggin	Roxanne Arlen
Florence Goggin	Vivian Van Dyke
Joe Bendix	Pete Gumeny
Evans	Robert Burr
Parker	Frank Milen
Orlov	Larry Storch
Belka	Gregory Morton
Tenants	Pete Gumeny
Building Employee	W. Edgar Rouse
McCarthy	Dan Frazer

Norman Krasna seems to be losing his knack of getting solid entertainment from featherweight scripts. As his plays get thinner the physical productions become heavier and the comedy less spontaneous.

The playwright-scenarist's newest effort, "Who Was That Lady I Saw You With?" which has brought producer Leland Hayward back to Broadway after a three-picture fling in Hollywood, is more substantial and certainly funnier than his last legit work, "Kind Sir." But it seems more forced and less amusing than his previous one, "John Loves Mary," and that was rather than the one before, "Dear Ruth."

This new antic has a few funny scenes and quite a few laugh lines, but the premise isn't believable and the comedy isn't sustained. The show has attractive stars in Peter Lind Hayes, Mary Healy (Mrs. Hayes) and Ray Wadsworth, and they give reasonably skilful performances. It also has one of the most lavish and elaborate physical productions of any straight play in years.

The scenery contributes a good deal to the show—perhaps too much. Maybe the movable settings, frequent scene shifts, mechanical gadgets, complex lighting and the considerable incidental music are too imposing for such a little yarn to carry theatrically, and too costly for it to support economically.

On the face of it, therefore, "Who Was That Lady?" looks too meagre and expensive for its own good—in short a doubtful bet for much of a Broadway run. With a drastically simplified physical set-up it could be a bet for stock. And it probably has the makings when fattened up, of a solid laugh picture.

The comedy involves a mild chemistry professor whose wife discovers him kissing one of his students and forthwith prepares to take off for a Reno divorce. In desperation, the hero follows the advice of his television scripter friend, and tells the little woman that he's really an undercover FBI man, and was just kissing her merely to get evidence of enemy espionage. Events thereafter become increasingly fantastic, not to say incredible.

Some of shenanigans are undeniably funny, particularly a slapstick melodrama sequence in which the bogus G-man is trapped and doped by enemy agents in a sub-basement of the Empire State Building, but doesn't reveal security information he doesn't even know.

When he comes to, he imagines he's in a submerged enemy submarine. He turns various valves and yanks several electric switches and, as the lights flicker and flash and he is enveloped in escaping steam, he faces supposed death singing "America the Beautiful." As it happens, the scene is not too dissimilar to the steam-bath bit in the current musical, "Body Beautiful."

Under Alex Segal's intent and busy direction, the three stars huff and puff diverting to keep the rumpus going, and Hayes in particular gets a chance to work in some of his facial contorts and vocal tricks. But despite the stars and the capable efforts of a large cast, notably Roland Winters, Larry Storch and Gregory Morton as spies, the show never gathers momentum.

Rouben Ter-Arutunian's scenery and lighting are imaginative, resourceful and effective. Ruth Morley's costumes are helpful and the music by Bernard Green adds frequent atmosphere. In fact, the way the show has been loaded with ornate extras suggests that perhaps everyone suspected that such a slight play needed all the boost possible. Even so, it's not enough. Hobe.

## Blue Denim

Barbara Wolterman & James Hammerstein presentation of three-act (four scenes) drama by James Leo Herlihy and William Noble. Features Chester Morris, June Walker, Carol Lynley, Burt Brinckerhoff, Warren Berlinger, Pat Stanley. Staged by William Logan; lighting, Peter Lavin; lighting, Charles Elson; costumes, Alvin Colt. At Playhouse, N.Y., Feb. 27, '58; \$6.50 top. Friday-Saturday, nights, \$5.25 weeknights.

Arthur Bartley	Burt Brinckerhoff
Mai Bartley	Chester Morris
Pat Stanley	June Walker
Ernie Lacey	Warren Berlinger
John Willard	Carol Lynley

Booth Tarkington and Penrod are left far-astern in this journey into modern adolescence's very real he-he problems. "Blue Denim" is a fairly successful, frequently moving, drama-with-humor wherein puppy love faces the threat of producing puppies.

There is a good evening's entertainment at the playhouse, and three stunning "young performances" by Burt Brinckerhoff, Warren Berlinger and Carol Lynley. But some doubts arise both as regards the Broadway tenure and the film adaptation possibilities. Put it this way: within a puritanical, and therefore somewhat hypocritical, culture the subject of abortion is peculiarly embarrassing to many people.

"Blue Denim" is the work of two new television-trained playwrights, James Leo Herlihy and William Noble. It is certainly not a great literary work (first seen in straw hat tryout in 1955) but it makes its case believably. Its merits as a stage piece are in ratio to its honesty and directness. Most of all, in Joshua Logan's directorial construction, the play plays, it engages interest and the viewer is concerned with the youngsters.

In its quiet way, the authors never being too explicit about their thesis, "Blue Denim" says a number of things about mid-century America, its shameful and terrifying as is the basic predicament of the youngsters, and the overpowering force of their recourse to abortion, almost worse is the indictment of incurable embarrassment and prudery which makes it impossible for the two generations to communicate. The floundering parents, played by Chester Morris, and June Walker, are not mean, but they surely are obtuse.

The mounting drama evolves out of the conviction of the teenagers that they must somehow solve their problems without adult aid, though one timid effort is made to solicit it. Faced with the pregnancy of a girl not yet 16, the boy (Brinckerhoff) and his chum (Berlinger) adopt desperate measures indeed—check forgery, embezzlement and future forgery. Nobody who reads the daily press will suppose the authors invented the situation. Teenage abortion is fairly commonplace in this land of healthy students and tongue-tied parents.

It is the love-starved girl herself who invites the boy to seduce her. Which is another violation of the old fictional taboos. So it is to be supposed that "Blue Denim" may invite some public, and a good deal of private, dismay at its stark but wholesome candor. The girl's father, a professor, is never seen, but he is summed up, in a couple of bitter comedy lines as a man pining for his dead wife, full of self-pity anger at his older daughter, who left home, and non-relating to the younger one who becomes pregnant. This is a man, who, flooded with morose feelings, embarrasses and confuses the girl by his frequent weeping.

Miss Lynley is an ideal and convincing catalyst and victim in the story. Innocent-seeming with long taffy hair and big blue eyes, trembling first in the agony of yearning and later in the ghastly prospect of the abortion, this young actress has a major credit and showcasing in "Blue Denim." She will, and the two young men will, get a real leg up professionally thanks to this opportunity and thanks to the knowing guidance of Logan.

Because the focus is chiefly upon the teenagers, the seniors are hardly more than "supporting." Morris is pretty bumbling as written, hot tempered, and rather "disheveled," if that may be applied to personality. The role is plausibly and aptly managed by the actor, but the authors have "written away" from any big scenes or ultimate showdown. While defensible as realism, this lack is unsatisfactory as drama.

The script leaves dangling a number of the points it raises. Nor is it entirely clear where the older (23) sister, competently realized by Pat Stanley, stands. She serves as the mediator to some extent between the boy and the parents. She senses; where they do not, his

pathetic need to find sympathetic understanding.

Peter Larkin's setting is a major assist in the story-telling. Ditto the "convenient" telephone out-out exhibits the family living room, as the site of authority, with the cellar stairs and the basement hide-out, as the refuge of youth and the couch of seduction.

The locale is Detroit and nobody will question its authority. The lighting credited to Charles Elson is a canny, unobtrusive pattern of shifting emphasis in story. There isn't much to remark about the costumes (Alvin Colt), but the heroes' blue jeans are right out of the family wash.

This pair of playwrights do not rake kudos for literary "eloquence," but there is considerable craftsmanship in the movement, the mounting climax, the nice restraint of the teenage humor which could have easily slipped into stereotype. A good many boys are racked up in the first act when the two showoff boys retire to the basement lab with cigarettes, beer, cards, poker chips and big talk, while supposedly doing their home work. Berlinger's smaltleckery is a little gem here, and delights the audience.

The three acts are properly balanced for progression. The seduction occurs (very expertly staged) at the end of the first act and setting up the second acts appalling dilemma of the planned abortion and in turn leading to the inevitable denouement of the third, when the girl survives and returns; and the whole terrible education-suffering is developed between the generations.

Perhaps the greatest potential promise in this dramatic partnership lies in the fact that, whatever they have not managed, all of their people are, in the end, changed and grown in understanding as the result of what the play has unfolded. In today's average of stage scripting quality, that accomplishment is not a small feat.

Finally a word about Hollywood: "Abortion" is totally verboten under the Code, as of now, though an indirect allusion to it occurs in 20th's "Peyton Place." While nobody would predict that the shifting film industry of today cannot or will not film "Blue Denim," one prediction seems certain: Any screen adaptation will bear only fleeting resemblance to the spade-calling of the Broadway show. Land.

## Restore Ford's Theatre

Washington, March 4.

A call on Congress to "restore" Ford's Theatre, where President Lincoln was assassinated, was made last week by Rep. F. Jay Nimitz (R., Ind.). The sequentennial of Lincoln's birth will be celebrated in 1959. Not clear if "restore" means actual stage performances.

"Legislation to restore the theatre, which houses the Lincoln museum, has been pending in Congress for several years," said Nimitz. "In my opinion the time is now appropriate for action on this proposal."

## British Shows

(Figures denote opening dates)

### LONDON

At Drop of Hat, Fortune (12-24-57).  
Bell Ringing, Coliseum (11-1-57).  
Boy Friend, Wyndham's (12-1-57).  
Bride & Bachelor, Duchess (12-19-56).  
Call on Me, Royal Court (12-19-56).  
Dear Delinquent, Aldwych (6-5-57).  
Dinner With Family, New (12-10-57).  
Dry Rot, Haymarket (12-10-57).  
Flowering Cherry, Haymarket (11-21-57).  
Free As Air, Savoy (6-6-57).  
Grab Me, Lyric (12-26-56).  
Happiest Mill, Cambridge (11-15-57).  
Hunter's Moon, Wint. Gard. (2-26-58).  
Keep Your Hair On, Apollo (2-13-58).  
Lady at Wheel, Westminster (2-18-58).  
Lysistrata, York's (2-18-58).  
Mousetrap, Ambassador (11-25-57).  
New Crazy Game, Pic. (12-15-56).  
Paddle Own Canoe, Criterion (12-4-57).  
Plaisirs De Paris, Wales (4-20-57).  
Potting Shed, Globe (2-2-58).  
Rape of Belshazzar, Piccadilly (12-12-57).  
Repertory, Old Vic (9-18-57).  
Rough Like Dove, Phoenix (9-25-57).  
Salad Days, Vaudeville (8-5-54).  
School, Princes (4-28-57).  
Shave My Love, Garrick (9-25-57).  
Touch It Light, Strand (2-27-58).  
Touch of Sun, Saville (1-31-58).  
Tunnel of Love, Comedy (1-20-57).  
Where's Charley, Palace Theatre (2-28-58).  
\*Transferred.

### SCHEDULED OPENINGS

Little Eyed, Savoy (2-28-58).  
Simple Spymen, Whitehall (3-19-58).  
\*CLOSED LAST WEEK

Lovebirds, Adelphi (4-20-57).

### ON TOUR

Both  
Brass Butterfly  
Breathe at Spring  
Chalk Garden  
Desert Song  
Drury Lane Opera  
Double Cross  
Duel of Angels  
No Way Out  
Odd Man In  
Peter Pan  
Reluctant Debutante  
Sailor Beware  
Simple Spymen  
Time and Again  
Verdict  
Women of Twilight

# So They Say

"I try to feel all my emotion for the characters I play during the rehearsal period. Then I go on from there, trying to make the audience feel it. But you can't keep all emotion out of a performance, and it is exhausting to keep doing it over and over again."—Laurence Olivier, star of "The Entertainer," at a press conference during the play's Boston tryout, as quoted by Elliot Norton, drama critic of the Boston Daily Record.

"As a modern heel, Laurence Olivier gives a versatile performance. The point is well taken. Now, back to the great parts and great acting."—Brooks Atkinson, drama critic of the N.Y. Times, reviewing "The Entertainer."

"There are people who seem under the impression that Laurence Olivier is breaking some law by acting in a play not by Shakespeare... I can't believe he is disgracing himself by giving one of the finest performances of his brilliant career in 'The Entertainer'."—Richard Watts Jr., drama critic of the N.Y. Post.

"I've learned one rather remarkable thing from working in this country. Unlike Europe, where an actor is fairly secure in his craft, I have found that in America acting is a sad business where you crawl from hope to hope. It took me many years to find that in America an actor never has a position—he only has a job."—Walter Slezak, as quoted by Joe Hyams in the N.Y. Herald Tribune.

"I hate the London gallerie practice of booing, cat-calling and otherwise giving the bird at a show's first-night. It is a barbaric custom, because in most cases it's the play that is being criticized—and the author doesn't appear. So the poor actors and actresses have to stand there and take it all."—British actress Margaret Lockwood, in an interview in the Glasgow Evening Citizen.

"My philosophy is that life is here only to be lived so that we can, through life, earn the right to death, which to me is paradise, really. Whatever it takes, whatever it is that will bring me the reward of paradise, I'll do the best I can. Paradise to me is knowledge, the answers to all the questions you think of and all the questions you never think of in life."—Anne Bancroft, featured actress in the new Broadway hit, "Two for the Seesaw," in an interview with Gilbert Millstein in the N.Y. Times.

"The miserable fact is that my wife is not a particularly funny woman, nor a funny wife, nor for that matter a funny mother, although honesty compels me to confess that our 4-year-old daughter does frequently find her amusing. Before I am attacked by her many fans who do not know her personally, let me hasten to add that in a theatre I am as helpless in her hands as the audience around me. But Nancy Walker discovered in a grocery store would sober up the Mona Lisa."—Librettist-lyricist David Craig, in a by-line article in the N.Y. Times.

# Shows Abroad

## Hunter's Moon

London, Feb. 27.

The Futurians (an association with Theobalds Road, Broadway) presentation of three-act drama by Marc Connelly, stars David Gardner, Leslie Nunnerly, Sebastian Shaw. Staged by the author; decor, Timothy O'Brien; music, Kay Swift; choreography, Pauline Grant. At Winter Garden Theatre, London, Feb. 26, '58; \$2.50 top.

Sandy Torrance	Jacqueline Forster
David Rudderman	David Gardner
Ron Torrance	Elizabeth Lomax
Abernathy	Tristan Rawson
Polly Newton	Julie Somers
Matthew	Michael Ashton
James	Geoffrey Kerr
Ron Torrance	Nicholas Brady
Kenyon	Elizabeth Lomax
Jonathan	Irving Farren
Burton	Richard Morris
Mrs. Hobbs	Frederick Killo
Corless	John Barbour
Noahdiah	Brian Tipping
Prudence	Kerrigan Prescott
Cynthia	Lesley Nunnerly
Willy	Reginald Jarman
Cook	Sebastian Shaw
Elisha	Bunny May
Charles	Brian Cobbe
Genieve	Felicity House
Dr. Seaton	Sebastian Shaw
Sirs Torrance	Joyce Barbour
Others	Nicholas Brady, Geoffrey Kerr, Irving Farren

Having failed to get a Broadway production with this new play, veteran U.S. dramatist Marc Connelly has had it premiered in London, where it seems unlikely to have a profitable run and appears a dubious prospect for eventual presentation in New York.

"Hunter's Moon" is a fantasy about a youth who, on the eve of his wedding, crashes his plane and wanders into a New England village of 200 years ago. He falls in love with a beautiful girl, but he cannot remain in the past and finds that she cannot live in the 20th century. In rather cheating fashion, his adventure turns out to have been a dream, and he realizes that no man can live another's yesterday."

The play's basic idea is familiar enough—the musical "Brigadoon," an adaptation from a much earlier Continental piece, comes immediately to mind—but Connelly's treatment seems wordy and dull, and the impression is that if any one but the author had been staging it, the script would have been severely cut.

The acting varies from adequate to poor. Lesley Nunnerly has grace and intelligence as the 18th century heroine, and David Gardner admirably expresses the hero's mood of bewilderment, disenchantment and bewilderment. Sebastian Shaw and Joyce Barbour are notable in the large supporting cast.

Timothy O'Brien's decor has folksy charm, and music by Kay Swift and a ritual dance staged by

Pauline Grant add promise to an evening that fails to deliver. Rich.

## Where's Charley?

London, Feb. 27.

H. M. Tennent and Bernard Delfont presentation of musical play with two acts (nine scenes) based on "Charley's Aunt" by Brandon Thomas. Stars Norman Wisdom, staged by William Chappell; book, George Abbott; music and lyrics, Frank Loesser; choreography, Hanya Holm; decor, Peter Rice. At Palace Theatre, London, Feb. 26, '58; \$3.15 top.

John Moore	Terence Cooper
Charles Wykeham	Norman Wisdom
Kitty Verdun	Pamela Gale
Amey Spettigue	Pip Hinton
Sir Francis Chay	Jerry Desmonde
Mr. Spettigue	Felix Felton
Donna Lucia D'Alvadorez	Marion Grimaldi

Photographer..... Peter Mander  
Patricia..... Helen Anderson  
Agatha..... John Martin  
Clara..... Sheila Francis  
Reggie..... Barry Kent  
Hanya Holm..... Anne Lakeman, Jill Martin, Valeria Tams, Elizabeth Wade, Bill Gray, Philip Jones, Barry Kent, David Kerman, Leigh Maurice, Philip Foster, Scott Webber.  
Dancers: Ann Berredocho, Corinne Duvetny, Helen Dunbar, Jerry Fellow, Vivienne Helt, Pamela Miller, Gay Owen, Caroline Sexton, Tony Adams, Louis Cornish, Vincent Logan, Anthony Newman, Derek Rosen, Ken Tyllsen.

It has taken a long time for "Where's Charley?" to reach London from Broadway—long after Britain has seen and enjoyed the film. But any fears that this musical version of the hoary old British farce "Charley's Aunt" may have missed the popularity boat were dispelled as soon as the curtain rose. "Where's Charley?" has the sweet smell of success about it.

Tennent's and Bernard Delfont have a wow hit on their hands which should fill the Palace for as long as the star, Norman Wisdom, has the physical vitality to handle the taxing role. With top tabs at the fairly hefty price for the West End of \$3.15, the boxoffice will show fancy returns.

Wisdom is a popular vaude, film and TV comic, here making his first appearance in musical comedy. He has specialized in gimpish roles, combining pathos with slapstick and has garnered many of his yocks by pratfalls. In "Where's Charley?" he dispenses with his ill-fitting garb but has not tossed away the physical gimmicks which have built up his personality. Without straying too far out of the framework of the show Wisdom nevertheless manages to turn this gay and lively frolic into a personal vehicle for himself. He is enabled to sing pleasantly, woe a little dance a spot, and gag throughout with infectious good humor.

But though Wisdom is the main thing in the show he is by no means (Continued on page 77)

## Legit Payoffs

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overall, if any. (R) designates amount of original investment repaid to the backers. (P) designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show	Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)		\$179,307	*\$92,337 (P)
Auntie Mame (2d Co.)		130,000	13,000 (R)
Bells Are Ringing		360,000	80,000 (P)
Damn Yankees		250,000	437,500 (P)
Dark at Top of Stairs		100,000	75,000 (R)
Diary of Anne Frank		75,000	99,300 (P)
Happiest Millionaire		99,000	54,000 (R)
Jamaica		300,000	120,000 (R)
Long Day's Journey Into Night		80,000	45,500 (P)
Look Homeward, Angel		125,000	62,500 (R)
Look Back in Anger		40,000	4,000 (P)
Middle of the Night		100,000	87,500 (P)
Most Happy Fella		375,000	176,000 (P)
Musical Man		300,000	60,000 (R)
My Fair Lady (2 Cos.)		300,000	*\$680,000 (P)
New Girl in Town		300,000	45,000 (P)
No Time for Sergeants (2 Cos.)		100,000	\$45,965 (P)
Romanoff and Juliet		80,000	48,000 (R)
Sunrise at Campobello		110,000	20,000 (R)
Tunnel of Love		60,000	120,000 (P)
West Side Story		300,000	300,000 (R)

\*Backers of "Auntie Mame" receive 34.47% of the profits; CBS, as sole backer of "My Fair Lady," gets 40% of the profits, which is estimated.

## 'Darling' \$53,500 (9) in New Haven; 'Methuselah' \$43,400, Southern Split; Connie Bennett Speedy \$43,800, D.C.

Business on the road was uneven, but slightly better last week, with 19 shows on tour. Chicago had four offerings, while Philadelphia, Washington and San Francisco had two each.

Of the tryouts, "Say, Darling" grossed a frisky \$53,500 in nine performances in New Haven, "Back to Methuselah" packed 'em in for \$43,400 in a southern split, and the touring repertory company sponsored by the Stratford (Ont.) Festival got a modest \$15,500 with "The Broken Jug" in Toronto, en route to the off-Broadway Phoenix Theatre, N.Y.

Attendance jumped for Marcel Marceau in Chicago and edged up slightly for "My Fair Lady," which is now apparently destined to hover just under capacity in the same city. Edward G. Robinson had a fine week on the home grounds, Los Angeles, with \$31,200 in "Middle of the Night," "Diary of Anne Frank" took a healthy jump in its holdover week in Philly, and Constance Bennett had another potent week in Washington.

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout. Also, prices on touring shows include 10% Federal tax and local tax, if any; but as on Broadway, grosses are net; i.e., exclusive of taxes.

### CHICAGO

Happiest Millionaire, Harris (C) (5th wk) \$5,500; 1,000; \$30,500 (Walter Pidgeon). Almost \$16,400. Previous week, \$19,500. Exits Saturday (8) to resume tour.

Marcel Marceau, Grand Northern (panto) (2d wk) \$4,400; 1,500; \$32,250. Nearly \$22,000. Previous week, \$14,300 in seven performances. Exits Saturday (8) to resume tour.

Most Happy Fella, Blackstone (MD) (\$7; 1,425; \$58,700). Almost \$27,000. Previous week, \$31,000 on subscription. Continues indefinitely.

My Fair Lady, Shubert (MC) (\$7; 2,100; \$72,979) (Brian Aherne, Anne Rogers). About \$70,800. Previous week, \$70,100. Continues indefinitely.

### PHILADELPHIA

Diary of Anne Frank, Walnut (D) (2d wk) \$4,800; 1,340; \$33,000 (Joseph Schildkraut). Nearly \$20,000. Previous week, \$12,900.

No Time for Sergeants (2d Co.), Forrest (C) (1st wk) \$4,800; 1,700; \$55,000. Nearly \$37,500. Previous week, \$28,300 at the Colonial, Boston. Continues.

### WASHINGTON

Auntie Mame (2d Co.), National (1st wk) (\$3.05-\$5.50; 1,667; \$46,984) (Constance Bennett). Over \$43,800 and continues through Saturday (8), then resumes tour. Previous week, \$41,300, at Ford's, Baltimore.

Visit to a Small Planet, Shubert (C) (1st wk) (\$4.95; 1,550; 1,600; \$34,000) (Cyril Ritchard). Over

\$27,000, and continues through Saturday (8), then resumes tour. Previous week, \$25,000 at the Forrest, Philly.

### SAN FRANCISCO

Nude with Violin - Present Laughter, Curran (C) (3d wk) \$4,95-\$4,40; 1,758; \$47,500 (Noel Coward). About \$35,500. Previous week, \$33,000. Exits Saturday (8) for Los Angeles.

Tunnel of Love (2d Co.), Alcazar (21st wk) (\$4.40; 1,147; \$32,000) (Russell Nype, William Bishop). Nearly \$8,500. Previous week, \$9,200. Continues through March 30, then plays Los Angeles.

### BOSTON

Jane Eyre, Colonial (D-T) (\$5.40; 1,500; \$40,000) (John Emery). Illness of new star John Emery last week delayed the local opening until Monday night (3). Previous week, \$6,300 in seven performances at Shubert, Cincinnati, with Errol Flynn as star. Single week, then goes to Philly.

Much Ado About Nothing, Shubert (C) (2d wk) (\$5-\$4.40; 1,717; \$50,100) (Katharine Hepburn, Alfred Drake). Nearly \$36,500. Previous week, \$29,800. Closed Saturday (1), ending tour.

### NEW HAVEN

Say, Darling, Shubert (MC-T) (nine perfs.). (\$6; 1,650; \$57,500) David Wayne, Vivian Blaine, Johnny Desmond. Opened with a preview Saturday (22) and drew almost \$53,500 for the nine performances. In Philly this week.

### LOS ANGELES

Middle of the Night, Hartford (D) \$4.80; 1,000; \$27,000 (Edward G. Robinson). Opened Tuesday (25) and drew over \$31,200 for seven performances on subscription. Exits Saturday (8) to resume tour.

### ST. LOUIS

Long Day's Journey Into Night (2d Co.), American (D) (one week) (\$4.54; 1,600; \$40,000) (Anew McMaster). Nearly \$22,000. Previous week, \$19,500 in Pitt. In Philly this week.

### DETROIT

Tunnel of Love (N.Y. Co.), Shubert (C) (\$4.40; 2,050; \$33,000) (Larry Parks, Marsha Hunt). Nearly \$17,000 on subscription. Scheduled for six-week run, then tours.

### PITTSBURGH

Cat on a Hot Tin Roof, Nixon (D) (one wk) \$3.50-\$3; 1,780; \$32,600 (Victor Jory). Nearly \$13,800. Previous week, \$18,200, at Shubert, Detroit.

### TORONTO

Broken Jug, Royal Alexandra (D) (2d wk) (\$4.50; 1,525; \$37,785). Over \$15,500. Previous week, "Two Gentlemen of Verona" under \$15,000. Two shows are touring in

repertory as presentation of Stratford (Ont.) Festival.

### SPLIT-WEEKS

Back to 'Methuselah' (CD-T) (Tyronne Power, Faye Emerson, Arthur Treacher). Eight performances totalled nearly \$43,400, as follows: single, Monday (24), Muncie, Ind., Johnson City, Tenn., \$9,800; single, Tuesday (25), Aycock Aud., Greenboro, N.C., \$7,800; two performances, Wednesday (26), Muncie, Ind., Charlotte, N.C., \$10,700; single, Thursday (27), Muncie, Ind., Columbia, S.C., \$7,600; three perfs., Friday-Saturday (28-1), Memorial Hall, Chapel Hill, N.C., \$7,500. Previous week, \$40,900 in seven performances, five stands.

No Time for Sergeants (N.Y. Co.) (C). Eight performances totalled almost \$42,300, as follows: single, Monday (24), Howard Aud., Ruston, La., \$6,500; three perfs., Tuesday-Wednesday (25-26), Muncie Aud., Shreveport, \$11,300; four perfs., Thursday-Saturday (27-1), Music Hall, Houston, \$24,500. Previous week, \$36,800 in six performances, four dates.

### NOT REPORTED

Damn Yankees (MC), playing one-niters.

### Frederick Brisson Brings In Danish Stage Plays

Hollywood, March 4. Frederick Brisson has returned from Europe with the production rights to two Danish plays. The properties are Mogens Linck's "The Little Hotel" and Kjeld Abell's "The Melody That Got Lost."

The film-legit producer, who was scouting talent and plays overseas, is scheduled to produce several other properties on Broadway next season with the Playwrights Co. He's currently represented on the Main Stem by "New Girl in Town," which he co-produced with Robert E. Griffith and Harold S. Prince.

### Touring Shows

(March 3-16)

Auntie Mame (2d Co.) (Constance Bennett-Nat'l. Wash. 3-8); Hartman, Columbus (10-15).

Back to Methuselah (tyrout) (Tyronne Power, Faye Emerson, Arthur Treacher)-Brooklyn Hall, Wilmington, N.C. (3); Center, Norfolk (4); Glass Memorial Aud., Chesapeake (5); Tower City Aud., Mosque Aud., Richmond (8); Constitution Hall, Wash. (10-12); Playhouse, Wilmington, Del. (13-15) (Reviewed in VARIETY, Feb. 22).

Cat on a Hot Tin Roof (Victor Jory)-Playhouse, Wilmington (3-5); State, Syracuse, N.Y. (6-8); Rochester (9-11); Fabst, M'Kee (10-15).

Damn Yankees-Municipal Aud., Charleston, W. Va. (3); Reynolds, Winston-Salem, N.C. (4); City Township Aud., Columbia, S.C. (5); Memorial Aud., Spartanburg, S.C. (6); Tower City Aud., Lansing, Mich. (7-8); Montgomery, Ala. (10); Jordan Aud., Columbus, Ga. (11); Muncie Aud., Dayton, Ohio (12); Peabody Aud., Daytona Beach, Fla. (13-15).

Diary of Anne Frank (Francis Lederer)-Ford's, Baltimore (3-5); Hershey, Pa. (10-12); Aud., Rochester (14-15).

Happiest Millionaire (Walter Pidgeon)-Harris, Chi. (3-5); Nixon, Pitt. (10-15); State, N.Y. (16-18); Colonial, Boston (3-5); Walnut, Philly (10-15) (Reviewed in VARIETY, Feb. 12, '58, under title, "Master of Thorns").

Long Day's Journey Into Night (Anew McMaster)-Locust, Philly (3-5).

Love Me Little (tyrout) (Glen Bennett, Donald Cook)-Shubert, New Haven (5-8); Wilbur, Boston (10-15).

Marcel Marceau (Grand Northern, Chi. (3-5); Geary, S.F. (11-15).

Middle of the Night (Edward G. Robinson)-Biltmore, L.A. (3-8); Curran, S.F. (10-15).

Most Happy Fella-Blackstone, Chi. (3-5); W. Va. (10-15).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)-Shubert, Chi. (3-5).

No Time for Sergeants (N.Y. Co.)-Wm. Colm. Col., Station, Tex. (3); City Aud., Beaumont, Tex. (4); Murphy Aud., Mobile, Ala. (6-7); Municipal Aud., New Orleans (8-9); Post Theatre, Ft. Worth, La. (11); College Aud., Texarkana, Tex. (12); Municipal Theatre, Tulsa, Okla. (14-15).

No Time for Sergeants (Nat'l. Co.)-Forrest, Philly (3-5).

Nude With Violin & Present Laughter (Noel Coward)-Curran, S.F. (3-8); Hartford, L.A. (10-15).

Platiff in a Pretty Hat (tyrout) (Glynis Johns, Hugh Williams)-Coconut Grove (Fla.) Playhouse (3-5).

Say, Darling (MC-T) (David Wayne, Vivian Blaine, Johnny Desmond)-Shubert, Philly (14-15) (Reviewed in VARIETY, Feb. 22).

Tunnel of Love (N.Y. Co.) (Larry Parks, Marsha Hunt)-Shubert, Pitt. (3-5).

Tunnel of Love (N.Y. Co.) (Russell Nype, William Bishop)-Alcazar, S.F. (3-5).

Visit to a Small Planet (Cyril Ritchard)-Shubert, Wash. (3-8); Ford's, Balto. (10-15).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

International Selma, Bijou (3-12-58).

Methuselah, Ambassador (3-26-58).

Marcel Marceau, Colonial (3-26-58).

Say, Darling, Alcazar (3-26-58).

Joyce Grenfell (Feb. 4-7-58).

Oktoberfest, Alcazar (3-26-58).

Love Me Little, Hayes (4-5-58).

Visit, Lunt-Fontanne (4-14-58).

Platiff in a Pretty Hat (Feb. 3-17-58).

Firstborn (4-29-58).

OFF-BROADWAY

Long Gallery, RNA (3-5-58).

Two of Brains, Sullivan St. (3-10-58).

Crucible, Martingale (3-5-58).

Stratford (Ont.) Co., Phoenix (3-18-58).

Asmodeus, Theatre (3-25-58).

Good Wedding, Actor (3-18-58).

Feels Passing, Jan Hus (4-1-58).

Ardele, Cricket (4-8-58).

Enchanted, Renata (4-27-58).

Nouveau Monde, Phoenix (4-28-58).

## B'way Better, But Lags in Spots; 'Denim' \$18,200 in 5, 'Annie' \$23,600, 'Story' 54G, 'Time' 33G, 'Girl' \$32,400

Business improved for several Broadway shows last week, but continued downbeat for others. A few entries are holding at a marginal level and are apparently on the way out, as are a number of others that have tapered off in recent weeks.

The lineup of sellouts and virtual capacity entries included "Dark at the Top of the Stairs," "Entertainer," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (64th wk; 501 p) (\$6.90; 1,214; \$46,500) (Greer Garson). Previous week, \$43,600; last week, nearly \$42,200.

Bells Are Ringing, Shubert (MC) (66th wk; 524 p) (\$8.05; 1,453; \$58,101) (Judy Holiday). Previous week, \$52,300; last week, almost \$53,700.

Blue Denim, Playhouse (D) (1st wk; 4 p) (\$5.75-\$6.90; 996; \$31,500). Opened last Thursday (27) to five favorable reviews (Aston, World-Telegram; Atkinson, Times; Gilbert, Mirror; McClain, Journal-American; Watts, Post) and two unfavorable (Chapman, News; Kerr, Herald-Tribune); over \$18,200 for first four performances and one preview.

Body Beautiful, Broadway (MC) (6th wk; 44 p) (\$8.05; 1,900; \$74,000). Previous week, \$29,200; last week, nearly \$30,200.

Dark at the Top of the Stairs, Music Box (D) (13th wk; 100 p) (\$5.75-\$6.90; 1,010; \$33,000). Previous week, \$32,400 with parties; last week, almost \$33,000, with parties.

Entertainer, Royale (CD) (3d wk; 22 p) (\$5.50; 1,050; \$43,500) (Laura Olivier, George Relph, Brenda de Banzie, Joan Plowright). Previous week, \$43,700; last week, same.

Fair Game, Longacre (C) (17th wk; 137 p) (\$5.75-\$6.90; 1,101; \$32,000) (Sam Levene). Previous week, \$19,000; last week, same.

Jamaica, Imperial (MC) (18th wk; 140 p) (\$8.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). As usual, \$63,700.

Li'l Abner, St. James (MC) (68th wk; 540 p) (\$8.05; 1,615; \$58,100). Prev. \$37,700; last week, over \$32,700.

Long Day's Journey Into Night, Hayes (D) (61st wk; 368 p) (\$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$15,900; last week, nearly \$17,700 on twofers Closes March 29.

Look Back in Anger, Lyceum (D) (22d wk; 175 p) (\$5.75; 995; \$26,400) (Mary Ure, Kenneth Haigh). Previous week, \$14,000; last week, nearly \$14,300.

Look Homeward, Angel, Barrymore (D) (14th wk; 108 p) (\$6.90; 1,076; \$40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, \$39,700, with parties; last week, \$40,800.

Musical Man, Majestic (MC) (11th wk; 84 p) (\$8.05; 1,626; \$68,658). Previous week, \$68,900; last week, nearly \$68,000, with parties.

My Fair Lady, Hellinger (MC) (103d wk; 819 p) (\$8.05; 1,551; \$68,210) (Edward Munch, Sally Ann Howes). Steady at \$69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

New Girl in Town, 46th St. (MD) (42d wk; 335 p) (\$8.06-\$9.20; 1,297; \$59,085) (Gwen Verdon, Thelma Ritter). Previous week, \$35,700; last week, over \$32,400.

Oh, Captain, Alvin (MC) (4th wk; 31 p) (\$8.35-\$9.20; 1,331; \$60,000) (Tony Randall). Previous week, \$54,000, with parties; last week, almost \$56,300, with parties.

Romanoff and Juliet, Plymouth (C) (21st wk; 164 p) (\$5.75-\$6.25; 1,062; \$36,625) (Peter Ustinov). Previous week, \$23,000; last week, nearly \$23,400.

Rope Dancers, Miller's (D) (15th wk; 117 p) (\$5.75-\$6.90; 944; \$27,850) (Siobhan McKenna, Art Car-

ney). Previous week, \$10,700; last week, over \$11,800.

Sunrise at Campobello, Cort (D) (5th wk; 36 p) (\$6.90; 1,155; \$36,000) (Ralph Bellamy). Previous week, \$35,100 on subscription; last week, over \$35,500, with parties.

Time Remembered, Morosco (C) (16th wk; 127 p) (\$9.00; 946; \$45,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, \$35,200; last week, nearly \$33,000.

Two for the Seesaw, Booth (CD) (7th wk; 52 p) (\$6.90; 780; \$31,700) (Henry Fonda). Previous week, \$31,800, with parties; last week, nearly \$31,600, with parties.

West Side Story, Winter Garden (MD) (25d wk; 180 p) (\$8.05; 1,404; \$63,203). Previous week, \$44,000; last week, same.

Miscellaneous  
Infernal Machine, Phoenix (D) (4th wk; 32 p) (\$4.60; 1,150; \$29,392) (June Havoc, John Kerr). Previous week, \$8,500; last week, nearly \$7,100.

Closed Last Week  
Annie Get Your Gun, City Center (MD) (2d wk; 16 p) (\$5.80; 3,090; \$61,812). Previous week, \$20,500 for first eight performances; last week, nearly \$23,600. Ended limited two-week stand last Sunday (2).

### Opening This Week

Who Was That Lady I Saw You With? Beck (C) (\$6.90; 1,280; \$47,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Leland Hayward presentation of a play by Norman Krasna. Production financed at \$137,500 (including 10% overall), cost approximately \$170,000 to bring in, after an estimated \$20,000 out-of-town loss; can break even at around \$25,000 weekly gross, and net about \$9,500 at capacity; opened Monday night (3) to four affirmative notices (Aston, World-Telegram; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American) and three negative (Atkinson, Times; Chapman, News; Watts, Post).

Waltz of the Toreadors, Coronet (C) (\$6.90; 1,101; \$35,040) (Melvyn Douglas, Betty Field, Lili Darvas). Producers: Theatre presentation of Robert Whitehead's production of Lucienne Hill's English version of Jean Anouilh's play began a return stand last night (Tue.).

Wonderful Town, City Center (MC) (\$3.80; 3,090; \$61,812) (Nancy Walker). Second in a series of three N.Y. City Center Light Opera Co. revivals; opens a limited two-week stand tonight (Wed.).

### Off-Broadway Shows

Boy Friend, Downtown (1-25-58). Brothers Karamazov, Gate (12-6-57).

Children of Darkness, Circle in the Square (2-28-58).

Clerambard, Rooftop (11-7-57). Courageous One, Greenwich Mews (1-20-58).

Dark of the Moon, Carnegie Playhouse (2-26-58).

Endgame, Cherry Lane (1-28-58). Enemies of the People, Provincetown (2-25-58).

Garden District, York (1-7-58). King's Standards, Blackfriars (2-12-58; closes April 1).

Threepenny Opera, de Lys (9-25-55). Closed Last Week

Obligato, Theatre Marquee (2-18-58).



## Off-Broadway Reviews

### Dark Of The Moon

Temple Productions revival of Howard Richardson and William Berney's "Dark of the Moon" seems loose-jointed and episodic in its early scenes, but as the story takes hold, and the production comes to grips with the essentials of the folk tragedy, it gathers stature and emotional identification. It would still be idle to pretend that this revival is completely fulfilled, but it spells out the poignant story of Barbara Allen and her witch boy well enough to provide a worthy evening of theatre. In fact, it's surprising that "Dark of the Moon" hasn't been seen earlier off-Broadway, for it is a field day for actors and it was a hit of many months standing on Broadway in the mid-40's. The production now at the Carnegie Hall Playhouse gets a full mounting, with platforms piled toward the top of Old Baldy, the forestage spreading from one auditorium wall to the other, and the aisles occasionally being peopled with Smoky Mountain folk.

While Norman Roland, as stager, presumably must bear the onus for a disjointed quality that marks most of the play's first act, to him should go credit for the bitterly punchy dynamics of the revival scene, for generally good casting, for such well conceived vignettes as that in which a mother and son impressively sing of sin while he whistles and she churns the butter. Justine Johnston as the mother and Joe Carow as her son rate comment for their services in this scene and throughout the play.

As the witch boy, black-haired, black-eyed John Brachita has driving energy. His bodily control is particularly useful as he is torn between the forces of evil and good. As his beloved Barbara, Ann Hillary is by turns mocking, loving, faithful and tragic. An attractive actress to watch, Miss Hillary is responsible for a good deal of the

production's impact.

Stager Roland doubles as the conjurer man and the preacher, his deeply rough-edged voice and composed intensity being particularly useful in the latter stint. Conrad Bain is amusing as tipping Uncle Smellie, Jill Andre and Margery Gray are blondely attractive witch girls, and Michael Bradford is musically truculent as Barbara's thwarted suitor.

Furth Ullman has provided sets and lighting appropriate to the Great Smokies. However, it's stager Roland's fondness for the play, and the cast's enthusiastic purport, that finally win through to give the revival its affecting excellence.

### Children of Darkness

Leigh Connell, Theodore Mann & Jose Quintero revival of three-act tragedy by Edwin Justus Mayer. Staged by Jose Quintero; setting, costumes and lighting. David Hays. At Circle in the Square, N.Y. Feb. 28, '58; \$4.50 top.

Cast: Arthur Malet, Rene Zwick, Ben Hayes, John Lawrence, Tom Noel, George Barr, Jack Cannon, Colleen Dewhurst, George C. Scott.

At Circle in the Square, Harry Hays' salon has yielded to Newgate Prison, circa 1725. Although Edwin Justus Mayer's tragic-comedy of a segment of 18th century London life cannot vie for enduring quality with Eugene O'Neill's long-lived previous Circle in the Square tenant, "The Iceman Cometh," Leigh Connell, Theodore Mann and Jose Quintero, with Quintero's staging, have mounted a revival of "Children of Darkness" that repays attention.

The people having access to the house of Under-sheriff Snay which immediately adjoins Newgate Prison are a questionable crew. With the exception of Snay's vixenish, predatory daughter and a couple of bailiffs, they are inmates of Newgate, who for a sum paid to Snay, have the doubtful privileges of sharing his quarters and daughter.

That one of the prisoners is a poet, one a former nobleman fallen on hard times and one a sadistic lord of the realm gives author Mayer the opportunity of placing them in physical, mental and spiritual rivalry, the mettlesome daughter being the smoldering coal that ignites their conflicts. After a tediously talky first act, the play gets down to cases, moving towards its bitter close with mordant humor.

On David Hays' red-platted set, lighted garishly from its two doorways with green and red spotlights, Jose Quintero has paced a good cast into bold performance. Jack Cannon, as a mysterious nobleman, has sardonic passion and glinting amusement that meld into an excellently bitter portrait. As the under-sheriff's now complaint, now cattily resisting, daughter, Colleen Dewhurst gives a performance of nervous strength, entangling men with her thrusting body, ensnaring them completely with her trenchant mind.

As the poet, Ben Hayes is young, handsome and drivingly forthright. Joseph Barr, as an ex-politico, gives and excellent sense of a creature trapped and scenting death, and Arthur Malet is softly persuading as the bribing gaoler. George C. Scott, black-wigged and black-lipped as the lord who is imprisoned for poisoning his wife and a son of doubtful heritage, is terrifying as he drops icy word after icy word with glinting amusement, and

he fills the play's final moment with chilling humor.

On Broadway nearly 30 years ago, "Children of Darkness" was only a success d'estime. At Circle in the Square, it rates popular patronage.

## Legit Followup

### Long Day's Journey Into Night

(HELEN HAYES THEATRE, N.Y.) In its 58th week, the Broadway production of "Long Day's Journey Into Night" is still ling-size theatre. In some aspects, in fact, the Eugene O'Neill dramatic autobiography still seems to be growing.

There is a rolling sweep to the production now, a soaring confidence and drive in the acting that is an improvement, if possible, over the level of performance that, to gether with the play, took major awards last season. Or maybe O'Neill's piece of painfully probing introspection profits, like great music, from time and repetition.

Certainly this is the kind of production that memory will enshrine. Nobody really remembers yesterday's great performances and productions because time and nostalgia soften and enlarge the original dimensions. There's no question that in time to come "Long Day's Journey," as current at the Helen Hayes theatre, will have an outstanding place in the American theatre's hall of fame.

As the senior Tyrone, Fredric March is as crustily concerned as ever, giving a performance of enormous scope and insight. Rumors that his Irish had been thickening to the point of occasional incomprehensibility only seem to be valid when Tyrone, in his cups, must speak thickly and rapidly. It's a small point in so memorable a characterization.

Florence Eldridge retains the confident force that impels the play towards its relentless room. Jason Robards Jr. has deepened and widened his performance of the elder son and his last act tirade now assumes near-Shakespearean dimension. Katherine Ross is still a delight as the servant girl, while Albert Morgenstern, the only cast replacement, is a slightly more vigorous parallel to the young O'Neill than his predecessor, but quite as believable and moving.

Cloakroom attendants rustle up checking trade by vigorously announcing that the show takes four hours. Apart from the fact that the pitch is a dubious way to greet the trade, the play clocks three hours and 35 minutes inclusive of intermissions, and still seems one of the shortest theatre evenings in town.

Geor.

## ABC Ad Tricks

Continued from page 73

were sparked by the policy of some producers, notably David Merrick, to drop the initial "The" from shows to advance their position in the listings. Merrick had been doing that with his current presentation of "The Entertainer," as had Richard Kollmar and Albert Selden with their production of "The Body Beautiful." The latter show is now running in the Times and Tribune alphabetically under "The," but is continuing in some of the other papers as simply "Body Beautiful."

The Times and Tribune stand, however, drew a negative reaction from Merrick's office (the producer, currently in Europe, left New York prior to the blowup). The ABC ads for all four of the shows, currently being presented on Broadway by Merrick, were pulled from the Tribune last Friday (28) and, as yet, haven't been reinserted. There have been no substitute display ads in the paper either.

"The Entertainer" ad has been eliminated from the Times ABCs, but the listings for the other three productions, "Jamaica," "Look Back in Anger" and "Romanoff and Juliet" have been continued. The ads for the Merrick shows in the Times, however, are being juggled between straight ABCs, sans "The Entertainer," and a special display ad, which takes in all four productions. The display ad is also being run in other papers where "Entertainer" is also being continued in the ABCs without its initial "The."

Samuel French, Inc., has launched its sixth Annual National Collegiate Playwriting Contest and will accept scripts delivered to its New York editorial department through noon, May 2.

## Inside Stuff—Legit

No less than 1,409 show biz names are listed in the new 60th anniversary of Who's Who in America published this week. They make up nearly 3% of the total of 50,645, men and women of eminence and achievement whose biographies are sketched in Vol. 30 of Who's Who (the book is published every two weeks).

In 1950 when Vol. 26 was published, 1,022 show business personalities were listed. Sixty years ago when Vol. 1 was compiled, 244 personalities were listed from the theatre and allied fields. That first book only had 8,602 listings altogether.

In Vol. 1, according to Wheeler Sammons Jr., publisher of Who's Who, about half the show business listees were foreigners. "In 1898," he says, "the American theatre was a youngster and much of the talent of necessity had to be imports." In the new volume there are 178 composers, 429 actors, actresses, singers and other entertainers, 148 film executives, 348 musicians, 71 producers and directors, and 235 radio and tv executives.

Some of the leading lights of the day sketched in Vol. 1 of Who's Who included Maude Adams, Henry Irving, Sarah Bernhardt, the Frohman brothers, Lillian Russell, Minnie Maddern Fiske, Wilton Lackaye, Chauncey Olcott, James O'Neill and Adelina Patti. In Vol. 30 among those who have "made" Who's Who for the first time are Leon Ames, Julie Andrews, Rex Harrison, Ed Begley, Vivian Blaine, Janet Blair, Art Carney, Eartha Kitt, Tom Ewell, Kirk Douglas, Ernie Ford, Gisele MacKenzie, Lawrence Welk, Elaine Maibin, Nadine Connor, Phil Silvers, Alan Jay Lerner and Frederick Loewe.

Sam Stark's "Theatre A to Z" encyclopedia which soon will be published reveals that a song and dance man named Harry Truman opened on Broadway August 23, 1904, in a musical called "The Isle of Spice," for a run of 80 performances. Though Stark has no indication this was THE Harry Truman, he hopes someone will investigate and possibly answer whether or not Margaret's is a "born in a trunk" type talent.

The League of N.Y. Theatres, through voluntary contributions by its members, raised \$8,000 for refunds on advance ticket sales for "Winesburg, Ohio," which folded Feb. 15 at the National, N.Y. The theatre was left short following the death of owner Harry Fromkes a few days prior to the closing of "Winesburg." The total refund claim is understood to be around \$7,300.

## Legit Bits

Rosemary Harris, last seen on Broadway in "Interlock" is remaining in the U. S. indefinitely as a resident alien. The British actress is currently vacationing in Miami, but is due back next week to start rehearsing for a television edition of "Tale of Two Cities," to be aired March 27 for Dupont.

James Starbuck, who staged Alexandra Danilova's clock number in "Oh Captain," first met the ballerina years ago when he was a student dancer with the San Francisco Opera Co. and he went backstage to ask for her autograph while she was appearing in the Bay City with the Monte Carlo Ballet Russe.

George Gilbert is associate producer of "Say Darling," with Sylvia Herscher as general manager, Michael Goldreyer company manager, John L. Toohy, pressagent, Robert Downing general stage manager, Daniel S. Brown stage manager and Michael Wettach assistant.

Regarding the followup review of the Broadway production of "Auntie Mame" in last week's VARIETY, the show's management points out that notification that understudy Kip McArdle was appearing in the role of the Connecticut deb was made by posting a sign to that effect in the lobby as required by the agreement between the League of N. Y. Theatres and Actors Equity. But as the VARIETY reviewer indicated, many playgoers undoubtedly missed the posted notice, but would have seen a slip inserted in the Playbill or heard an announcement from the stage.

Ethel Britton, currently featured in the touring "Middle of the Night," will be married in June to Oscar Heilborn, hotel owner in Ft. Lauderdale, Fla. Miss Britton is the widow of Broadway producer Frank McCoy.

Associated with Britisher playwright John Osborne and stager Tony Richardson in their Broadway producing plans are Harold Freedman, Osborne's agent, and Harry Saltzman, formerly with Gilbert Miller's production staff. Scheduled as their initial venture is a Broadway presentation of "Requiem for a Nun" next season, with Richardson staging and Zachary Scott and Ruth Ford as costars.

Dave Thomas is subbing for Rob Craven in the Broadway production of "My Fair Lady." Craven,

is on a two-week Caribbean cruise with his wife and is due back in the musical March 15.

Ruth Poppel has joined the staff of the Lester Osterman-Lillian Hellman firm, Devon Production Corp.

Lon Clark has succeeded Jason Robards Jr. in the Broadway production of "Long Day's Journey Into Night."

Carol Teitel is Joan Plowright's standby in the Broadway production of "The Entertainer."

"The Midnight Sun," a new play by Joseph Hayes, is planned for Broadway presentation next season by the author and his production partner, Howard Erskine.

Irwin Shaw will adapt Marcel Achard's "Patate," which Gilbert Miller plans producing on Broadway next October.

Robert Mayberry will be partnered with Irving Strouse in the off-Broadway production of Barrie Stavis' "The Man Who Never Died."

Claire Booth Luce's "Child of the Morning" is planned for mid-April production by The Blackfriars Guild, N. Y.

## AVAILABLE TO SUMMER STOCK

Group for Broadway Musicals, Shows, Productions, etc., for 1958 summer season—Town Hall Theatre and Opera House in quaint central New York village on U.S. Route 11 (Finger Lakes Region) historically famous as birthplace of David Harum. Very satisfactory arrangements can be worked out. Contact Chamber of Commerce, Box #91, Homer, New York

## SUMMER THEATRE

UNIVERSITY OF CONNECTICUT Second Season—4 Productions July 1-Aug. 9

ACTORS Paid Resident Company of 15  
TECHNICANS Paid Resident Force of 14  
AUDITIONS: In March at New York, Boston and Storrs, Conn.  
To Apply, Write: Cecil E. Minkel, Univ. of Conn., Storrs, Conn.

## CHANGE OF ADDRESS:

The New York Office of Philadelphia's

## PLAYHOUSE IN THE PARK

is now located at

147 West 55th Street CL. 6-3030

SAM HANDELSMAN, Managing Director

**Smash Location**  
for THEATRICAL FOLK

West of Broadway  
Off Times Sq.

CHEERFUL ROOMS with BATH

1 to 2 ROOMS LIGHT HOUSEKEEPING UNITS

Special low rates for Entertainers

**HOTEL PRESIDENT**

48th St., West of B'way  
Circle 6-8800

## NOTICE TENT OWNERS MANAGERS

Special concessions will be given to all tent owners and managers on costume rentals and purchases from the largest stock available in the country.

For many years we have serviced such outstanding companies as ST. LOUIS MUNICIPAL OPERA; LOUISVILLE; STARLIGHT THEATRE; KANSAS; OAKDALE; WARWICK; ALLENTOWN AND MANY OTHERS.

Come in and make your arrangements as soon as possible.

GREAT SAVINGS WILL BE MADE ON ALL CONTRACTS EXECUTED BEFORE APRIL 1.

## EAVES COSTUME COMPANY, Inc.

SEE ANDREW GEOLY

EAVES BUILDING, 151 WEST 46th ST., NEW YORK 36, N. Y.

PLaza 7-3730



# Shows Abroad

Continued from page 74

## Where's Charley?

the only hot spot. Pip Hinton, in her first star role, is a pretty and engaging minx who sings and dances with verve. Marlon Grimaldi brings grace to the role of the real aunt, Felix Felton works indomitably in the funny, but sometimes embarrassing role of Spectique, the lawyer, and Jerry Desmonde brings well-earned dignity to the part of Sir Francis Chesney.

In addition, Pamela Gale and Terence Cooper bring charm to the roles of the other young lovers. Add to this an attractive and well-dressed chorus and some colorful decor and there are all the ingredients for a topnotch click.

The music and lyrics of Frank Loesser clicked here. Wisdom and Miss Hinton have the house applauding with the neat and catchy song-and-dance item, "Make a Miracle," the girl star makes a hit with "The Woman in His Room" and Wisdom, whilst robbing "Once in Love With Amy" of much of its quiet Ray Bolger charm to achieve broader, comical effect, contrives to make it a standout. Miss Gale and Terence Cooper handle "My Darling" with effect and, amid all the turmoil, Jerry Desmonde and Miss Grimaldi bring a most agreeable nature charm to "Loveliest Than Ever."

William Chappell's production, especially in the Brazil spectacle, has both speed, ingenuity and taste, and Hanya Holm's choreography, the settings and costumes of Peter Rice and the musical direction of Michael Collins all contribute skilfully to Wisdom's evening.

## Roseland

London, Feb. 13.

E. P. Clift & Jack Minster in association with Anna Deere (Wiman) presentation of two-act (three scenes) melo-drama by Anthony Pelissier, directed by Gough, Meriel Forbes, Laurie Turner, Patric Doonan, Frank Pettigell, Staged by Anthony Pelissier, set design by Gough, At St. Martin's Theatre, London, Feb. 12, '58; \$2.20 top.

The talents of a first-rate cast are frittered away in this preposterous melodrama, which was greeted with jeers and boos by the first-night audience. Anthony Pelissier, who authored and directed the work, must accept major responsibility for the production, which can stand no chance of survival.

There are only two good things to be said about "Roseland." One is David Gentleman's bold and imaginative set, an open-top apartment attached to a dance hall, with a big display sign on the stage ground. The other is an attractive and fascinating performance by a West End newcomer, Yolande Turner, a vivacious redhead with a sparkling personality.

But other top-flight performers like Michael Gough, Meriel Forbes, Patric Doonan and Frank Pettigell, are utterly defeated by the script. Miss Turner plays sexy item who plans to jump a boat to New York while her sister and brother-in-law, played by Miss Forbes and Gough, are picnicking for the day. Her plans are interrupted by a fugitive thief who takes shelter in the apartment; and quickly seduces her.

The final act, in which two pursuers insist that the brother-in-law is the man they want becomes more ludicrous as it progresses. The killing of the sister adds nothing to the story.

(Closed Feb. 15 after 5 performances.)

## Hallo, Das ist die Liebe (HALLO! THIS IS LOVE)

Vienna, Feb. 6.

Raimund Theatre production of two-act (33 scenes) musical comedy by Hugo Wiener, music by Robert Stolz. Staged by Fritz Fischer; scenery, Ferry Windberger; costumes, Hans Reins-Groten; choreography, Kurt Stierwald. Features: Hans Hansen, Ingeborg Karsten, Cissy Kraner, Walter Mueller, Fritz Imhoff, Fritz Muller, Max Brod. At Raimund Theatre, Vienna, Jan. 28, '58.

An excellent musical comedy book with outstanding music, beautifully directed, "Hallo, Das ist die Liebe" is the 1958 entree of the Vienna Raimund Theatre, Vienna. Since it is a big, bouncy musical, no local composer except Robert Stolz could have contributed the score.

The show is a modern Cinderella story of a poor hairdresser in love

with a debutante whose ambitious parents are trying to marry her off to a nobleman. The girl's father is carrying on an affair with a notorious Parisian strip-teaser and his wife is putting detectives on his trail. The yarn offers ample scope for comedians and ballet.

The score includes calypso, rock 'n' roll, waltz and practically all modern rhythms, with a number of potential hits. The theme song "Hallo! This is Love," a rhythmic number sung and danced by the entire company, goes over big. The ballet scenes are topped by the calypso, "When Two Kiss in Rio," the most and wildest part of the show.

The love duo, "Moments of Happiness," sung by Walter Mueller and Ingeborg Karsten, and Mueller's ballad, "Why Did I Meet You," are undoubtedly heading for popularity. The audience hums them when leaving the theatre. Cissy Kraner is a stampede with "For He Is My Man."

A tarantella, "A Sign of Culture," sung and danced by Miss Kraner and the company is another highlight. "The Rhapsody" is an impressive production number.

A big bonus is Fritz Fischer's directing. Lavish sets and costumes and good light effects also enhance the show.

## Brooks Atkinson

Continued from page 73

one fluffed his lines. Miss Martin even forgot the words of "Wonderful Guy," prompting feigned annoyance on the part of lyricist Oscar Hammerstein 2d, who was in for the affair.

O'Casey's letter, read by Hammerstein, said in part, "no living drama critic has done more, in courage, artistic perception and common sense, for the drama than you have over the last 35 years of play reviewing. Hart's letter, read by his wife, actress Kitty Carlisle, called attention to the unique qualities of Atkinson's criticism, "always something in those carefully written words to cherish and cling to—a shrewd sense of the playwright's purpose—a compassionate understanding of the people involved—and above all a pervading sense of humanity and love for the theatre as a living and breathing part of our culture and heritage."

The Actors Equity tribute, read by the union's president, Ralph Bellamy, mentioned the critic's "integrity so essential to the highest principles of journalism." Another feature of the occasion was a limited edition of the Times Sunday amusement section, with a special Page 1 replate containing articles about Atkinson, a six-column drawing by cartoonist Al Hirschfeld, and a citation by Times publisher Arthur Hays Sulzberger concluding, "Brooks is now in the ranks of the old timers but his criticisms show no more sign of it than his figure. His mind and his heart have not changed and they were always good."

## Background

Not the least remarkable thing about the party was the fact that it had been kept such a secret. Even the gossip columnists refrained from spilling the news, and the Broadway grapevine, which traditionally hums with what's supposed to be the most confidential matters, for once failed to operate.

There was at least one near tip-off. Sunday morning, the day of the affair, a huge arrangement of flowers arrived at the Atkinson's apartment in New York from Alfred Lunt and Lynn Fontanne, who are touring in England in a tryout of "The Visit." An accompanying card offered "congratulations on your 35th theatrical anniversary," but Mrs. Atkinson suggested that apparently the stars must have just learned of the occasion, which had actually occurred last fall, and her husband nodded and accepted the explanation.

The party was arranged by a committee including Mrs. Strasberg, Miss Hayes, producer Robert Whitehead and Mrs. Arthur Schartz. Its genesis was about three years ago, at a small dinner at the Strasberg home. Present were the Atkinsons and playwright Robert Anderson and his wife, the late Phyllis Anderson. After the Atkinsons left, Mrs. Strasberg and

Mrs. Anderson spoke about such a party, but the idea remained more or less dormant until Miss Hayes heard about it some months ago. The initial plan was for just a small affair for a few of the critic's friends, but the project snowballed.

As Atkinson himself said in accepting the engraved tray at the party, "I'll never get over this."

## 'Diary' Reversal

Continued from page 73

Award play ultimately adapted by Frances Goodrich and Albert Hackett as "Diary of Anne Frank." Additionally named a defendant was Cheryl Crawford, who originally held an option on the book, but she was eliminated from the case during trial. Attorneys for Bloomgarden and Frank are Paul Weiss, Rifkind, Wharton & Garrison.

The curious and, in the opinion of the trade, unfortunate angle of the suit and the trial before Coleman was that the Hacketts (Miss Goodrich is Mrs. Hackett), who were in the middle of the dispute as alleged plagiarists, were not named in the action and never had an opportunity to defend themselves.

Although the jury's verdict in Levin's favor on the plagiarism charge would not, if upheld, have affected the Hacketts directly or financially, it was regarded in the trade as a shattering blow professionally and emotionally. If Levin takes the suit to trial again, the Hacketts, who are well known scenarists and playwrights, may get a chance to defend their names and reputations, if only by appearing as defense witnesses. However, if Judge Coleman's decision is appealed, only the angle involving damages may be resolved, and the matter of plagiarism left in the air.

A possible result of the case, if the plagiarism aspect is not cleared up, may be a marked reluctance of producers to option any literary properties on which previous adaptation attempts have been made. Bloomgarden says flatly that he will never do so, lest he risk another such damage suit, perhaps by an adaptor he's never heard of and on the basis of a dramatization he might not even know existed.

Incidentally, Levin is also involved in a suit over author royalties from "Compulsion," a melodrama which recently completed a Broadway run. The play was adapted from Levin's bestseller of the same name, based on the Loeb-Leopold case, and the dispute involves playwright Robert Thom, who was engaged by producer Michael Myerberg to help the novelist on the adaptation. Under the unusual contractual setup, all royalties were paid to Levin, who has refused to turn over the 30% share to Thom, as provided in an under-cover agreement. As a final wrinkle, the fact that Levin signed that and another secret pact without Dramatist Guild sanction made him liable to disciplinary action by the latter organization.

## Miller Theatre

Continued from page 73

by the board for corporate reorganization." Drama, Inc., was organized in 1953 as a non-profit stock-holding corporation, with Mrs. John in control of 51% of the stock. The other 49% is split three ways.

The stockholders meet once yearly and elect the board of trustees, which is responsible for the operation of the theatre. Certain members of the board, however, have been dissatisfied with the corporate structure, preferring a non-stock, non-profit corporation. Mrs. John and the other stockholders have agreed to relinquish their stock so the reorganization can be effected. In doing so, they're also severing relations with the venture.

Mrs. John claims the corporation is solvent and that in the four seasons that it's been operating has been successful. She feels that a change in organization involves "an unknown quantity" to her and therefore she states, "I would not feel professionally secure or justified in participating under any new circumstances."

The Miller began operating in 1954, with individual seasons running 30 weeks and covering 10 plays.

# Literati

## Double-Feature Jackets

Utilizing the contradiction of the axiom about "no judging a book by its cover," Abelard-Schuman's May publication of "Hercules: The Big Greek Story," by tv writer George Kirgo, described as "a Rabelaisian satire about Hollywood," is being merchandised with two book jackets. Both are by Punch cartoonist, Anton. Publishers refer to them as "profane" and "less profane," intended for stores whose bookbuyers may be morally sensitive.

Story focuses around a once child boxoffice bonanza who, in his 20s, is "a shy retiring millionaire" whom Hollywood seeks out for an adult comeback.

## Busy John Roeburt

Whodunit novelist, radio and tv scripter John Roeburt has about 50,000 words done on his novel, in collaboration with Milton Berle, titled "Four Graves To Cholera." Both the comedian and the author describe it as "very offbeat" even avantgarde. "Abelard-Schuman may publish. That firm is bringing out Roeburt's latest suspense novel, "Climate of Hell," on April 8, with Gold Medal to do the paperback.

Roeburt has just completed two tv pilots: "Macabre," a Young & Rubicam-Hi Brown package, stories based on the classics (DeMaupe-sant, Poe et al.), and "Terror," an Ed Madden-Harry Kildinsky package based on the Anthony Abbott novels written by the late Fulton Oursler. Roeburt meantime is also rushing a paperback original novel, for Avon on "a compassionate study" of teenage violence in a mixed Manhattan neighborhood.

## Dedicate Hearst Plaque

Founding of the Hearst Newspapers was marked by dedication of a bronze plaque at the Hearst Building, Frisco, by Northern California Chapter of Sigma Delta Chi yesterday (4).

Plaque was presented by national newspaper organization's chapter president, Don Mozley, KCBS radio director, to William Randolph Hearst Jr., chain's editor-in-chief. Plaque describes late W. R. Hearst's start of publishing empire with acquisition of the San Francisco Examiner March 4, 1887. INS reporter Bob Considine addressed Sigma Delta Chi luncheon after presentation.

## 5 New Dramabooks

Hill & Wang's Dramabooks paperback series is breaking with five new titles: An English language collection (the first) of Jean Anouilh; "The Psychology of Farce," group of Gallic farces by Labiche, Sardou, Feydeau, Courteline and Prevost and edited by Eric Bentley; William Goldsmith plays edited by George Pierce Baker; Stark Young's "The Theatre," drama philosophy; and the late Brander Matthews' "Papers On Acting."

## Barnard's Chi News Stint

Chicago Daily News has incepted a Mondays-only editorial page column by Chi biographer Harry Barnard. Pillar is tabbed "Liberal-At-Large." Author recently left the Arthur Meyerhoff ad agency after five years as an account exec and press director. He was chief editorial writer for the old Chi Times in 1944.

Barnard's books include "Eagle Forgotten," story of Illinois Gov. John Peter Altgeld; "Rutherford B. Hayes and His America"; and "Independent Man," the life of the late Michigan industrialist he co-founded the Ford empire and Senator James Couzens, which Scribner's brings out in May.

## Yoseloff-Barnes Deal

Thomas Yoseloff Inc. has acquired controlling stock of A. S. Barnes & Co. with Yoseloff as chairman of board and John Lowell Pratt continuing as prexy.

Barnes will try for more general publishing in addition to maintaining a list of sports titles.

## The Writer's Craft

Vet Esquire editor Frederic A. Birmingham edited a compendium on "The Writer's Craft," which Hawthorn will bring out at \$4.95 in late April, wherein such editors as the following have written blueprints for successful publication: Ben Hibbs ("Satevepost"), Herb

Mayer (Good Housekeeping), Arnold Gingrich (Esquire), Ken Fursberg (True), Russell Lynes (Harper's), Bill Nichols (This Week), Norman Cousins (Saturday Review), among

others. Additionally a who's who of byliners have contributed pieces on the same subject.

British musicologist Martin Cooper has also produced "The Concise Encyclopedia of Music and Musicians," which Ken Gninger's Hawthorn firm will publish in May.

## Glenn Condon's Ode To Okla.

Glenn Condon, news director of KRMG, Tulsa, Oklahoma, has edited a breezy 64-page golden anni booklet tagged "Modest Oklahoma." It's jam-packed with anecdotes about colorful characters, historical background, Indian lore, scenic background, national cowboy hall of fame and state's architectural wonders. Condon, who has covered the Oklahoma territory for half-a-century, gave Walter Winchell his start in journalism when the former edited the Vaudeville News in Gotham.

There's a Winchell "pome" in "Modest Oklahoma" testifying to Condon's influence on him.

## CHATTER

James Jones has checked out of Laguna en route to Europe.

William M. Fine, formerly publisher of Bride & Home, named executive editor of Good House-keeping mag.

Boating mag, new publication of Sports Afield mag, hit the stands Friday (28) with an initial print order of 200,000 copies.

Jessica Russell Gaver sold Saza a feature on Roseland and owner Lou Brecker titled "Where Wall-flowers Turn Over a New Leaf."

Leslie Watkins, who left the London Daily Sketch two years ago to become Granada-TV's London press officer, has rejoined the paper as its tv correspondent.

Frank Scully is now contributing regularly to the pages of The Southern Cross, Catholic weekly of Diocese of San Diego. It is a column tagged "Out of My Mind."

Jere Cox, United Press' St. Louis bureau manager, upped to post of Missouri-Kansas news editor. He's the son of Louis Cox, Dallas Times Herald sports editor.

Betsy Rose, ex-Fortnight editor, is now editor of the Laguna Beach (Cal.) Post. Mike Jackson, former film reviewer for Liberty, columnist on same newspaper.

Charles L. Moore, promotion manager for the Knickerbocker News and also a columnist for the Gannett daily, been elected a director of the Albany Chamber of Commerce.

John Gates, who resigned as editor of The Daily Worker and from the Communist Party, has signed with Thomas Nelson & Sons for a book scheduled for fall publication, tentatively titled "Evolution of an American Communist."

Vern Snieder and his wife, Barbara, are headed for their home in Monroe, Mich., after spending the winter in Laguna Beach, where he has been working on his new book called "No Title." It is laid in same setting as "Teahouse of the August Moon."

Blackie Sherrod, sports editor of Fort Worth Press, resigned to become executive sports editor of the Dallas Times Herald. Later sheet recently brought in Felix McKnight, Dallas Morning News managing editor, as veepee-executive editor.

The Lobster restaurant's bon-faces, Mike Linz and Stan Fuchs, have authored a cook book titled "A Fine Kettle of Fish" and, on the occasion of its publication, the Times Square fishery hosting the book eds with a full-course poison-style, lunchfest, in association with The Citadel Press.

Hawthorn's expansion necessitated Stuart L. Daniels giving up doubling between Prentice-Hall, parent of Hawthorn Books, and the subsid. Kenneth S. Gninger, v.p. and g.m. of Hawthorn, has put on ad-pub manager for his outfit. Kenneth T. Hurst, last four years with McGraw-Hill.

N.Y. Journal-American rewrite staffer Richard O'Connor's "Hell's Kitchen" is due via Lippincott in May. It treats with that colorful section of New York's wild west side bounded between 14th and 52d St., 8th Ave. and the Hudson River, which produced more than its share of crime for decades after the Civil War.

Dora Albert's successful book, "You're Better Than You Think" (Prentice-Hall), now in its second printing. In this well-documented survey of celebrities and how they achieved success, the author cites experiences and observations of numerous show biz personalities, including Walt Disney, Jay Jackson, Joshua Logan and Gale Storm.

## Broadway

Deborah Kerr and her producer-husband, Anthony Bartley, sailed for Europe last week on the Queen Elizabeth.

Van Heflin sailed on Cristoforo Colombo Monday (3) en route to Italy where he'll star in "The Tempest," an indie locationer.

The Sterling Fisher, who is new exec director of the Reader's Digest Foundation, was long ago with CBS and later with NBC in the radio public affairs department.

Actor-turned-agent Arthur Ashley, now managing the Percy Williams' Actors Home, East Islip, L.I., has been ailing at the South Side Hospital, same city.

Biopic being talked for Konrad Bergovici's over-the-hill-old-Esquire story on "The Father of the Caesars" (Irving and the late Arthur, that is).

"The 13 Clocks" by James Thurber, written as part of Minnesota's 100th anni, will be premiered March 8 in the children's concerts for Tom Scherman's Little Orchestra.

Agent Lou Irwin in from the Coast to o.o. the talent situation and look in on Monday's (3) preem of Peter-Lind Hayes & Mary Healy and Ray Walston in "Who Was That Lady I Saw You With?"

Nicky Quattrocchi, original boniface of El Borracho, who sold out to retire to Italy, is tired of the siesta and is back in Gotham. His return to the N. Y. niter scene being marked with a soiree hosted by Saul Brown.

Onetime vaude agent now Father Walter Plimmer Jr., St. John's R.C. Church, Monday's (3) preem, his 25th year in the Roman Catholic ministry, is writing his memoirs, tentatively titled "They'll Never Believe Me."

Elsa Maxwell, following serious pneumonia attack which had hospitalized her at N.Y. Hospital for some weeks, hoped to be able to resume her weekly Tuesday stint with Jack Paar on NBC-TV last night.

Hollywood producer-director-scripser Tom McKnight ("The Life of Riley," etc.) and his actress-wife, Marjorie Davies, doing the grand European tour for two months, sailing this weekend. It's Mrs. McKnight's maiden voyage.

Myron Clement named new public relations director of the French Govt. Tourist Office in New York, succeeding Norman Reader, who resigned after 11 years to go into p.r. for himself. Yves Kob upped to succeed Clement as head of the Travel Agents Dept. of the FGTO.

Bert Wheeler will get a testimonial dinner at The Lambs on Saturday, March 15. Collier Lee Sullivan is in charge of affair, aided by Bill Gaxton, shepherd; Loring Smith, chairman, and Mickey Albert, head of entertainment committee. Party will be held in The Fold of clubhouse.

With Jack McGuire registering an Irish colt "Old Fose," Bre-Hills prexy Hernandez Courtwright took occasion on his recent Gotham trip to present Frank M. Folsom with the proper colors and jockey cap. "Old Fose" is named for the chairman of the RCA executive committee.

Arnold Ganson of the American Opera Society will conduct Mark Bucci's "Tale for a Deaf Ear" during the N. Y. City Center's spring cycle of folk works, per the Ford Foundation grant. Evan Whallon of the Columbia Symphony will be on stick for the Gian-Carlo Menotti revivals, "The Medium" and "The Old Maid." Both conductors will be making their N. Y. debuts.

Sherman Billingsley, Stork Club boniface, was expected to be discharged from Roosevelt Hospital tonight (Wed.) or tomorrow, after being transferred from Bellevue as result of a collision between his car and a taxi. Latter had shot out unexpectedly on 23d St. and 2d Ave. Monday (3) night. Billingsley was driving his own Cadillac at the time. When taken to Bellevue his condition was pronounced "serious" but not considered so now.

## Miami Beach

By Lary Solloway  
(1755 Calais Dr., Union 5-5389)

Milton Berle doing biggest biz of season for the Latin Quarter.

Miami Music Theatre, which cold-folded its tent, will reopen during the very warm for May days, for a summer run.

Louis Prima and Keely Smith make a quick return to the Eden Roc's Cafe Pompeii, begin a two-weeker on Friday (7).

Marlene Dietrich took the one-weeker at reported \$17,500 offered by the Fontainebleau, and opened last night (4).

Frankie Laine, Allen & DeWood started a one-framer at the Americana, which has switched to a one-week deal for all attractions.

Jerry Lewis, key speaker at the United Jewish Fund drive kickoff

at the Fontainebleau Sunday (2), also presented a full show for the donors assemblage.

Jimmy Durante will join Frank Sinatra on his last night of La-Ronde week (17) with the latter dittoing for Durante at his opening show (18).

Walter Winchell to Lakeland for keynote speech and acceptance of Humanities degree from Florida Southern. He returned to spend another couple of weeks at the Roney.

Bob Hope planing in from Russia for preem of his new pic, "Paris Holiday," at Beach Theatre on the 7th; Anita Ekberg will also be on hand. Hope's troupe will be at the Eden Roc for the weekend.

Earl and Rosemary Wilson stayed on for a week following his Police & Firemen's Benefit Show emcee chore at which he intro'd Winchell and Diosa Costello as features in their cha-cha routine. Made the rounds with Walter Jacobs, who toured them also through his new DuPont Tarleton hotel.

## Paris

By Gene Moskowitz  
(28 Rue Huchette-Odeon 49-44)

Anna Magnani in to dub "Wild is the Wind" (Par).

Miles Davis' improvised jazz score of the Gallic pic, "Elevator for the Gallows," selling briskly in a Pontana album.

Raymond Rouleau takes over management of Theatre Edouard VII with Elizabeth Hajar remaining as owner. Rouleau's first directorial stint will be Rene Catroux's second play, "We'll Start Our Careers."

Newcomer Nouveau Theatre swells number of Paris legit houses to 55. It is next door to Theatre De Paris and run by the same directors, actress Elvire Popesco. The 400-seater opens with a reprise of Albert Camus' "Caligula."

John Berry's pic "Tamango," about a 19th century slaving ship, forbidden for showings in French Equatorial Africa or Algeria. Petition signed by top artistic names, has been sent to the Ministry of Information to lift this restriction.

It looks like a spate of Gallic terpers will descend on N. Y. later this season with Roland Petit's Ballet De Paris due in April, Ludmilla Tcherina to dance some classic excerpts on the Ed Sullivan video show in April, and the Francoise Sagan ballet, "The Broken Date," due in June.

French producers peeved at German actor Curt Jurgens who put off two Gallic engagements when he gave Yank film commitments priority. Now, he has stalled director Yves Ciampi until June due to a chore opposite Ingrid Bergman in a Yank pic for 20th-Fox. Jurgens promised to be available in June on a contract signed for this month.

Cannes will have a Jazz Festival from July 8-13. Among participants are Lionel Hampton, Louis Armstrong, Count Basie, Duke Ellington, Sidney Bechet, Don Byas, Albert Nicholas, Ella Fitzgerald and the Gallic New Orleans band of Claude Luter. Knoke-La-Zoute, in Belgium, will share the fest and all participants will commute between the two resorts to be in it.

## Boston

By Guy Livingston  
(344 Little Bldg., Hancock 6-8386)

Gordon MacRae into Blinstrub's Feb. 24.

Dinah Washington currently at Storyville.

E. M. Loew sold Town House to Nick Polley.

Bert Wheeler breaking in new act at Show Bar.

Zette McLaurin current at Bradford Carousel Room.

Tommy Sands in for p.a. at Pilgrim with "Sing, Boy, Sing."

Sherm Feller, WEZE disk jock, in Beth Israel Hospital following surgery.

Lester Lanin booked for one-nighter at Bradford Hotel ballroom March 1.

Vaughn Monroe reopened his Meadows in Framingham with Larry Cooper orch.

Jean Seberg in for press rounds and luncheon for "Bonjour Tristesse" at the Astor.

Boston U. to produce "Allegro" with cast of 41 plus chorus and orch at University Theatre, April 17-19.

Alice Burke, Boston Traveler news staffer, married. Reginald Gastermer, London playwright, in London last Tuesday (18).

Boston Globe's Robert Healy to Washington and present correspondent, Thomas Winship, returns to Globe for new assignment.

George Wein, director Newport Jazz Festival and of Storyville, Hub jazz niter, planned out for Lisbon and speak tour to pick tooters for International Jazz Band.

## London

(COVent Garden 0135-6-7)

Comedian Sonnie Hale undergoing surgery in Birmingham.

Al Rosen in town re-writing his new farce, "The Man From Outer Space."

Amanda, manager of plush Savoy Hotel restaurant, has quit to become a director of Charles Forte's restaurant chain.

Comedian Robertson Hare has been elected prexy of the Stage Golfing Society, coveted post among London actors.

Cricketers Denis Compton and Geoffrey Evans taught Buddy Holly and the Crickets England's national game, cricket, at a Decca shindig.

Irish artists Jimmy O'Dea and Albert Sharpe, signed by Disney for his next, "Darby O'Gill and the Little People."

Columbia's "Bitter Victory" opened British Army's new cinema, the Globe, in Tripoli. Cinema is mobile, made of semi-plastic and is equipped with CinemaScope.

Queen-Mother and Princess Margaret will attend a Gala Performance of the Royal Ballet at Covent Garden on March 27. Show is for its Benevolent Fund.

Tony Morris, Associated British-Pathe Overseas Sales manager, switched to ABC-TV. New job is to develop world-wide distribution of tv films and telecordings.

Nat Miller and Geoffrey Bernard, Orb Productions' toppers, have upped Betty Burton to exec assistant. She joined Orb from U.A. last year.

Leading artists, performers and lenders gathered at opening of The Latin Quarter, newly decked out London niter. Revellers showed up in Bohemian garb.

Terence Rattigan's new play, "Variations on a Theme," has Margaret Leighton as leading femme and starts sticks tour at the Opera House, Manchester, March 31.

Because of quota problems, with extras, exteriors of 20th-Fox's Ingrid Bergman starrer, "Inn of the Sixth Happiness," will be shot in North instead of Formosa or Hong-Kong.

Donald Ogden Stewart's play, "The Kidders," recent hit at the Arts Theatre, opens at St. Martin's Theatre March 18. Faith and Lyndon Brook and Dermot Walsh, stars, will remain in cast, though Walsh switches roles.

## Mexico City

A tint film of two American visitors, covering the high spots of tourist Mexico, is being readied by the North American Pro-Mexico Committee, which is stepping up drive to induce more Yank to holiday down here. Manuel Barbachano Ponce will direct. Distribution is planned statewide through universities, Chambers of Commerce, Rotary and Lions Clubs, etc. Besides, black and white copies will be loaned U. S. tv. Release is scheduled for about March 15.

## Barcelona

By Joaquina C. Vidal-Gomis  
(Angli, 43 - Tel. 30-89-20)

Irene Lecarte, French vocalist, at Bolero.

Ella and Paloma Fleita, gal singing team, at Rio.

American comedian Rolly Rolls at Emporium niter.

Martin Gran Ger with his puppet show at Rio niter.

Tania, Argentine tango dancer, a hit at Jardines de Granada.

Walt Disney's "Great Locomotive Chase" drawing crowds at Femina.

Liceo's impresario intends to bring Maria Callas to Barcelona for one or two performances.

Italian actor Alberto Sordi in town to promote his pic "El Mari-do" (The Husband) exhibited at the Windsor.

## Rome

By Robert F. Hawkins  
(Foreign Press Club; tel 65 906)

RAI-TV bought Italian rights to "Alfred Hitchcock Presents" series for its local video outlet.

The U.S.A. is participating in the current 14th International Sport Film Festival being held in Cortina. About 60 pic competing from some 15 nations.

Steady stream of VIPs from most major companies in-and-out of Rome these weeks, mostly to look into possible personnel and overhead cuts in Italo operation.

Goffredo Lombardo, Titus Film prexy, unanimously reelected to top the Italian Producers Assn. Franco Penotti similarly renamed prexy of the Italo Distributors Assn.

Anthony Franciosa, Ava Gardner

arrived in Rome for preliminary fittings for "The Naked Maja," Titus project. Not yet decided where pic will start, whether in Italy or Spain.

Viveca Lindfors, Silvano Mangano, Jeffrey Horne and Van Van set so far for DeLaurentis' temporarily titled pic, "The Tempest." Producer to London to get other cast names for this and other productions.

Mike Stern, locally-residing Fawcett Pub rep, named to jury judging top Italo artists in contest sponsored by the manufacturer on theme of "La Cavatta." Painting is one of Stern's many sidelines activities.

Sam Jaffe visited the Rome Experimental Film School center during his local stay, was reportedly impressed with seriousness of approach of the government-sponsored institution as well as with the vast coverage of every facet of pic-making.

## Las Vegas

By Forrest Duke  
(DUDley 2-6100)

Aldous Huxley, here for the medical hypnotism symposium, reminiscing with Bob "Hoppy" Hopkins about their days as screenwriters. Hopkins, whose biggest hit was "San Francisco," is now retired and lives in Vegas.

Abe Schiller, Flamingo veep, swamped with requests for personal appearances since he was named "Man of the Year" by the International Rodeo Assn. Within one week, he'll ride in parades in Phoenix, Louisville and Lubbock.

Monte Proser, Tropicana, being paged by Jackie Bright, AGVA national administrator, serve as producer for show AGVA is assembling for the State Dept. which will tour Europe and the Middle East. Proser now negotiating with London Palladium's Val Parnell to put on ore of his Tropicana revues there in June.

## Seattle

Jack Dempsey in to referee Northwest Golden Gloves tournament.

Hard ticket run of "Around the World in 80 Days" at Blue Mouse into 45th week, a record here.

Pat Suzuki, Colony songstress, back after Canadian tv appearances and stint at Arctic Club, Vancouver.

New theatre group here, Off-Broadway Players, undismayed by failure of first production, have set presentation of "Refined Gentlemen, Only" for Cirque Theatre, April 6. Play is by Jerry Tolle, one of four organizers of group. Others are Dan Ely, Evan K. Sanders and Hollie Snyder. Snyder will direct.

## Scotland

By Gordon Irving  
(Glasgow: BEARden 5566)

"Fol-de-Rols" revue doing good biz at King's Theatre, Glasgow.

Jack Radcliffe, Scot senior comedian, at Gaiety Theatre, Ayr.

"Fol-de-Rols" revue doing good biz at King's Theatre, Glasgow.

Aly Wilson named summer show comedian at Largs, Clyde vacation spot.

Peter Casson and "Show Phantasy" unit to Empire Theatre, Edinburgh.

Alma Cogan to Glasgow Empire after tour of Iceland, mulling trip to Australia.

David Hughes, singer, pacted for 1958 summer revue "Five-Past Eight" at Alhambra, Glasgow.

Alastair McHarg replacing Brian Douglas as resident singer in Scottish tv's "One O'Clock Gang" show.

Michael Denison and Dulcie Gray to H. M. Theatre, Aberdeen, in John O'Hare's "Double Cross."

Freddie Sales, comedian, breaking in vaude stint at Pavilion, Glasgow, for cabaret date at Liverpool, Eng.

H. G. Spary, Scot manager of Metro films, new chairman of Scottish Cinematograph Trade Benevolent Fund.

Lex McLean, Auld Lang Syne comedian, will top summer show at Pavilion, Glasgow, in place of Tommy Morgan, hospitalized.

Fay Lenore, stage and tv thrush, setting March 17 as wedding date. Groom will be Jay Scott, part-owner of Loch Lomond Isle.

Margo Henderson, impressionist, commuting between tv dates in London and radio series in Scotland.

Denis Daniell switching from management of Odeon, Glasgow, to indie theatre operation in Jersey, English Channel island.

Duncan Macrae, Scot actor, re-elected chairman of Scottish section, British Actors' Equity. Lennox Milne, actress, and Jimmy Logan, comedian, vice-chairmen.

## Hollywood

Gia Scala became U. S. citizen. Sam Spiegel in from Europe. Walter Mirisch down with flu and laryngitis.

Jessie Wadsworth broke her hip in studio fall.

Robert Jacks hospitalized for observation after malaria attack.

Thornton Sargent joined Lou Smith's studio as associate producer.

Tom Carman re-elected biz rep of Sound Technicians, Local 695.

Technicolor paid off 75 technicians in seasonal cutback.

Jed Harris divorced by wife on cruelty charge.

Motion Picture Permanent Charities donated \$190,400 to L. A. Red Cross.

C. V. Whitney off on cross-country bally trek for "Missouri Traveler."

Bill Schaefer resigned as Universal associate casting director, winding 20 years with studio.

William Goetz received annual "Honorary Membership Award" from Delta Kappa Alpha, national film fraternity.

Writers Guild of America, West, completely subscribed \$75,000 bond issue for financing of Guild's new building.

Irving Allen and A. R. Broccoli returned to London headquarters after annual confabs with Columbia.

Norman H. Simpson retired as Paramount Studios comptroller, after 15 years in post and 37 years with company.

Southern California Motion Picture Council kudosd "Brothers Karamazov" and "Marjorie Morningstar" with top feature awards for February.

Metro will open Sol C. Siegal's "Merry Andrew" with a benefit preem April 2 at Pantages Theatre, with proceeds to local Variety Club. Tent 25 Danny Kaye starrer starts exclusive run at theatre following day as Pantages' Easter attraction. Kaye will host a special "junior preem" April 3 at noon for kid audiences, with clowns, circus wagons, etc., on hand. Similar promotion is slated nationally for pic.

## Palm Springs

By A. P. Scully  
(FAIRview 4-1828)

Burt Lancaster tried La Quinta.

Sonja Henie and hubby Niels Onstad had quiet stay in town.

Bill Bendix caught his daughter in "Father of the Bride."

Harpo Marx and Jack Benny performed for the United Fund.

Par's tv outlet dropping cable tap to \$35, thanks to Translator competition.

Teddy and Dorothy Hart bought a new home and celebrated with a party at Ranch Club.

Little Gaelic Singers set for benefit at Regal Auditorium, San Diego, March 29.

Duke Ellington installed new officers of NAACP at convention at St. Theresa School.

Ben Hibbs, SEPOST editor, took a breather and hobby-horsed with Desert Riders.

Torches burning around El Mirador nights looks like wash el owner Ray Ryan's gas and oil Texas assets.

Patti Moore & Ben Lessy followed in Duke Ellington at Chl Chl's. Connie Moore on the bill too.

Coppers warning teenagers who flood Village at Easter vacash they'll be clinked till papa comes if they sleep in cars.

## Chicago

(Delaware 7-4984)

Preston Foster headlined 10-day Chicago Sportsman's Show at the Amphitheatre.

Eric Bentley, legit director and savant, speaking at Goodman Theatre.

Hollywood actress Ruta Lee in town last weekend to play a Lithuanian benefit.

Balaban & Katz prexy Dave Wallenstein and wife left for two-week vacation at Sun Valley, Idaho.

Leo Zabelin back in town, this time in advance of "South Pacific," opening the McVickers March 26.

Aaron Copeland here for Northwestern U. Musical School presentation of his opera, "The Tender Land."

Ed Seguin, B&K ad-pub chief, named to p.r. committee of Illinois American Cancer Society to head the Movies Division.

Jack Kirsch, prez of Allied Theatres of Illinois, heading Theatre and Amusements Division of 1958 Boy Scouts of America campaign for the ninth year.

Wally Corvin, accordionist who once worked with French chirper Genevieve and more recently with Jimmy Blade orch at the Drake Hotel, has gone back to teaching mathematics.



# OBITUARIES

## HARRY COHN

Harry Cohn, 66, a founder and president of Columbia Pictures, died Feb. 27 in Phoenix, Ariz., of a heart attack. He had been in indifferent health for some time and had suffered a previous seizure. Reputed the last of the Hollywood studio czars, he was a picture-maker with a keen flair for story, talent and editing values. Details in the picture section.

## DAVID N. MARTIN

David N. Martin, 59, managing director and an owner of the Tivoli circuit of Australia, died March 2 in San Francisco, while on a round-the-world talent scouting trip. He was the victim of a heart attack suffered during the night at the Cliff Hotel. Martin had been scheduled to go

including an exclusive interview with Guglielmo Marconi, inventor of wireless telegraphy. The Marconi interview was via shortwave between N. Y. and Rome.

The writer joined the AP staff in 1927 and for more than 25 years wrote a daily radio-TV column appearing in hundreds of subscriber newspapers. He began his journalism career on the old Campaign (Ill.) News. Before joining the N. Y. staff of AP he worked in the Chicago bureau.

Butterfield contributed to many technical journals and was represented in a flock of radio-TV books with his views on the fifth estate. After his retirement from the AP staff in 1954 he moved to Lakeland from his home in Norwalk, Conn. Two years later he came out re-

where he had been employed 35 years. Wife, brother and three sisters survive.

## JOHN E. BLAKELEY

John E. Blakeley, 69, exhibitor, producer and distributor, died Feb. 20 in Stockport, Lancashire, Eng. He started in the film trade in 1908 as a distributor and later turned to production, first in London and then in Manchester where, in 1947, he opened studios and produced several films starring George Formby, Frank Randle and other Northern comedians, until the studios were sold to the BBC in 1954.

Blakeley was managing director of Mancunian Film Corp. and Blakeley's Film Productions and was the proprietor of two cinemas managed by his sons, Tom and John.

His wife and two sons survive.

## JOHN HELD JR.

John Held Jr., 69, cartoonist whose "Flapper-girl" illustrations became the symbol of the 1920s in the U. S., died March 2 in Belmar, N. J.

In the 1920s he was one of the country's best known cartoonists. His flapper was epitomized in a comic strip character, "Margey." His drawings appeared in the old Life magazine, Judge and College Humor. His woodcuts illustrating old songs and melodramas were featured in the New Yorker.

Wife, daughter, two sisters and a brother survive.

## BERT ALLERTON

Bert Allen Gustafson, 69, retired magician known professionally as Bert Allerton, died Feb. 22 in Elgin, Ill. He had performed regularly in the Pump Room of Chi's Ambassador East Hotel from 1941 to 1955, when he retired. His specialty was sleight-of-hand performed at viewers' tables. He was a past national prexy of the Society of American Magicians.

His wife, brother and a sister survive.

## DONALD MILLER

Donald Miller, 65, director of special presentations of CBS Radio Spot Sales, died of a heart attack March 2 in Norwalk, Conn. Miller had been with CBS since 1942, later becoming sales manager of WCB, the web's New York flagship, and moving to spot sales in 1955. Prior to his CBS affiliation, he had been with several national magazines and ad agencies.

Survived by wife, a son and a daughter.

## MRS. THOMAS POWERS

Mrs. Thomas Powers, 71, wife of the company manager of George Brandt's touring production of "Cat on a Hot Tin Roof" starring Victor Gory, died of heart attack March 2 on the train carrying the company from Pittsburgh to its next stand in Wilmington, Del.

She was removed from the New York-bound express in Johnstown, Pa., and rushed to a hospital, where she was pronounced dead.

## MERCIE B. CARLSON

Mercie B. Carlson, 81, in vaude and niteries for more than 57 years as conductor of an all girl orch, died Feb. 23 in Medford, Mass., following a brief illness. She had an eight piece orch at the old Bowdoin Square Theatre in Boston for more than a decade and conducted an all girl orch on the B. F. Keith circuit.

Surviving are her husband and two daughters.

## EDGAR F. MUEHLEMANN

Edgar F. Muehleman, 56, vice president of Local 8, International Assn. of Theatrical Stage Employees, died Feb. 23 in Philadelphia while working at the Locust St. Theatre. He formerly was with Warner Bros. theatres in Philly and Atlantic City.

Surviving are a brother and sister, wife of comedian Harry Rose.

## FLORA STAD

Mrs. Flora Stad, 65, harpsichordist, died Feb. 26 in Philadelphia. She was the widow of Ben Stad, violinist and founder of the American Society of Ancient Instruments. Group was dedicated to preserving music and instruments of the Renaissance.

Surviving are two sons and a daughter.

## FRED PABST

Fred Pabst, 88, chairman emeritus of Pabst Brewing Co. board of directors, died Feb. 21 in Oconomowoc, Wis. He maintained the Pabst Theatre in Milwaukee where concerts and operas are presented, and he contributed greatly to the Milwaukee Art Institute.

Surviving are his wife, five sons and a daughter.

## JACK LOW

Jack Low, 60, vet actor, died Feb. 21 in Hollywood after two-year ill-

ness. In pictures for 28 years, he had been inactive since an accident two years ago. At that time, he was a regular in "Wild Bill Hickok" vldpx series.

Widow and son, Jack Low Jr., deejay, survive.

## RAYMOND T. MOLONEY

Raymond T. Moloney, 58, prez of the Bally Manufacturing Co., coin machine makers, died Feb. 26 in Chicago. He also headed the defunct Bally records label and an electrical equipment firm.

Survived by wife, two sons, three daughters, two brothers and a sister.

## EDMUND S. LENNON

Edmund S. Lennon, former vice-president in charge of sales for WATV (channel 13) and WAAT, Newark, N. J., died Feb. 26 at his Summit, N. J., home, after a long illness.

He had been associated with these stations for 20 years.

## MARION E. ANDERSON

Marion E. (Andy) Anderson, 55, branch manager for Paramount in Omaha for years, died Feb. 26 in South Sioux City, Neb., while on the road for that company.

Survived by wife, son, mother and two sisters.

## RUSSELL G. GROWER

Russell Gordon Grower, former Paramount technician and actor, was shot and killed by a bandit in Ontario, Cal., Feb. 21.

During recent years he had been an Ontario detective.

## SYDNEY S. STREET

Sydney S. Street, 69, Paramount location manager, died Feb. 25 in Hollywood. He had been with the studio since 1925.

His wife, son and daughter survive.

Mother, Mrs. Charles D. Vocalis, of stage manager Charles Forsythe (Katharine Cornell-Guthrie McClinton office), died in her native Atlanta, Feb. 15. She was well known in legit and radio circles in Georgia; during the war she organized professional shows for the U. S. Govt. Hospital No. 48.

Charlie Goldberg, 62, professional department head of Chappel Music in New York for more than 37 years, died March 4 in N.Y. His wife, two sisters and a brother survive.

Mrs. Bessie K. Nelson, 65, former operatic soprano, died Feb. 1 in Chicago. Survived by husband, Jacob K., a retired musician; son, daughter, two brothers and three sisters.

Mrs. Lois Albright Santoro, 67, for years proprietor of Ross-Fenton Farms, Asbury Park, N.J., where many name performers received early recognition, died Feb. 26 in Hollywood.

Mother, 77, of Ann Marsters, Chi American film reviewer, died Feb. 27 in Chicago. Also surviving is another daughter, Mrs. Ruth Snyder, wife of 88er Bill Snyder.

Father, 73, of Virginia Marmaduke, newspaper writer and radio-TV personality, died Feb. 25 in that city.

Mrs. Cleo Patricia Marks, 48, widow of Edward Arnold, died Feb. 23 in Hollywood. Surviving is her widower, Max Marks.

Mother, 76, of Richard Maibaum, legit, film and tv dramatist, died Feb. 26 in Washington, D. C., after a long illness.

Mrs. Curtis Smith, 34, staff member of the Southwest Theatre Equipment Co., died Feb. 21 in Dallas.

John P. Brown, 71, manager of the Latcha Theatre, Newport, N. H., died there Feb. 17.

Henry L. Mauser, 88, onetime exhibitor in Greenwich, N. Y., died Feb. 24 in Adams, Mass.

Wife of Jay Morelle, vaude producer, died recently in Edinburgh, Scotland.

Father, of Zeke and Tony Nichols, theatrical bookers in Pittsburgh, died Feb. 17 in that city.

Mother, 80, of artists rep Al Kingston and actor Tom Kingston, died Feb. 23 in Hollywood.

Mother, of Les Rawlins, general manager of KDKA radio in Pittsburgh, died Feb. 28 in Columbus, O.

Mrs. Milton E. Blanchard, 87,

former Mills College music teacher, died Feb. 26 in Red Bluff, Cal.

Abe Leffon, 57, vet rodeo announcer, died Feb. 23 of chronic palsy in Newhall, Cal.

Mother, 78, of actor Sterling Holloway, died Feb. 23 in Burbank, Cal.

# MARRIAGES

Gudula Blau to Karlheinz Boehm, Munich, West Germany, Feb. 10. Both are German film players.

Pat McLennan to Douglas Gillingham, Vancouver, Feb. 8. Bride's a CBC receptionist; he's a producer with CBUT-TV there.

May Brice to Eddie Gregson, Tijuana, Mexico, Feb. 22. Bride and groom are film players.

Mrs. Erin Considine Ross to Sherman Troxel, San Francisco, Feb. 28. Bride is daughter of film producer-writer John Considine and granddaughter of pioneer exhibitor Alexander Pantages.

Nancy Johnson to Dick Carter, San Francisco, Feb. 28. Both are featured with San Francisco Ballet Company.

Paulette Goddard to Erich Maria Remarque, Branford, Conn., Feb. 25. She is a film actress; he's a novelist.

Jamie Dina to Joe Silvia, Chicago, Feb. 28. Bride's the femme chirper of the Mellotarks; he's trumpeter for WBBM-TV orch in Chi.

Nancy Meffin to Jerry Kaufman, Feb. 27, N. Y. Bride is a publicist; groom is an office assistant with legit producer David Merrick.

# BIRTHS

Mr. and Mrs. Earl Klein, daughter, Los Angeles, Feb. 23. Father is DAILY VARIETY court reporter.

Mr. and Mrs. Dwight Weist, son, Norwalk, Conn., Feb. 16. Father is a radio-TV actor.

Mr. and Mrs. Tom Lavelle, son, Pittsburgh, Feb. 24. Father is Capitol Records manager in Pitt.

Mr. and Mrs. Lynn Covey, son, Pittsburgh, Feb. 21. Father's a director at WIIC there.

Mr. and Mrs. Richard Fraser, son, Portsmouth, Va., Feb. 13. Father, former screen actor, is with WAVY-TV there; mother is an ex-screen actress Ann Gillis.

Mr. and Mrs. Sy Gair, daughter, Chicago, Jan. 20. Father is with WBBM sales in that city.

Mr. and Mrs. Ernie Glucksman, daughter, Santa Monica, Cal., Feb. 26. Father is a tv producer and Jerry Lewis' personal manager.

Mr. and Mrs. Joe Mathews, daughter, New York, Feb. 27. Mother is singer Joanne Hill; father is national promotion manager for Capitol Records.

Mr. and Mrs. Ray Taylor, daughter, Santa Monica, Cal., Feb. 22. Father is sales rep at Golden West Broadcasters for KSFO, San Francisco.

Mr. and Mrs. Roy Cordell, son, Hollywood, Feb. 22. Father is sales manager of KABC-Radio.

Mr. and Mrs. Norman Brooks, daughter, Montreal, Feb. 17. Father is a singer.

Mr. and Mrs. Russell Woodard, daughter, New York, Feb. 28. Mother is daughter of Wolfe Kaufman, former VARIETY staffer in N. Y. and now Paris representative of concert impresario S. Hurok.

Mr. and Mrs. Joseph Papp, daughter, New York, March 2. Father is founder and producer of the N. Y. Shakespeare Festival and a CBS-TV stage manager; mother is actress Peggy Bennion.

# ASCAP's \$13-Mil

Continued from page 1

penses also went up percentage-wise from 17.67 to 19.97 of the gross, or slightly more than last year. The expense ratio, however, was still below that of the previous two years. Comptroller George Hoffman made the financial report.

Stanley Adams, chairman of ASCAP's exec committee, made the president's report for prexy Paul Cunningham who is currently resting in Puerto Rico after a recent illness. Main target of the ASCAP board was the passage of the bill, now before the Senate, to remove exemption of the jukeboxes from the licensing provisions of the Copyright Act. Hearings on this bill will open in the Senate in April.

L. Wolfe Gilbert, board member and Coast resident, made the keynote speech, rapping some ASCAP members who have taken some of the Society's internal problems to court.

Sid

DEC. 11, 1898 — MAR. 10, 1950

to Los Angeles, Las Vegas, Chicago and New York; thence to London, and afterward was to return to New York, where he was to have conferred with Eddie Elkart, of General Artists Corp., who represented him there.

Martin's first major job in show biz was as advertising and publicity manager for Paramount Pictures in Australia in 1919. He followed with a post with Universal Pictures. After that he built the Liberty Theatre, Sydney, which he sold to M-G-M in 1937. Upon selling that house, he promoted the Minerva Centre, a development which included the Minerva Theatre. He was also interested in other development companies and in

retirement to do a special press kit for NBC's 30th anni.

Surviving are his wife, Bessie, a son and two daughters.

## J. LYSLE HARDING

J. Lysle Harding, 52, veteran Pittsburgh theatre manager whose career dates back to the days of the old Rowland & Clark circuit, died of a heart attack Feb. 12 in that city. For more than 30 years, he had served first with R-C, then Stanley Corp., which acquired the chain, Warner Bros. and Stanley Warner.

Harding was manager of SW-Sheridan Square, a nabor in East Liberty at the time of his death. He entered the business as an usher

## The Family of EMANUEL SACKS

gratefully acknowledges kind expressions of sympathy and condolence shown by his many friends in their recent bereavement.

1944 became managing director of the Tivoli circuit, which introduced Tivoli Celebrity Vaudeville.

Martin was one of the more knowledgeable talent buyers in the world, having almost annually gone on worldwide tours to acquaint himself with new acts, new trends in entertainment, and also theatre operation and construction. He was regarded as a stern disciplinarian as far as talent was concerned and made all acts toe the mark as far as their behavior in

and rose through the ranks to chief of service, treasurer, assistant manager and finally manager.

His wife, a former telephone operator for the circuit he worked for, and his mother survive.

## EDITH TALIAFERRO

Edith Taliaferro, 64, actress, died March 2 in Newtown, Conn., after a long illness.

She was known for her portrayal of the heroine in "Rebecca of Sunnybrook Farm" which played at the Republic Theatre in New York 48 years ago. Her other legit appearances included "The Evangelist," "Young Wisdom," "Tipping the Winner," "A Breath of Old Virginia," "The Best Sellers," "Please Get Married," "Private Lives" and "Kissing Time." She also appeared in vaudeville and radio.

Her husband, actor House B. Jameson, and sister, actress Mabel Taliaferro, survive.

## EDWARD CLEARY

Edward Cleary, 58, operator of Cleary Transfer Co. died of a heart attack Feb. 2 in Chicago. He was well known to legit producers and managers for having hauled virtually every touring show that has played Chicago in the past three decades.

Cleary had operated his own company for the past nine years and previously had managed the old Central Transfer Co. in Chi,

In Memoriam  
**Sid Grauman**  
(The Little Giant of Show Biz) -  
You'll never be forgotten, Sid.  
Arthur S. Wenzel

the theatre and performance was concerned. Survived by his wife, a son and daughter.

## CHARLES E. BUTTERFIELD

Charles E. Butterfield, 65, vet Associated Press radio and tv editor, died of cancer, March 3, in Lakeland, Fla.

Butterfield was a pioneer in radio columning with a thorough knowledge of technical aspects of electronics and radio telephony. As the AP's initial radio editor and the columnist he was in on many firsts



# The Girl Most Likely...

## VARIETY

"Denise Lor, one of the recruits from video, is showcasing on the N.Y. posh time and indicates that she'll be a regular in these talent marts. Her initial try at the Persian Room makes it evident that she has the assurance, charm and singability to ply the carriage trade spots." *Jose.*

## WALTER WINCHELL

"The Plaza Hotel reports that Denise Lor is a surprise hit at the Persian Room."

## GENE KNIGHT

New York Journal-American

"Denise Lor flying high... Entering the last week of a highly successful engagement, Denise Lor, the new singing star, is continuing to pack the Persian Room... Invariably, she brings the sedate Persian Room patrons to their feet—applauding... A girl can't do better than that."

## FRANCES MERRON

New York Post

"The Plaza Persian Room turned its spotlight Wednesday on the pretty person of Denise Lor, versatile thrush of the Garry Moore TV show... She is, in brief, a click chick."

## LEE MORTIMER

New York Mirror

"Don't miss: DENISE LOR at the Plaza... you've got but two or three days in which to catch the lovely and exciting Denise Lor at the famed Persian Room of the Plaza. Her voice is wonderful. Her material is wonderful. She's wonderful."

## LOUIS SOBOL

New York Journal-American

"Welcome to a new supper club star—Denise Lor, a singing charmer now at the Plaza's Persian Room."

## JERRY KRUPNICK

The Newark Star-Ledger

"Denise Lor, the beautiful blue eyed brunette who brightens Garry Moore's daily video stanza, is a gal who can have her cake and eat it too. For, along with her day... she has become a wee... and a great one at that. Dennie is currently holding forth at the Plaza's Persian Room and has been turning 'em away during her month long stint."

## WILLIAM B. POPE

News, Dallas

"Judging from her reception Thursday night at the Statler-Hilton's Empire Room, Denise Lor can stay around the Dallas big-league supper club circuit as long as she wants to. Whether she's singing blues or straight pops, Denise is full of personality. She's good looking and has a voice to match."

## VARIETY

Statler-Hilton, Dallas

"Denise Lor, French songstress on a hiatus from the Garry Moore tv show, scores easily as a supper club act. Her pipings keep her way ahead. Wrapup and begoff of the 35 minute songlog, is a belting 'Rock-A-Bye Your Baby.'... *Barb.*



# DENISE LOR

TO BREAK RECORDS EVERYWHERE!

Currently  
**GARRY MOORE  
SHOW - CBS-TV**

(March 21st will mark  
2,000th appearance!)

MARCH 22nd  
**THE  
LAKE CLUB**  
Springfield, Ohio

MARCH 31st  
**HOLIDAY  
HOUSE**  
Pittsburgh, Pa.

Just Concluded COLUMBUS AUTO SHOW (All Existing Records Broken!)

Direction



Public Relations: DAVID O. ALBER Associates

Personal Management: HARRY WEISSMAN

APR 9 1958

# VARIETY

 PRICE  
**35¢**

 Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.  
 Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.  
 COPYRIGHT, 1958, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 210 No. 2

NEW YORK, WEDNESDAY, MARCH 12, 1958

80 PAGES

## DEEJAY: PERFORMER OR PUPPET?

### Las Vegas as 'La McCoy Paris' Via Le Lido's Hop-Over for 6-Month Stop

By ABEL GREEN

Pierre Louis-Guerin and Rene Fraday returned to their Le Lido, Paris, base last week after setting a deal which will be finalized this week for the first time in the U. S. appearance of a Lido revue. It's slated for six months at The Stardust, ill-fated Las Vegas hostelry, which will reopen in ample time before the June 1 bow of the Lido show.

The entire production and cast of 50 will be flown from the French capital via the polar route to Los Angeles. Even the eight Donn Arden boys and the vocal choir, the only U. S. components, will come to Paris to rehearse with the Guerin-Fraday production in France and then fly back to Vegas intact. Per usual, Arden will stage it as he has all Lido shows for several years.

Unlike the seasonal habit of interlarding the Lido (Paris) show with Yank acts, the technique will be in reverse for the Vegas engagement—as many European acts as possible will stud the show, which will include also the swimming tank, the ice show segments, the airplane sequence and all the accoutrements which have hall-marked Le Lido productions over the years. Even the Bluebell Girls (16) and the 12 French show-girls will be from abroad. The Bluebells, despite the London origin of Miss Bluebell, the stager, (Continued on page 66)

### Russia's New 3-D Feature (Panoramic) Compares Favorably to Cinerama

By IRVING R. LEVINE

(Moscow Correspondent, NBC)

Moscow, March 11.

Russia's first true 3-D, wide-curved screen film, via a process called Panoramic, is every bit as original, if not quite as exciting, as was "This Is Cinerama," which opened in the U. S. a half dozen years ago. Entitled "How Broad Is My Country," the 90-minute film is now playing in a Moscow theatre built especially for the curved screen process and called Mir, which in Russian can mean either "World" or "Peace."

"How Broad Is My Country" is a travelogue of sections of the Soviet Union including scenes of Moscow, Leningrad, Sochi on the Black Sea coast, the Caucasus Mountains and Carpathia.

Judging from the lack of shrieks or even gasps, let alone women fainting as was the case in the roller-coaster ride in the first Cinerama film, "How Broad Is My Country" lacks the excitement of its American counterpart. There are, however, many scenes that bear striking resemblance to the (Continued on page 22)

### Bill Hits Fake Come-on

Albany, March 11.

New York State's Assembly may vote this week on a bill, quietly reported in, which would amend existing statutes to make it against N. Y. law to "misrepresent" the contents of a motion picture in the posters and other advertising matter.

Measure is aimed at the practice of sexualized film operators and those who merchandize goosepimple exploitation items—the claims and the actuality not always being in agreement.

### Sullivan at 25¢

#### For Vegas Unit

Ed Sullivan makes his Las Vegas debut at Wilbur Clark's Desert Inn July 1 at \$25,000 a week for himself and a unit which, so far, will have the Kirby Stone Quartet, Ricky Lane & Velvel and Richard as a nucleus. Other acts will be added. Sullivan's deal is for eight weeks at 25¢, playing four frames this year and four next. Naturally, his video shows will originate from Vegas but none of his Sunday night tv acts will participate in his regular weekly stint as an emcee.

Sullivan says he was influenced by two facts: the excellent golf course, which has been used for tournaments; (although I understand that in the summer you gotta get up kinda early to play before the sun starts beating down), and "the fact that Jack Benny played a Vegas saloon made it okay for me and my sponsors."

### 1st U.S. TV Deal With 'Red Network' Via Ziv

London, March 11.

Ed Stern, international topper of Ziv Television Programs, has cemented a deal with Russian tv granting the USSR outlets three-year tv rights to the "Sea Hunt," "Science Fiction Theatre" and "Favorite Story" series. Thirteen episodes of each skin are involved in the deal.

Stern spent five days behind the Iron Curtain negotiating the pact with Red officials. He declined to disclose details of the deal, but did not deny that it had been set up on an exchange of material basis which does not involve money. He claimed that this was the first tv pact with the Russians.

Associated-Rediffusion, London's weekday commercial tv programmers, however, is at present working on a material swap with Rus- (Continued on page 79)

### FIGHT RADIO'S 'TOP 40' FORMAT

By HERM SCHOENFELD

Kansas City, March 11.

Disk jockeying, yesterday's big joke, is today's big business. But the gist of the jocks' soundoff at their first annual pop convention is that their bosses, the owners of radio stations, can't count above 40—tunes, that is. Themselves sometimes accused of "angles," the jockeys see stations making a vice of their pet angle of keeping it strictly according to "formula." "We're getting so simple, we're in danger of becoming simple-minded" is the cry.

The disk jockey is now in a fight for survival. Hailed as a hero in radio's surging boom in the face of television competition, the deejay now feels himself being cut down to size in the machine of "formula radio." The disk jockey—once the individualistic salesman, the personality kid—averts his hands—and his tongue—are tied in a straitjacket of "Top 40" lists, music-and-news formats and hard-sell commercials, all firmly dictated. (Continued on page 60)

### Zanuck May Skip 'De Luxe Tour,' As Travel Overdone

Vogue of travelogs, started via Cinerama and still an apparent "must" in the introduction of wide-screen processes, seems to be grinding to a halt.

Another couple of scenic films—one on the South Seas (Cinerama) and the other a sea yarn ("Windjammer" in CineMiracle)—are coming up. But a third, Darryl F. Zanuck's "De Luxe Tour" is in doubt.

Film was to have been the first to be shot and shown in 20th-Fox's CinemaScope 55 process. Zanuck and a crew spent months shooting background stuff all over the world. Story now is that (1) Zanuck is no longer sure he should make a film with a travel theme and (2) the footage he filmed—at a cost of several hundred thousand dollars—hasn't come up to expectation and, if "De Luxe Tour" were to be made, a part of it would have to be reshot.

The Zanuck opus would have differed from the rest of the "scenic wonders" via a definite story line, it being based on the Frederic Wakeman book, "Windjammer," which National Theatres backed as the first in its CineMiracle system, also has a slight story. Picture opens at the Roxy Theatre, N. Y., next month.

### Vague U.S. Legit Policy a Puzzler For Brussels; \$ Not the Only Hurdle

By TOM CURTISS

#### Cantor Israel Stamp

Some time next month the State of Israel is minting some new stamps which will honor American friends of the new democracy on its 10th anniversary.

The late Franklin Delano Roosevelt, scientist Dr. Jonas Salk and comedian Eddie Cantor will be so honored.

Shortage of funds is not the only drawback of the program currently being set up to present the U. S. legit theatre at the Brussels Fair. Yank selections must stand comparison with such Soviet entries as the Bolshoi Ballet and Moscow Art Theatre.

The musical section of the American schedule—which includes everything from Yehudi Menuhin to Benny Goodman, and from a new opera by Gian-Carlo Menotti ("Maria Golovin") to an evening with Louis Armstrong—will be difficult for the Russians or anyone else to top in variety and accomplishment. But the legit lineup is weak. It seems lacking in purpose and somewhat mysterious.

The Fair, to which 33 nations are making cultural contributions, opens April 17 and it is to its opening that the international correspondents have been invited. The auditorium of the U. S. pavilion (a modernistic 1,141-seater), however, will not open its doors until May 1, and then it will be with a film that is booked to run three weeks. The film is the Todd-OA "South Pacific," which bows on Broadway March 19, several weeks before Brussels.

After "South Pacific," Benny Goodman is in for three evenings and then the American theatre's initial contribution: a now-being-recruited production of "Carousel." The 14-year-old operetta's tunes have been played in Europe since end of war and the film version last year was a resounding Continental flop. Based on "Lilliom," its story is neither novel nor American. (Continued on page 20)

### LP's 54% of Pop Sales—Lieberson

The LP has supplanted the single record as the core of the popular music business. According to Goddard Lieberson, Columbia Records prexy, LPs now bring in 54% of pop record sales' dollar volume. In the 10 years since its introduction by Columbia, the LP has more than doubled total industry volume, brought hundreds of new companies into existence and new artists to public attention.

In addition to its impact on the pop business, Lieberson pointed out that the LPs today comprise 61% of the total record sales with a 95% cut of classical volume. Lieberson added that Broadway found its biggest boxoffice on LP. He cited the original cast recording of "South Pacific" which helped entrench the LP as a popular success and "My Fair Lady," which outgrossed the Broadway show and became the first LP in history to sell more than 1,000,000 copies. (The 1,000,000-plus sales racked up Decca's original cast set of "Oklahoma" and Col's "South Pacific" were split between LPs and 78 rpm packages.) A major new platform for contemporary composers has also been provided by the LP disk. According to Lieberson, new works are frequently heard on LP before they reach the concert stage.

### See Grace Kelly Out Of All Film Making

Frankfurt, March 11.

Grace Kelly, the Princess of Monaco, will never make another film. That's the word of her mother, Mrs. John Kelly of Philadelphia, who is on a brief tour of many, visiting her ancestors' birthplaces in nearby Heppenheim. Grace has a full life as Princess of Monaco and doesn't intend to spoil it by resuming her pic career, says Mrs. Kelly.

Grace will not make any pix in Hollywood or in any other film-making center. She also will not go into any picture-producing enterprise with her husband, Prince Rainier, as has been reported for the last two years, she stated.

### Maurice Evans Forms Production Group To Do Industrial Shows

Maurice Evans is getting in on the industrial show boom, with the formation of Maurice Evans Industries, Inc.

The new firm, which will create and stage industrial productions, will handle both live stage shows and closed circuit tv presentations. General manager George Hoffman and Charles Scheuer, director of programming, will head a staff of directors, writers, lyricists, composers and technicians. Both Hoffman and Scheuer have been active in the industrial show field, the former as an overall production supervisor and the latter in the creative and writing end of the business.

The industrial setup will be separate from Maurice Evans Productions, which is devoted to legit, tv and film activities. Evans has been active as a legit actor-producer for some years, and was also formerly producer of the "Hallmark Hall of Fame" television series.

APR 9 1958

# VARIETY

PRICE

35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.  
Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879.  
COPYRIGHT, 1958, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 210 No. 2

NEW YORK, WEDNESDAY, MARCH 12, 1958

80 PAGES

## DEEJAY: PERFORMER OR PUPPET?

### Las Vegas as 'La McCoy Paris' Via Le Lido's Hop-Over for 6-Month Stop

By ABEL GREEN

Pierre Louis-Guerin and Rene Fraday returned to their Le Lido, Paris, base last week after setting a deal which will be finalized this week for the first-time-in-the-U.S. appearance of a Lido revue. It's slated for six months at The Stardust, ill-fated Las Vegas hostelry, which will reopen in ample time before the June 1 bow of the Lido show.

The entire production and cast of 50 will be flown from the French capital via the polar route to Los Angeles. Even the eight Donn Arden boys and the vocal choir, the only U. S. components, will come to Paris to rehearse with the Guerin-Fraday production in France and then fly back to Vegas intact. Per usual, Arden will stage it as he has all Lido shows for several years.

Unlike the seasonal habit of interlarding the Lido (Paris) show with Yank acts, the technique will be in reverse for the Vegas engagement—as many European acts as possible will stud the show, which will include also the swimming tank, the iceshow segments, the airplane sequence and all the accoutrements which have hall-marked Le Lido productions over the years. Even the Bluebell Girls (16) and the 12 French show-girls will be from abroad. The Bluebells, despite the London origin of Miss Bluebell, the stager, (Continued on page 66)

### Russia's New 3-D Feature (Panoramic) Compares Favorably to Cinerama

By IRVING R. LEVINE

(Moscow Correspondent, NBC)

Moscow, March 11.

Russia's first true 3-D, wide-curved screen film, via a process called Panoramic, is every bit as original, if not quite as exciting, as was "This Is Cinerama," which opened in the U. S. a half dozen years ago. Entitled "How Broad Is My Country," the 90-minute film is now playing in a Moscow theatre built especially for the curved screen process and called Mir, which in Russian can mean either "World" or "Peace."

"How Broad Is My Country" is a travelogue of sections of the Soviet Union including scenes of Moscow, Leningrad, Sochi on the Black Sea coast, the Caucasus Mountains and Carpathia.

Judging from the lack of shrieks or even gasps, let alone women fainting as was the case in the roller-coaster ride in the first Cinerama film, "How Broad Is My Country" lacks the excitement of its American counterpart. There are, however, many scenes that bear striking resemblance to the (Continued on page 22)

### Bill Hits Fake Come-on

Albany, March 11.

New York State's Assembly may vote this week on a bill, quietly reported in, which would amend existing statutes to make it against N.Y. law to "misrepresent" the contents of a motion picture in the posters and other advertising matter.

Measure is aimed at the practice of sexsational film operators and those who merchandize goosepimple exploitation items—the claims and the actuality not always being in agreement.

### Sullivan at 25G For Vegas Unit

Ed Sullivan makes his Las Vegas debut at Wilbur Clark's Desert Inn July 1 at \$25,000 a week for himself and a unit which, so far, will have the Kirby Stone Quartet, Ricky Lane & Velvel and Richiardi as a nucleus. Other acts will be added. Sullivan's deal is for eight weeks at 25G, playing four frames this year and four next. Naturally, his video shows will originate from Vegas but none of his Sunday night tv acts will participate in his regular weekly stint as an emcee.

Sullivan says he was influenced by two facts: the excellent golf course, which has been used for tournaments ("although I understand that in the summer you gotta get up kinda early to play before the sun starts beating down"), and "the fact that Jack Benny played a Vegas saloon made it okay for me and my sponsors."

### 1st U.S. TV Deal With 'Red Network,' Via Ziv

London, March 11.

Ed Stern, international topper of Ziv Television Programs, has cemented a deal with Russian tv granting the USSR outlets three-year tv rights to the "Sea Hunt," "Science Fiction Theatre" and "Favorite Story," series. Thirteen episodes of each skein are involved in the deal.

Stern spent five days behind the Iron Curtain negotiating the pact with Red officials. He declined to disclose details of the deal, but did not deny that it had been set up on an exchange of material basis which does not involve money. He claimed that this was the first tv pact with the Russians.

Associated-Rediffusion, London's weekday commercial tv programmers, however, is at present working on a material swap with Rus- (Continued on page 79)

### FIGHT RADIO'S 'TOP 40' FORMAT

By HERM SCHOENFELD

Kansas City, March 11.

Disk jockeying, yesterday's big joke, is today's big business. But the gist of the jocks' soundoff at their first annual pop convention is that their bosses, the owners of radio stations, can't count above 40—tunes, that is. Themselves sometimes accused of "angles," the jockeys see stations making a vice of their pet angle of keeping it strictly according to "formula." "We're getting so simple, we're in danger of becoming simple-minded" is the cry.

The disk jockey is now in a fight for survival. Hailed as a hero in radio's surging boom in the face of television competition, the deejay now feels himself being cut down to size in the machine of "formula radio." The disk jockey—once the individualistic salesman, the personality kid—averts his hands—and his tongue—are tied in a straitjacket of "Top 40" lists, music-and-news formats and hard-sell commercials, all firmly dic- (Continued on page 60)

### Zanuck May Skip 'De Luxe Tour,' As Travel Overdone

Vogue of travelogs, started via Cinerama and still an apparent "must" in the introduction of wide-screen processes, seems to be grinding to a halt.

Another couple of scenic films—one on the South Seas (Cinerama) and the other a sea yarn ("Windjammer" in CineMiracle)—are coming up. But a third, Darryl F. Zanuck's "De Luxe Tour" is in doubt.

Film was to have been the first to be shot and shown in 20th-Fox's CinemaScope 55 process. Zanuck and a crew spent months shooting background stuff all over the world. Story now is that (1) Zanuck is no longer sure he should make a film with a travel theme and (2) the footage he filmed—at a cost of several hundred thousand dollars—hasn't come up to expectation and, if "De Luxe Tour" were to be made, a part of it would have to be reshoot.

The Zanuck opus would have differed from the rest of the "scenic wonders" via a definite story line, it being based on the Frederic Wakeman book, "Windjammer," which National Theatres backed as the first in its CineMiracle system, also has a slight story. Picture opens at the Roxy Theatre, N. Y., next month.

### Vague U.S. Legit Policy a Puzzler —For Brussels; \$ Not the Only Hurdle

By TOM CURTISS

#### Cantor Israel Stamp

Some time next month the State of Israel is minting some new stamps which will honor American friends of the new democracy on its 10th anniversary.

The late Franklin Delano Roosevelt, scientist Dr. Jonas Salk and comedian Eddie Cantor will be so honored.

### LP's 54% of Pop Sales—Lieberson

The LP has supplanted the single record as the core of the popular music business. According to Goddard Lieberson, Columbia Records prexy, LPs now bring in 54% of pop record sales' dollar volume.

In the 10 years since its introduction by Columbia, the LP has more than doubled total industry volume, brought hundreds of new companies into existence and new artists to public attention.

In addition to its impact on the pop business, Lieberson pointed out that the LPs today comprise 61% of the total record sales with a 95% cut of classical volume.

Lieberson added that Broadway found its biggest boxoffice on LP. He cited the original cast recording of "South Pacific," which helped entrench the LP as a popular success and "My Fair Lady," which outgrossed the Broadway show and became the first LP in history to sell more than 1,000,000 copies. (The 1,000,000-plus sales racked up Decca's original cast set of "Oklahoma" and Col's "South Pacific" were split between LPs and 78 rpm packages.) A major new platform for contemporary composers has also been provided by the LP disk. According to Lieberson, new works are frequently heard on LP before they reach the concert stage.

### See Grace Kelly Out Of All Film Making

Frankfurt, March 11.

Grace Kelly, the Princess of Monaco, will never make another film. That's the word of her mother, Mrs. John Kelly of Philadelphia, who is on a brief tour of Germany, visiting her ancestors' birthplaces in nearby Heppenheim. Grace has a full life as Princess of Monaco and doesn't intend to spoil it by resuming her pic career, says Mrs. Kelly.

Grace will not make any pix in Hollywood or in any other filmmaking center. She also will not go into any picture-producing enterprise with her husband, Prince Rainier, as has been reported for the last two years, she stated.

Shortage of funds is not the only drawback of the program currently being set up to present the U.S. legit theatre at the Brussels Fair. Yank selections must stand comparison with such Soviet entries as the Bolshoi Ballet and Moscow Art Theatre.

The musical section of the American schedule—which includes everything from Yehudi Menuhin to Benny Goodman, and from a new opera by Gian-Carlo Menotti ("Maria Golovin") to an evening with Louis Armstrong—will be difficult for the Russians or anyone else to top in variety and accomplishment. But the legit lineup is weak. It seems lacking in purpose and somewhat mysterious.

The Fair, to which 33 nations are making cultural contributions, opens April 17 and it is to its opening that the international correspondents have been invited. The auditorium of the U.S. pavilion (a modernistic 1,141-seater), however, will not open its doors until May 1, and then it will be with a film that is booked to run three weeks. The film is the Todd-OA "South Pacific," which bows on Broadway March 19, several weeks before Brussels.

After "South Pacific," Benny Goodman is in for three evenings and then the American theatre's initial contribution: a now-being-recruited production of "Carousel." The 14-year-old operetta's tunes have been played in Europe since end of war and the film version last year was a resounding Continental flop. Based on "Liliom," its story is neither novel nor Ameri- (Continued on page 20)

### Maurice Evans Forms Production Group To Do Industrial Shows

Maurice Evans is getting in on the industrial show boom, with the formation of Maurice Evans Industries, Inc.

The new firm, which will create, develop and stage industrial productions, will handle both live stage shows and closed circuit tv presentations. General manager George Hoffman and Charles Scheuer, director of programming, will head a staff of directors, writers, lyricists, composers and technicians. Both Hoffman and Scheuer have been active in the industrial show field, the former as an overall production supervisor and the latter in the creative and writing end of the business.

The industrial setup will be separate from Maurice Evans Productions, which is devoted to legit, tv and film activities. Evans has been active as a legit actor-producer for some years, and was also formerly producer of the "Hallmark Hall of Fame" television series.



## New Soviet Ambassador Using Charm & Talent; Okays Hope's Visa

By HERMAN A. LOWE

Washington, March 11. It was virtually a love fest between Bob Hope and the Soviet Embassy during former's visit here last week to unravel snafu on his visa to the USSR. And it paid off for comic in the form of the coveted visa.

The "red" carpet treatment accorded Hollywoodite is all part of the current now look in Soviet diplomacy. Recently appointed Ambassador Mikhail Menshikov, Ambassador Milhail Menshikov, has launched a campaign of making friends and influencing people. His method includes such precedent-breaking events as his recent guest stint on "Youth Wants to Know" (NBC); talks before both Women's National Press Club and the all-male National Press Club; frequent appearances on the Washington cocktail-party circuit.

His all-out endorsement of the East-West cultural exchange treaty is being backed up by accent on entertainment—mostly long hair variety—at embassy soirees. Soviet violinist Leonid Kogan and Frau Elizabeth, a violinist in her own right and sister of famed pianist Emil Gilels, highlighted a recent embassy fete attended by capitalists who had never before crossed the threshold of the Russian stronghold. Frequent film showings are being held, and Ambassador and Mme. Menshikov will host a party next month for the Igor Moisejev Folk Dance troupe, first entry under the new exchange.

(Continued on page 69)

### WINCHELL'S ACADEMIC ROBES

Florida Southern College Makes Him Honorary Doctor

Lakeland, Fla., March 11.

During the annual Founders' Week convocation on the Frank Lloyd Wright campus of Florida Southern College here an honorary degree of Doctor of Humanities was conferred upon Walter Winchell last Friday (7) "as a humanitarian who has played a principal role in raising millions of dollars for cancer research. He has rendered invaluable service to our nation; has proven himself a firm friend of education; and is a foremost citizen in all enterprises for the public good."

Also, as part in the college's 73d annual Founders' Week celebration, an honorary Doctor of Law degree was conferred on John H. Teeter, executive director of the Damon Runyon Fund and husband of Christine McGuire (McGuire Sisters), who just closed at the Waldorf-Astoria, N. Y.

## GI's in Europe Becoming Bored By Free Shows

Nuernberg, March 11.

"American servicemen stationed in Europe are becoming jaded. It's increasingly difficult to provide entertainment they'll enjoy. It's even tough to get those with talent to provide entertainment themselves."

That's what Byron B. Kelley, former CBS television director, who was recently made director of the professional entertainment services of the U. S. Army in Europe's Special Services division, has found out.

"Give servicemen a free show at one of the service clubs, and you have to compete with the neighborhood tavern. If it's late in the month, when the GIs have run out of money, you are likely to have a good crowd. But give them a free show at the first of the

(Continued on page 79)

## 'NEWCOMERS OF 1928' STRONG IN LAS VEGAS

Las Vegas, March 11.

Wilbur Clark's Desert Inn spokesmen aver that Jack Barnett's "Newcomers of 1928" has been a peak draw in the history of the hotel since the unit opened Feb. 25. It comprises Paul Whiteman, Rudy Vallee, Harry Richman, Buster Keaton and Rich D'O'Ray. In for six weeks, Clark wanted to add four more weeks but some of the "Newcomers" have other commitments.

Barnett plans it for a video spec and Frank Senns phoned Sol A. Schwartz, prez of RKO Theatres, with an eye to the Palace, on Broadway. (Later, however, says Schwartz is doing too well with "River Kwai").

## British Academy Awards Shindig

London, March 11.

The British Film Academy celebrated its 10th anni with a rousing Awards Night at the Qdeon, Leicester-Square, which coupled with the world-prem of the Laurence Harvey starrer, "The Silent Enemy," drew a packed, star-studded audience. This should ease the current financial cates of the Academy. Though the proceedings were fairly staid, columnists, lensers and newsreel and tv cameramen had a gala night with the arrival of such show biz celebrities as Anna Neagle, Herbert Wilcox, Laurence Harvey, Margaret Leighton, Terence Rattigan, Dawn Addams, George Nader, Sidney James, Alec Guinness, Jack Hawkins, Simone Signoret, Heather Sears, Bill Travers, Virginia McKenna and others.

Britain's Oscar night is a quiet shindig compared with Hollywood's spectacular one, its chief problem being that it lacks the element of surprise surrounding the Yank fiesta, the winners of the awards being announced several weeks prior to the occasion. Roger Manvell, director of the Academy, explained to VARIETY: "We cannot compete with the Hollywood-Oscar night, where they can take two fortunes for the night, get paid a fortune for the tv rights, have a Hollywood-New York link and can be quite certain that most of the award nominees will be available to be present for the occasion."

However, it is a big night for the

(Continued on page 23)

## Tax Deductions for Show People

By J. S. SEIDMAN, C.F.A.

Show people are entitled to many income tax deductions. To claim them is easy. To make them "stick" is something else again. The Government is entitled to proof of two things: (1) that the amount was actually spent, and (2) that the items are professional,

not personal expenses. Mere salary or "guesstimate" is not enough. If these two requirements are met, all of the following items are deductible:

**Preparation expenses**—research, cost of material, dialog, gags, music; special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions; accompanist.

**Booking expenses**—scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

**Traveling expenses**—transportation, board, and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

**Public relations expenses**—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors, etc.; club membership dues; advertising and publicity; press agent's fees.

**Miscellaneous expenses**—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc. (to the extent household is used actively for other professional matters).

## Hot Times and Ditto Names Hypo Miami B.O. With Berle as Big Noise

### A 'FIRST'—VS. SUBLIMINAL

Albany Vote Thought Historic Precedent on Sneaky-Sell

Albany, March 11.

Youthful enterprise and determination paid off last week, when the legislative committee of the Hi-Y Assembly persuaded the Senate Committee on Public Education to report for action by the Upper House a bill they had drafted to ban the use of subliminal advertising "for commercial purposes on film." This is believed to be the first recorded vote on subliminal advertising by a legislative committee anywhere in the United States.

The state-wide Hi-Y Assembly, at its annual session in the Capitol last December, adopted a measure for the thumb-down on commercial use of subliminal perception, via film.

In February, the legislative committee, headed by John Garman, an Albany teenager, requested Senator Thomas C. Desmond and Assemblyman D. Clinton Dominick, Newburgh Republicans, to introduce their bill.

## Liberace, 'Lady' & Truncated Trot At Aussie Troc

By ERIC GORRICK

Sydney, March 11.

Liberace kayaked local show biz by refusing to appear in further concerts at the Trocadero here under the Lee Gordon management after top music publishers, Chapell & Co., got an injunction ordering restraining the star from featuring three numbers from "My Fair Lady" because of the local copyright setup. "Lady" has been geared for production here this year by J. C. Williamson Ltd.

Liberace cancelled a matinee and night show March 5, and indicated he would not perform again

(Continued on page 18)

## Chevalier's Waldorf '6-8'

Maurice Chevalier's date at the Waldorf-Astoria, N. Y., will be for six or eight weeks starting April 7. Should the French entertainer elect the shorter stand, then the hotel will make a two-week interim booking before closing the Empire Room May 31 and opening the Starlight Roof June 2 with the Xavier Cugat orch.

Edith Piaf has been set to reopen the Empire Room Sept. 18.

Miami Beach business has picked up considerably but Havana hotel and nitery trade has hit a downbeat. The developments aren't related. The Florida upswing is occasioned by both hot weather and an influx of hot names. The Havana decline has been caused in part by a student strike discouraging amount of tourism. Florida ops figure they are getting some of the detoured Havana trade, but not enough to matter too much in this prosperous period.

Hottest item in Miami Beach at this point is the terrific business being done by Milton Berle at the Latin Quarter. He's been held over for an additional two weeks for a five-week total, and room will close on March 29 when Berle departs. Other big Florida deals are Donald O'Connor at the Deauville and Marlene Dietrich at the Fontainebleau. Frank Sinatra coming in next at the latter inn, is expected to continue the capacity trade.

The gain, however, was by Berle's stand. Without a hotel to draw from and in a location far from the newer hotels, the Latin Quarter has been hitting the fastest clip of all the Beach niteries.

While names and weather are proving the right combination, the Eden Roc is going to try for encore biz with Joe E. Lewis who returns to that spot March 21. Lewis played the Roc previously and did well enough to warrant a second try when weather became more favorable.

Sole downbeat item from Miami this week is the probable closing of Lou Walter's Cafe de Paris next Saturday (15). Notices have been posted, but there is possibility of a reprieve.

## 'Body' Bares Kidnap By Hubby, Pulls Boffo B.O. At Kaintuck's Bev Hills

Cincinnati, March 11.

Marie (The Body) McDonald has zoomed to a standout night club draw on crest of publicity in the latest development of her kidnap case. The blonde looker's two-framer at swank Beverly Hills Country Club, Newport, Ky., has set a Lenten high in attendance for recent years, with two nights to go.

Opening of Miss McDonald's engagement, five days ahead of her sensational confession that her wealthy husband engineered the kidnapping, was Beverly's biggest midweek turnout in months.

During two days of questioning by newsmen and two Los Angeles law officers Miss McDonald did considerable sobbing. At one point she said: "If you think I'm acting, you're crazy. If I could turn on the waterwork like this, I'd have won an Oscar a long time ago."

### Subscription Order Form

Enclosed find check for \$

Please send VARIETY for

- ☐ One Year  
☐ Two Years  
☐ Three Years

To ..... (Please Print Name)

Street .....

City ..... Zone ..... State .....

#### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00

Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

Trade Mark Registered.

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Sime Silverman, President

154 West 46th St., New York 36, N. Y. JUDSON 2-2700

Hollywood 20

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1292 National Press Building, Sterling 3-5445

Chicago 11

612 No. Michigan Ave., DElaware 7-4984

London WC2

8 St. Martin's Pl., Trafalgar Sq., COVEnt Garden 6135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210

Number 2

### INDEX

Bills .....	69	Obituaries .....	79
Chatter .....	78	Pictures .....	3
Film Reviews .....	6	Radio .....	24
House Reviews .....	71	Radio Reviews .....	44
Inside Legit .....	76	Record Reviews .....	54
Inside Radio-TV .....	44	Television .....	24
International .....	10	Television Reviews .....	39
Legitimate .....	72	Tollivision .....	23
Literati .....	77	TV Films .....	36
Music .....	53	Unit Reviews .....	69
New Acts .....	69	Vaudeville .....	64
Night Club Reviews .....	70	Wall Street .....	12

DAILY VARIETY

Published in Hollywood by Daily Variety, Ltd.

\$15 a year. \$20 Foreign.

# RACKMIL'S NEW U-TURN DUE

## 'Illusions' of Actor-Producers

[PER CHARLTON HESTON]

Actors who organize their own film production companies frequently make a serious error, according to Charlton Heston who owns a company (although an inactive one) himself. With a few exceptions, Heston declared in New York this week, there is a tendency "to make something you won't make for somebody else." The only reason some of the actor-produced pictures are made, he added, is that they can be made cheaply.

The actor, who is en route to Italy to appear in Metro's, "Ben Hur," regards the numerous long-range production announcements of actor-producers as rather "ludicrous." "The program only exists," he said, "if the distributor who is providing the financing wants it to exist. If the distributor likes your first picture, he'll provide the money for the second. If the second is a success, he'll put up the money for a third." He maintains, however, that no actor-producer can receive carte blanche no matter how ambitious his proposed slate appears on paper.

Although Heston's company owns a "few short stories," it has as yet to produce a picture. He feels that a sock property is necessary before a decision is made to enter actual production. Right now, he notes, the story market is too tough and prices are too high.

## Columbia a La United Artists

**Expects to Finance and Buy 'Freelance' Negatives—George Sidney Deal for 2-3 Annually**

Hollywood, March 11. Columbia Pictures will veer more towards "United Artists" type set-up, by reaching out for as many top independent packages as it can get, according to company insiders. One such move will be full implementation of George Sidney Productions, producer-director's indie company, to make two or three releases annually for Col release.

Sidney has been getting 25% of profits of pix he directs, and/or produces, for Col. Under new arrangement, his company will get 50% of pix it makes, even if literary properties are owned by Columbia, as in case of upcoming "Andersonville."

## 'Sharing' Stars In On Losses, Too! Y Not? Asks Martin

The film company stockholder, if Lester Martin can be judged as average, thinks it's all wrong that a studio should be maintained if it's losing money. And he firmly believes that the stars and others who participate in the profits should also share in whatever losses that might occur.

Martin is not the usual investor in that he has "size." Probably he ranks as the top individual of all shareholders spread around the industry, for his holdings include 100,000 shares of Columbia, 65,000 shares of Loew's and 12,000 shares of 20th-Fox.

Martin, who is a prominent figure in the textile industry, eschews the word "liquidation." He's not specific on what should be done with a film-making plant that operates at a loss—except that such operation "should be changed." Perhaps the studio, such as Loew's, should be taken over by "a group."

Is his call for "change" to be taken as a threat to any particular board of directors? "No," he says. But he adds that they simply must start making money.

## WANTS REPUBLIC MEET HALTED ON ERROR

Motion has been filed in New York Supreme Court seeking to enjoin Herbert J. Yates, president, and Republic Pictures from conducting the film corporation's annual meeting April 1, as scheduled, because of alleged inaccuracies contained in the Rep annual report.

Plaintiff is a stockholder named Charles Reader, who insists there's no reason for previous losses and further charges that various profits-losses statements have omitted pertinent information.

## TOO MUCH TOO FAST OF SEXPOT BARDOT?

Is there such a thing as "over-exposure" for Brigitte Bardot? Considering the rash of films, old and new, either on the market or coming up in the wake of the big "And God Created Woman," some in the trade fear the public may be in for too much of a good thing.

There's no question that the French star has considerable (Continued on page 20)

## Bill Goetz 'Most Likely' Col's New Production Head

Hollywood, March 11. Naming of new production head at Columbia is expected in week or 10 days. Nominee will "most likely" be William Goetz. He's considered No. 1 choice of majority of special committee of five set up by Columbia's board of directors at last Friday meeting, to select a production head and keep production going.

It's anticipated that Goetz, if deal is acceptable to him can be worked out, will get some variation of contractual formula originally devised for Louis B. Mayer at Metro, more recently for Buddy Adler at 20th-Fox. (Latter gets 5% of profits of all pix made and released by 20th.)

Goetz has solid grounding in industry. He headed 20th-Fox production in 1942-43 after which he was proxy of newly formed International Pictures which he founded (Continued on page 20)

## BERGMAN CAN'T MAKE OSCAR

Hollywood, March 11. Ingrid Bergman, who was to have presented Best Actor award in upcoming Academy sweepstakes, will be unable to attend event, due to European commitments, and Cary Grant will sub. Actor also accepted thesp's Best Actress award last year when she couldn't get to Hollywood.

Best Actor award traditionally is presented by previous year's Best Actress winner.

## National Boxoffice Survey

**Biz Still Fine; 'Brothers' New Champ, 'Witness' 2d, '80 Days' 3d, 'Arms,' 'Peyton' Next**

Despite a rather spotty array of new product, wicket activity in most key cities across the country covered by VARIETY continues very solid. The weather is milder than in recent weeks for many localities, and this was favorable. Only a dearth of topnotch b.o. fare to spread around in some keys will hurt the overall total.

"Brothers Karamazov" (M-G) is new champion, with close to \$300,000 gross total in nine keys. It was rated very promising last week when out in only two keys. "Witness For Prosecution" (UA), in first place for two weeks, is finishing a strong second.

"Around World in 80 Days" (UA) is moving up to third position. It was fourth a week ago. "Farewell to Arms" (20th) is capturing fourth spot. It was second last round. "Peyton Place" (20th) is finishing fifth although pic has been near the top for the last two months.

"Search For Paradise" (Cine-rama) is capturing sixth money. "Raintree County" (M-G), sixth a week ago, is winding in seventh spot. "Seven Wonders of World" (Cine-rama) is landing in eighth position against 12th niche last stanza.

"God Created Woman" (Kings) is finishing ninth while "Cowboy" (Col) will be 10th. "Paths of Glory" (UA) and "Wild Is Wind" (Par) round out the Top 12 in that order.

## DeMille Rights Cleared; Costs Paramount \$1½-Mil; Part of Video Selloff

Cecil B. DeMille is on the verge of selling his "participation" in a package of 10 Paramount pictures to Par for \$1,500,000. Par, in turn, will then turn the product over to Enika Corp. (subsidiary of Music Corp. of America) as part of its overall \$50,000,000 library divestiture.

Par, in negotiating the sale of the pre-1948 pictures, included DeMille's product without getting assurance from the film-maker that he wanted to sell. He obviously would have a major voice in such an unloading in that he owns 50% of the Par releases made under his aegis. In other words, the Par-DeMille pictures were on a 50-50 split ownership basis but, despite this, Par went ahead.

When the showdown came, Par offered to buy out DeMille for \$1,000,000. DeMille is understood to have answered he wanted \$4,000,000. They agreed to settle at \$1,500,000.

## Rumors Re Universal Persist

By GENE ARNEEL

While Universal president Milton Rackmil has stated he would like to have the rumors cease about the U operation, the fact remains the rumors are persisting. Reports literally abounded in the Wall Street sector this week that U is on the brink of going out of a large portion of the picture business.

The intent, it's believed, is to sell off film assets as a means of bolstering the stock values of Decca Records, which owns over 80% of U. This cannot be checked.

Rumor has it that Rackmil wants to sell Universal City studio, the post-1948 film library and whatever assets that can be made converted into cash.

## SUES JOHN CARRADINE

**Father-In-Law Asks \$3,300 For Actor's Sons Support**

Redwood City, Cal., March 11.

Former father-in-law of John Carradine sued the screen-legit actor for \$3,300 in San Mateo County Superior Court last week.

Henry R. Henius, father of Carradine's ex-wife, Sonia, claimed his money provided "the necessities of life" for the three Carradine sons over past four years. Carradine currently has custody of boys.

there has been no forthright statement from Rackmil or the management detailing the company's operational plans under current market conditions. Rackmil has stated on numerous occasions that the U's backlog of completed pictures will enable the company to maintain an orderly flow of releases throughout the year. But what comes after that remains an enigma.

It's known that Rackmil and his associates are employing the time to reappraise the market. Will Universal abandon—if it resumes production—its medium budget and program pictures? Will company go for independents and blockbuster attractions?

While Rackmil may be sharply questioned at today's meeting, there is no need for him to be specific since Decca Records, of which he is also president, controls 81.4% of Universal's stock. In a recent financial statement to Decca stockholders, Rackmil did not call attention to the shut-down of U's studio. He merely stated that drastic economies are being effected in production and distribution costs in light of the conditions in the industry. "During 1957," he reported, "the motion picture industry as a whole experienced a reduction in boxoffice receipts and Universal suffered a consequent drop in film rentals from the domestic market." He also pointed out that the usual rise in film attendance during the summer months did not occur last year.

Meanwhile, U execs are extremely high on "A Time to Live and A Time to Die," its film version of the Erich Maria Remarque novel. The picture is regarded as U's blockbuster of the year and much hope is being placed on the ability of the entry to carry U through an otherwise lackluster year.

## Wall St. Hears Semencko Again Buying WB Shares

Serge Semencko, who recently sold a block of Warner Bros. shares, is again quietly increasing his holdings, according to Wall St. sources. The Boston banker, who has considerable influence in the motion picture industry, recently added 23,500 shares to his WB portfolio.

(Complete Boxoffice Reports on Pages 8-9).



# SAYS JAMEYSON: EXHIBS' INVESTMENT TRUST THE TICKET TO TRADE'S RESPECT

Kansas City, March 11.

A proposal that exhibitors organize an investment trust dealing in motion picture securities will be presented here tomorrow (Wed.) by H. E. Jameyson, board chairman of Commonwealth Theatres, at a meeting of the theatremen.

Jameyson's plan is predicated on the belief that an exhibitor-operated investment trust could more easily have a voice in film company decisions, particularly as they relate to the sale of the post-1948 pictures to television. At the same time, Jameyson is of the opinion that an investment group would provide the best way to reach the rank-and-file stockholders.

The Commonwealth executive feels that it is the small stockholder who must be acquainted with the facts of the business. "I think we are wasting our time, money and effort wiring and writing protests to the presidents of our major companies," he declared in a speech prepared for delivery today. "I think we are trying to sell men who are already sold. We are firing our ammunition at the wrong targets. We should bypass the presidents, the boards of directors and get to the stockholders, the thousands of people across the land who really own the big companies we do business with."

As stockholders, Jameyson noted, the investment trust—possibly known as Motion Picture Investors Inc.—could have access to the stockholders list and, if necessary, could solicit proxies throughout the country. The exhibitor's company, he pointed out, would not have to hire an expensive proxy soliciting firm. He emphasized that the theatremen themselves already represented a field force "in every town and hamlet."

"Properly organized, as we were in the tax battle," he declared, "exhibition could at least make its position in this industry respected and make its influence felt in the board rooms of our major companies."

## Willing to Swap

Brumwell, W. Va., March 11. Even in these "trying times" for the motion picture industry, Don Keesling, of the Newbold-Keesling Circuit here, believes "a few laughs should creep in now and then."

Keesling received a letter from a White Sulphur Springs, Va., drive-in operator asking if Newbold-Keesling would be interested in buying his outdoor theatre. "It's a darn good business and I hate to give it up," wrote Ralph Ballard Sr., "but it and my job at the hotel is too much to take care of."

Keesling replied that he "would not be interested in your drive-in theatre; however, I would be very much interested in your job at the hotel. And if this would solve your problem, please let me hear from you."

## Army, Air Force Cut Film Terms For O'Seas Posts

U. S. Army and Air Force have told the film companies they'll have to slice minimum guarantee payments on pictures bought for overseas service posts. One of the reasons cited is the cut in armed forces personnel abroad.

Navy makes its own arrangements (with the film companies' domestic divisions) for the supply of films on ships and bases overseas.

The distributors have been supplying films to the Army and Air Force on a guarantee-against-percentage basis. The Army says it's been losing money on the deal, with soldiers and airmen paying only 25¢ per head to attend film showings on foreign posts. Price hasn't changed in many years.

The Army's argument is that the companies wouldn't really lose any money via the reduced guarantees which, in the past, have ranged from \$6,000 to \$20,000. Instead, the distributors simply would "share the risk" to a greater extent. Guarantees in some instances include other obligations, such as sharing of prints costs, etc.

## Off to 'Ben Hur' Races, Heston Will Circulate In Interim Via 4 Releases

Charlton Heston, who leaves for Italy shortly to appear in Metro's "Ben Hur," which will keep him occupied for about a year, will be well protected visually during his absence. He'll be seen in four pictures during the period he is making "Ben Hur." The films include Universal's "Touch of Evil," United Artists' "The Big Country," and Paramount's "The Buccaneer." In addition, "The 10 Commandments," in which Heston stars as Moses, will still be playing around the country.

"Buccaneer," incidentally, marks the end of his contract with Paramount. Under the pact, he made 14 pictures over a seven-year period. Of the pictures he recently completed; he was compensated in various manners—straight salary, percentage of profit, and percentage of gross. After he completes "Ben Hur," he expects to sign with Metro for a two-picture deal which would give him a percentage of the gross of the films. Although Heston may make more pix for Paramount, he's happy that his straight salary contract has expired. "Some bit players earned more money on 'The 10 Commandments' than I did," he complained.

Heston is one actor who's a keen student of business conditions and trends in the motion picture industry. He is certain that toll tv will eventually be accepted and that it will prove a tremendous boom both to the industry as a whole and to the actor. He feels that the major companies favor pay-as-you-see tv but that "they haven't the guts to come out and say so because of their fear of the exhibitors."

"For better or worse," Heston said in New York last week, "the industry must face the fact that movies have been replaced as the mass medium. And until toll tv comes along it will face tough times."

Although he can do better monetarily appearing in telepix than on live tv, Heston stays away from tv films and will only do occasional live shows. He maintains that a good telefilm can't be made under the budgets allotted for them and that telepix do not do actors "any good." On the other hand, he is of the opinion that toll tv would provide the necessary coin to make topnotch films for presentation on television.

## The 10,000 Memoranda of Selznick

### Life Mag Highlights the Fierce Battle of Egos Behind 'A Farewell to Arms'

The problems of filmmaking on the "grand" scale, and of a dynamic producer's relations with the people he hires to do the picture for him, are mirrored vividly in an excerpting of the David O. Selznick memoranda before and during the shooting of "A Farewell to Arms." Pertinent selections from his cables, notes and messages appear in the current issue of Life Magazine.

Selznick is not one of those producers who arrange for financing and casting and then sit by to let the "talent" take over. He was in on the making of "Arms" from beginning "Cable to Ernest Hemingway: 'Happy to advise you have bought your Farewell to Arms for my return to production and hope to do job that will please you.' 'To the end, i.e., the premiere, almost two years later. (Memo to director Charles Vidor: 'And now, let us pray...'

In between, Selznick bombarded some 10,000 memos to just about everyone, discharged John Huston and battled with Vidor, worried about his performers (Memo to his secretary: "Unless he (Rock Hudson) already rows very well, he

ought to start studying it at once, even before he leaves Hollywood...") and tried hard to cast an elderly character (Count Greffi) without ever finding the right actor to do the job.

From the memos emerges the picture of a man passionately devoted to (1) his own ego and (2) the final product. Selznick minces no words, writing with the persuasion of a man who knows there can be but one way, i.e., his own. The episode with Huston, who quit before the cameras had started turning, is highlighted—always from Selznick's view—in the memos. In his very first communication to Huston, expressing delight at the director's availability, Selznick struck an odd note.

"Hope can candidly express my fears concerning your doing this job without offending you or reducing (Continued on page 23)

### N. Y. to L. A.

Buddy Allen  
Charles Conaway  
Mike Lanin  
Billy Reed  
Elmer C. Rhoden  
Helen Thompson  
Norman Vane

## New York Sound Track

Fourth estate rumor has it that the Daily News may absorb the Herald Tribune with the latter to continue as a separate entity but as an afternoon sheet, rather than morning.

The year 1957 will show up as the second biggest in the history of 20th-Fox in terms of domestic rentals. The foreign take will set a record, hitting slightly over 1956. . . . German star, Nadja Tiller, gets an unwanted—and probably unexpected—publicity break in the current issue of Modern Man mag. It carries a three-page layout of pictures of her—in the nude! . . . The two Cinema 16 screenings of kidpix at the Beekman Theatre attracted big crowds.

The Paramount Theatre on Broadway is going to drastically cut its seating capacity before launching on its new "big" picture policy via 20th-Fox' "The Young Lions." . . . "Farewell to Arms" doing socko biz in the suburbs. . . . Budd Schulberg, addressing the Women's City Club of New York last week: "I don't think newspaper reviewers across the country are important. The people who read their reviews don't go to see pictures, and those who do go don't read the reviews." . . . MPEA last week discussed budget allocations for the 1958 international film fests. . . . Re last week's VARIETY yarn about Walter Reade's upbeat meet with the press: Story said the N.Y. Herald Tribune was invited but didn't show. This was true, but the Tribune sent a reporter to see Reade separately, worked his comments into an overall economic story. . . . Manny Silverstone, 20th-International exec, vacationing. . . . Incidental intelligence: Audrey Hepburn, locationing with "The Nun's Story," made the first phonecall from the Belgian Congo to Hollywood. Crew will be shooting in Brussels during the big Fair there this summer.

Charlie Curran (Bill Sturm Studios) writing a book for Hastings House publication next fall on "Screen Production Techniques," including a chapter on video tape recording.

Robert H. O'Brien, vicepres of Loew's Inc., and Maurice "Red" Silverstein, vicepres of Loew's International and eastern production chief, off for London over the weekend on British studio and production matters. Pair will survey all Loew's properties abroad with a view toward unloading the unprofitable ones. Company's British studio in the market if a buyer with sufficient coin can be found. . . . Third Cinerama theatre in Canada opened last week in Vancouver, B.C. with the premiere showing of "This Is Cinerama" at the Strand Theatre, operated by Famous Players Canadian Corp. Other Cinerama theatres in Canada are in Montreal and Toronto. . . . Metro's Arthur Canton took possession of his new house last week in the Bayside Country Club section of Long Island. . . . Jason Robards Jr. will join Yul Brynner and Deborah Kerr in Vienna where they'll film "The Journey," an Anatole Litvak production for Metro release. . . . Seymour Mayer, Loew's International sales executive, off for a five-week sales trip of the far and near east for the purpose of setting up deals and planning campaigns for new Metro product. . . .

Several film companies showing interest in the film rights to the Broadway click "Two for the Seesaw." Asking price is reportedly \$500,000 plus a percentage. . . . Sam Clark has been named manager of the newly-created national merchandising division of Warner Bros. Clark, who'll headquarter on the Coast, will coordinate merchandising promotions on WB theatrical films, tv series and cartoons. Jack Kingsley, operating in New York, will be Clark's assistant. . . . Metro's general sales manager Jack Byrne off on a southern swing in connection with the company's current sales drive. . . . Pandro Berman back at his Metro Coast headquarters after returning from Paris where he checked filming progress on "The Reluctant Debutante." . . . Marlon Brando, star of "The Young Lions," in Gotham to eye the Broadway plays. . . . Jerry Lynn in Europe on several pending film co-production projects with outfits in England, Yugoslavia, France and Turkey. . . .

Danny Kaye played Carnegie Hall Monday night (10), conducting the N.Y. Philharmonic, and the staid old auditorium was suddenly converted into a house of fun. Comedian actually looked at home on the podium, wielding the baton with the assurance of a veteran maestro, and making with the clowning all the way through. Kaye was fitting in combining dignity with mayhem in a turn that was for the benefit of the Hall's Pension Fund. Kaye and the music men clearly had a good night of sport, the audience had a rare time—indeed, everybody benefited.

Two ex-Kansas City kiddies, Rockefeller Center's prexy Gus Eysseil and National Theatres' prexy Elmer C. Rhoden renewing friendship, while latter was east on his CineMiracle preparations for its Roxy debut next month. Rhoden returns to the Coast tonight (Wed.).

Metro hosted 300 college professors and librarians at a special screening of "The Brothers Karamozov." . . . Peter Riethof, president of American Dubbing Co., off to Paris, Switzerland and Vienna for a week Viveca Lindfors, who stars in the recently-completed Morris Engel production, "Weddings and Babies," leaves for Italy to appear in the Dino DiLaurentis film, "The Tempest." . . . Juano Hernandez in from Puerto Rico for the opening of "The Mark of the Hawk," at the Paramount.

Five pre-release engagements—Providence, Columbus, Chicago, Milwaukee, and Lincoln—have been set by Metro for "The High Cost of Loving," starring Jose Ferrer and Gena Rowlands. . . . N.Y. Mirror columnist Lee Mortimer, the Jack Lait Estate and Metro have reached an agreement whereby objection to the use by the film company of the title "High School Confidential," has been withdrawn. . . . Museum of Modern Art, N.Y., will shut down from March 10 to 14 while new airconditioning equipment is being installed. . . .

Jerry Leider left for London last week to set up a British co- (Continued on page 21)

### Europe to N. Y.

Billy Coleman  
Alexander S. Ince  
Joseph Maternati  
Richard Menasche  
Robert Whitehead

### L. A. to N. Y.

Marlon Brando  
George Chandler  
Hume Cronyn  
John L. Dales  
Eugene Frenke  
Jules Goldstone  
Rita Hayworth  
Harold Hecht  
Ernie Heckscher  
James Hill  
Paul Lazarus  
Lauritz Melchior  
Chester L. Migden  
Abe Montague  
Joseph Moskowitz  
Edward Nassour  
Maureen O'Hara  
Jerry Pickman  
Earl Revoir  
Elmer C. Rhoden  
Verne Smith

### N. Y. to Europe

Emilio Azcarraga Jr.  
Leslie Barrett  
Daniel Bayenboim  
Joseph Bellfort  
Charles Boyer  
Tom Curtiss  
Rene Fraday  
Zino Francescatti  
Otto Frank  
Cass Franklin  
Emil Gilels  
Ken Ginzler  
Jerry Gold  
Arnold Hartley  
Charlton Heston  
Howard L. Kany  
Howard Keel  
Leonid Kogan  
Ray Lawler  
James H. Lee  
Robert H. O'Brien  
Neva Patterson  
Jason Robards Jr.  
John F. Royal  
Lew Schreiber  
Maurice Silverstein  
William L. Snyder  
Marc Spiegel  
Lou Walters

## Siegel to Sell His Company, Talents In Metro Deal

Members of the Loew's board reportedly mixed the proposed deal by which Sol C. Siegel's independent company would be bought out at \$1,250,000 as part of an employment deal. Some key stockholders also objected, feeling the figure was excessive.

Metro will pay \$1,250,000 in buying Sol C. Siegel's independent film company as part of the deal whereby Siegel is to become the film company's production head, according to an informed source close to M-G-M.

Contract is believed near the signing stage and Siegel is ready to move in on the Culver City lot. In addition to the capital gains benefits of the sellout of his indie outfit, he's also to participate in the profits of studio pictures made under his aegis.

Pictures being taken over by Metro for the \$1,250,000 include "High Society," "Les Girls" and the yet-to-be-released "Merry Andrew."

## Spiegel Back to Paris

Marc Spiegel, new Continental supervisor for Hecht-Hill-Lancaster Productions, returns to his new Paris post this weekend following a week's powwows in New York with Harold Hecht. Latter came on from the Coast for the meetings, also to see a sneak touting (Wed.) of "Run Silent, Run Deep."

First H-H-L pic to be made abroad under Spiegel's aegis will be "Devil's Disciple" in London, but he will be in Paris. Spiegel recently resigned as Paris rep for the Motion Picture Assn. of America to shift to H-H-L.



# STUDIO O'HEAD: WHAT TO DO?

## SOCK 'KWAI' FLED FIXED CHARGES

While the picture industry is doing well enough on an off and on basis, the costs of studio operations are precluding all possibilities of profitable operation on a sustained basis. The switch to "unit" film-making—whereby independent producers make the pictures for the big studios—has had as its effect a red ink entry for practically every lot in Hollywood.

A key example obtains with "Bridge on the River Kwai," biggest money-maker in Columbia's history. The late Harry Cohn decried the fact, according to a close associate, that while this is such a successful picture, not one cent of its costs could be charged against studio overhead. Reason is, obviously, that the picture was made on location (in Ceylon). And numerous indie producers, such as "Kwai's" Sam Spiegel, are shooting their properties away from Hollywood.

Top studios are geared for (and are paying for) a shooting schedule that prevails over 52 weeks a year. Yet, at Columbia (for one) only seven of the last 20 pictures were made locally. The others were lensed abroad.

This, of course, suggests a sharing of studio facilities as has been recommended by Warner Bros.' Serge Semenenko and others. Yet, nothing has been done about it.

The aforementioned profitable operations refers to the studios themselves. It's clear that a picture like "Kwai" will mean beaucoup profit for Col and Spiegel. But still, the Col studio, on appraisal as a separate entity, will wind up on the deficit side of the ledger. It exists, and is being paid for, but is not sufficiently being put to use.

### Buy Blood Brothers Novel

Another western, "Brother of the Broken Lance," has been acquired by 20th-Fox. It's a novel by Clair Huffaker, to be published by Random House later this spring. Price paid by 20th was said to be close to \$50,000. It's a story about two "blood" brothers, one Indian, one white.

## Steve Cochrane Out To Halt Republic's TV Selloff of Late Pix

Hollywood, March 11.

Republic's inclusion of indie-made "Come Next Spring" in large library of films sold recently to television will be legally opposed by actor Steve Cochrane.

Thesp, whose own production outfit, Robert Alexander Productions, turned out picture two years ago for Republic release, has instructed his attorney to seek a restraining order in L. A. Superior Court enjoining distrib from disposing of film.

Pic is owned solely by indie outfit, which turned feature over to Republic for motion picture distribution exclusively, according to actor.

## Bill Holden % Of 'Kwai' Figures About \$2,100,000

Hollywood, March 11.

William Holden's rakeoff from his star appearance in Sam Spiegel's "Bridge on the River Kwai" will be at least \$2,100,000, according to exec vp Abe Montague, who reports Columbia Pictures' release is expected to hit a global gross of \$21-22,000,000. Holden's deal calls for \$250,000 against 10% of the gross, which will make this the all-time payoff for an actor.

Expected worldwide take from "Kwai" will make a total return in excess of \$45,000,000 on three Spiegel productions which collectively cost less than \$5,000,000. Producer owns 50% of "Kwai," which on basis of Montague's estimate will mean a net to him of at least \$5,000,000 from feature.

"Kwai," according to Montague, will top "From Here to Eternity," company's previous all-time grosser, by 15 to 20%. "Eternity" had a world gross of \$17,206,260 up to end of 1957, repping a profit to that date of \$7,852,896. By now, the

(Continued on page 22)

## Schneider Helms Col From East

Hollywood, March 11.

As expected, Abe Schneider, exec veepee of Columbia Pictures, was elected president and chief executive officer of the film company following a meeting of the board of directors at the studio Friday (7).

Simultaneously, Abe Montague, v.p. in charge of distribution, was named exec veepee and Leo Jaffe, veepee, was elected to first veepee and treasurer. Ralph Cohn, veepee and general manager of Screen Gems, was voted the post of Col veepee and prexy of studio's tv subsid.

Other board members attending were Alfred Hart, Donald S. Stralem, Leo M. Blancke and Abraham M. Sonnabend, who along with the newly elected officers, set up a special committee of five, to aid in the selection of a production head as well as other administration execs. Meanwhile, Schneider named B. B. Kahane, veepee, to handle chores of administrative head until one can be selected.

Kahane, since Cohn's death, has been operating the studio on a modified schedule.

Main concern of the committee, which is comprised of Schneider, Montague, Hart, Stralem and Cohn, with Kahane and Jaffe acting in an advisory capacity, was to rush through a rapid production program that would insure a steady flow of top product to the exhibitors.

Schneider, who will continue quartering in N. Y., has been with Col throughout its entire corporate history. His career ranges from his start as office boy with the original C.B.C. Films Sales Co., which was Col's predecessor organization in 1922, to the time he was elected 1st veepee in 1957, and of course, now to the presidency. He has long been considered one of the top film execs in the business and has given much of his own time to participate in various charitable orgs.

## GEORGE DEMBOW OUT AS NAT'L SCREEN PREZ

Unexpectedly, George Dembow has resigned as president of National Screen Service to pursue new ventures on his own, presumably in the independent production field. Exec who had been with NSS 25 years, in 1940 was appointed v.p. in charge of sales and in 1955 was named chief exec as Herman Robbins moved up to the board chairmanship.

On several instances over the years Dembow has been linked with indie film-making in a financial participation capacity. He functioned as a producer for three years in association with First National Pictures and also worked with the old Goldwyn and Boxoffice Attractions companies in distribution posts before going to NSS.

Indication is that Dembow is not to be replaced at NSS for some time. Robbins, who, with his family, controls the company, likely will take over the prexy's duties in addition to functioning as chairman.

**Everett Rosenthal**  
(Executive Producer, Pyramid Prods.)  
has some pertinent views on the  
**PROMISE OF A BETTER  
TOMORROW IN N.Y.**  
**PRODUCTION OF  
TELEFILMS**  
\*\*\*  
another Editorial Feature in the  
**Semi-Annual TV Film Issue**  
**VARIETY**  
**OUT THIS MONTH**

## Todd-AO Medium Slows Buildup for 'So. Pacific'; Previewed in Hartford

With the new processes come new problems: Latest involves the Magna-20th-Fox release, "South Pacific," previewed last week in Hartford. The question is: How to create word-of-mouth for a picture that can't be screened?

"South Pacific" has been ready for some time. But it's in Todd-AO, and there are no theatres available to screen it in that version. It's slotted to go into the Criterion, Times Square.

20th ad-pub staff has worked up an ambitious campaign for the Rodgers & Hammerstein tuner, but such a campaign usually involves screening the film for opinion makers and others. Only there isn't a house available to do this. Press screening March 17 will be the first opportunity to give the picture a sendoff.

## Shutter Branches, All WB Salesmen Under London

London, March 11.

The first company to take the bull by the horns here, Warner Bros. has closed all of its branches in England, Scotland, and Wales, and its salesmen in the future will maintain direct contact with the homeoffice in London.

Move is a drastic one and could easily set a new operational pattern here, with other companies following suit.

According to Warner Bros. the new system is designed to meet a situation under which the company will handle "fewer but better" pictures. Country is to be divided up into 23 sectors under three division managers headquartered in London.

Statement by the Warner outfit, headed here by Arthur Abeles Jr., said the current setup was outmoded. The only other company that has folded its distribution system in Britain has been Republic, which now goes out via British Lion. Warners said the elimination of the branches would "eliminate the middleman" between the salesmen and the homeoffice.

**19 Salesmen Involved**  
Some 19 salesmen will cover entire territory comprising nine in Midlands and five each in south and Scotland. Dublin branch and Belfast subbranch are continuing. Move is sequel to recent Jack Warner and Wolfe Cohen visits urging economy. Overhead here has doubled in past decade from 12% to over 25% despite declining revenues in United Kingdom.

## 'Hell Bent Kid' Wrongo Title

## 20th Dumps Preliminary Preparations; Decides Tag Suggests Delinquency Theme and Smells of 'B'

In one of the most drastic revamps of recent years, 20th-Fox is discarding the title of its "The Hell-Bent Kid" and, with it, a good part of the campaign for the western, including ads, posters and other material already prepared.

Move was decided on by prexy Spyros P. Skouras, ad-pub v.p. Charles Einfeld and other brass who felt that the title inadequately represented the values of the picture, which stars Don Murray and Diane Varsi.

Some also felt that "The Hell-Bent Kid" hinted of a juvenile delinquency story and, certainly, implied a "B" quality which, 20th feels, the picture doesn't have. No new title has as yet been picked.

There was no immediate estimate at 20th of the costs involved in changing the title at this late date, when the picture is practi-

## MARTIN ECHO OF HELLER REPORT

"Liquidate the studios" appears as a chant that is being echoed among bankers, stockholders and some researchers. In recent months, as the plight of the film industry has become a national topic, the villainy of those Hollywood "fixed charges" has inspired radical cure proposals.

At Loew's recent N.Y. stockholders' meeting, Lester Martin, a textile millionaire with substantial holdings in motion picture shares, made the suggestion that Loew's get rid of its Culver City lot. The same suggestion, it was learned this week, was made in the controversial Heller report which Loew's has never made public.

The Heller report advised the company to get out of production and to concentrate on its theatre business. It further advised that Loew's sell a number of its huge, large-seat theatres and embark on a program of building smaller theatres with capacities of 500 or 600. These theatres, it was felt, would be capable of housing long-run blockbuster pictures which appear to be the only kind of product making money in today's market.

The "liquidation" remarks have not been confined to Loew's. It has come up in reference to Universal, Columbia, Republic and other companies. Point is made again that the day of the large studio is over. Even the late Harry Cohn has been quoted as saying that there no longer is a need for a company-owned studio and that pictures could be made any where. It is generally believed that the entire theatrical output of Hollywood can now be made in one studio, such as Metro's or Warner's.

What appears to be gaining in favor as the future modus operandi of Hollywood is a setup similar to that of United Artists. However, the elimination of the studios isn't as easy a matter as the advocates of liquidation believe. Studios facilities, of course, are required. The job is to find some one to take over the properties and convert them to other uses. At the same time, several studios will have to be kept and maintained as rental lots.

Although nobody has been bold enough to come out and say so, there is some belief that the huge plants can be saved if and when toll tv arrives. A number of traders have predicted that the film biz would experience an unprecedented boom if pay-as-you-see television ever became successful on a national scale. Perhaps the distant hope that toll tv would prove to be the saviour is what is delaying the managements of the film companies from moving ahead hastily in liquidating the studio properties.

## Lafayette Escadrille: Critics All

## Survivors Give William Wellman Picture a Hard Time—Local Boy's Membership at Issue

Greensboro, N.C., March 11.

Crowds in festive mood gave a royal send-off at Washington, N.C., to a new movie based on the exploits of American airmen in France during World War I. Premiere of Warners' "Lafayette Escadrille" had French Ambassador Herve Alphan, Hollywood actors Susan Oliver and James McArthur, and a host of state and local dignitaries on hand.

But beneath the celebration a controversy appeared to be brewing over the film, and Washington's claim that hometown boy Jim Baughman was a member of the original Lafayette Escadrille.

Col. Paul A. Rockwell of Asheville, N.C., Escadrille historian, said eight surviving members are protesting the film. He said a telegram rejecting an invitation to attend the premiere had been sent to Washington Mayor Thomas Stewart by Col. Charles H. Dolan of Greenwich, Conn. The wire said survivors of the escadrille "are opposed to the exploitation of their unit."

Rockwell also said Baughman, killed in action at the age of 18, was not a member of the Lafayette Escadrille, but served in another French squadron.

Henry Jones of Newark, N.Y., in Washington to attend the premiere, said the attitude of Rockwell and Dolan smacked of "sour grapes." Jones said he was a member of the original group which flew for

France as the Lafayette Escadrille. "I don't go for it at all," he snarled when he heard of Dolan's wire. "I drove all the way down here because I remember Jim Baughman, one of the finest and bravest men I ever knew."

Jones said it was true that some American flyers who entered the conflict for France before the United States entered the war served in units with names other than "Lafayette Escadrille." After the war, he asserted, all the flyers agreed to call themselves members of the "Lafayette Escadrille Flying Corps."

Nathaniel Duffy of Buffalo, N.Y., also attending the premiere, agreed with Jones. Duffy said he, as Jim Baughman and others, was not a member of the original small group, but were members of the Lafayette Escadrille Flying Corps. Local boosters displayed a picture of a monument erected by the French government a few miles outside of Paris to the Lafayette Escadrille. They pointed to Jim Baughman's name prominent on the marker.

Starring Bud Hunter, film was directed by William A. Wellman who wrote the story, based on his memories of service in France.

Washington was selected for the premiere showing because of Baughman's birth there. Proceeds from the affairs are to go for a community youth center to be named in honor of Baughman.

## New Natalie Wood Terms

Hollywood, March 11.

Natalie Wood's Warner contract, with five years to go, is being renegotiated. Discussions are on between studio execs and William Morris agency.

... ..



**Desire Under the Elms**  
O'Neill's shocker about lust and greed in New England. Needs plenty of selling. Sex-plotationeer.

**Hollywood, March 7.**  
Paramount release of a Don Hartman production. Stars Sophia Loren, Anthony Perkins, Burl Ives; features Frank Overton, Pernell Roberts, Rebecca Welles, Jean Willes, Roy Fant. Directed by Delbert Mann. Screenplay, Irwin Shaw; from the play by Eugene O'Neill. Camera, Otto Heller; editor, Elmer Bernstein; editor, George Boemler. Previewed at the studio, March 3, '58. Running time, 111 MINS.

Anna Cabot ..... Sophia Loren  
Eben Cabot ..... Anthony Perkins  
Frank Overton ..... Burl Ives  
Pernell Roberts ..... Frank Overton  
Rebecca Welles ..... Rebecca Welles  
Jean Willes ..... Jean Willes  
Roy Fant ..... Roy Fant

Despite all the plus factors, "Desire Under the Elms" is not satisfactory screen entertainment. It is painfully slow in getting underway, the characters are never completely understandable or believable, and the ghostly plot climax (of infanticide) when it comes, plays with disappointingly little force. The picture is being given a double "art" house opening in New York but the commercial truth of the matter is that "Desire" will probably make its best return as a exploitation item.

Eugene O'Neill's work has been given a "reverent" translation in Don Hartman's production. Paramount Attempt was made, apparently, to treat the stage script with dignity. True, some elements of O'Neill have been deleted and new elements have been added. But essentially what Hartman and his director, Delbert Mann, have tried to do is remain faithful to the playwright's original design. The presentation has valuable star qualities in Sophia Loren and Anthony Perkins and it is interesting to see a healthy exploitation campaign.

Irwin Shaw, who did the screenplay, has not improved the story. O'Neill, of course, wrote a modern version of a Greek tragedy, as raw and chilling as anything in "Oedipus" or "Medea." He chose the craggy New England of 1840 and its flinty characters with care. The casting of Sophia Loren in the role of the young (third) wife of farmer Burl Ives, is a key casting error because it injects an alien, out-of-scene element that dislocates the drama permanently.

The passion of greed and lust that takes place, in which Anthony Perkins and Miss Loren embark on a semi-incestuous love affair that ends with Miss Loren's having a child that Ives thinks is his, is strong stuff and it has been handled with discretion. Too much, perhaps.

The conflict between Ives and Perkins, son of the dead, with the high school between Perkins and Miss Loren, these are powerful antagonisms but their impact has been hurt by the change from O'Neill's Greek simplicity to Hollywood gilding. O'Neill saw it as men fighting the gods and losing. Shaw apparently sees it as men understood through modern psychology, still doomed and damned, but for different reasons. In trying to understand these motivations, the straight story line has been replaced by Shaw in specious complications.

Anne Seymour, in a brief early scene as Perkins' mother, Greta Gransstedt as the town "widow" and young Butch Bernard as Perkins as a boy, give memorable performances, although seen briefly.

Don Hartman has set his production in a stylized realistic New England background that is realized beautifully in the farm settings, exteriors and interiors by art directors Hal Pereira and Joseph MacMillan Johnston, with accompanying set decoration by Sam Comer and Grace Gregory. Dorothy Jeakins' costumes are unobtrusively authentic and Wally Westmore's makeup, particularly with Burl Ives, is helpful. Editing by George Boemler and sound by Harold Lewis and Winston Leverett are good.

**The High Cost of Loving**

Metro pleaser. Amusing domestic comedy about home and office problems.

**Hollywood, March 7.**  
Metro release of Milo O. Frank Jr. production. Stars Frank Jr., Joanne Gilbert, Jim Backus; introduces Gene Rowlands; features Bobby Troup, Ed Helms, Virginia Rath, Richard Stuart, Werner Klemperer. Directed by Joe Ferrer. Screenplay, Rip Van Ronkel; from story by Rip Van Ronkel and Milo O. Frank Jr.; camera, George J. Folsey; music, Jeff Alexander; editor, Ferris Webster. Previewed in Hollywood, March 5, '58. Running time, 97 MINS.

Joe Ferrer cleverly acts and directs, and helps Gene Rowlands, from the Broadway stage hit, "Middle of the Night" achieve her film debut impressively. "High Cost of Loving" should therefore hit the adult trade, and family market, both, for good returns.

"The High Cost of Loving," includes—according to this Metro entry—the costs of installment buying, prospective parenthood and most expensive of all, the toll in man's serenity in a world of supercorporate operation where the individual is an ever increasingly minor cog, and the mechanization that Milo O. Frank Jr.'s debut production is set against.

Directed for maximum humor plus some pleasant interludes of married romance, entire action of the Rip Van Ronkel screenplay, based on a story by Frank and Van Ronkel, is centered around a few days in the life of purchasing executive Ferrer. His company has been absorbed by a bigger one and everyone is wondering who comprises the "deadwood" that is sure to be chopped off in the take-over process. To give the problem added emphasis, Ferrer's wife, is expecting a baby and the expectancy looms especially large for the couple since they have been childless for nine years. Bobby Troup plays Ferrer's close friend and business associate, and Joanne Gilbert is his daffy wife.

Sure to be commented upon is Ferrer's fine opening scene. It runs almost ten minutes, completely without dialog, and shows what is probably a basic pattern in these days of working wives and husbands, and Miss Rowlands' morning sleep, bath, dress, prepare breakfast and eat it like somnambulants. It is very funny, and is expert use of motion picture techniques.

The rest of the picture does not always maintain this high level but it is usually amusing and always diverting, centering mostly around the performances by Ferrer and Miss Rowlands.

Miss Gilbert only has two or three scenes and they are not strong enough to give her much to do except play a stereo silly wife. Jim Backus has only one scene, really, a tightly written satire that manages to work into it every Madison Ave. cliché, and it keeps the story bright and adds depth to the humor. The rest of the cast, Philip Ober, Edward Platt, Charles Watts and Werner Klemperer, play assorted types to be found in such business enterprises as Ferrer works for, and gives value to the over-all production.

There is a lot of frank and amusing dialog in "The High Cost of Loving," this is the trend, to deal candidly with sex. The film does not tastelessly within sensible bounds and provides a basis for adult attraction that makes the whole presentation more believable and more sensible.

The technical credits are of exceptional value because George J. Folsey's photography and Ferris Webster's editing help achieve and maintain the rest of the film. The music was seeking. Jeff Alexander's music is sparing but also of aid in the picture's mood. Art direction by William A. Horning and Randall Duell, and set decorations by Henry Grace and Robert Priestley are expert.

**Le Triporteur**  
(The Tricycle)  
(FRENCH-COLOR)

Paris, March 4.  
Pathe release of Cyclops. Film production. Stars Darryl Cowl; features Beatrice Altariba, Jean-Claude Brialy, Pierre Mondy, Roger Carel, Gregoire Aslan. Directed by Jack Pinoteau. Screenplay, Jacques Vilfrid, Jean Aurel, Pinoteau from story by Jean-Pierre Melville and Pinoteau. Pierre Petit; editor, Georges L'Herminier. At Balzac, Paris. Running time, 95 MINS.

Darryl Cowl, a stuttering, eyeglassed young comedian, looking something like a cross between Danny Kaye and Harpo Marx, is fast becoming one of the top pop film comics. Usually scoring with flash appearances, where his bumbling is funny, he finds it harder to carry a whole film. This one is no exception though it does build some old style slapstick laughs via speeded up action and general buffoonery. But it lacks the originality and pattern needed for transference to Yank scenes. It could be a passable dueler but it saps the invention for top Yank chances.

Here, Cowl follows his hometown football team on a tricycle. He has many adventures, getting into the game and winning it for his home team as well as the girl he meets.

Director Jack Pinoteau has given this a flock of running gags and some crisp movement, but rarely strikes the right comic vein. Cowl can be developed into a topflight comedian if he ever gets the right story and makes his character into a definite type. Color is rightly garish and the cast is an asset. Production values are good. Beatrice Altariba is a lush young model who plays this in just the right key.

**Macabre**

A graveyard tale with more death than fright. Exploitation possibilities promising.

**Hollywood, March 4.**  
Allied Artists release of William Castle-Robb White production. Stars William Prince, Jim Backus, Christine White, Patricia Scott, Susan Morrow, Philip Tongue, Jonathan Kidd, Dorothy Morris, Howard Hoffman, Ellen Corby, Linda Guderman, Voltaire Perkins. Produced and written by William Castle. Screenplay, Robb White, based on a novel by Theo. Durant (pseudonym for Terry Bunt). Anthony Bonner, Roy May, Boyd, Florence Ostern Faulkner, Allen Hymson, Gary Lucas, Dana Lyons, Lenore Gien O'Ford, Virginia Rath, Richard Stuart, Darwin L. Tulliet, William Worley; camera, Carl E. Guthrie; music, Les Baxter; editor, Dan F. Schreyer; special effects and title design, Jack Rabbin, Louis Dewitt, Irving Block. Previewed at the studio, March 4, '58. Running time, 75 MINS.

Dr. Rodney Barrett ..... William Prince  
Jim Tylo ..... Jim Backus  
Christine White ..... Christine White  
Patricia Scott ..... Patricia Scott  
Susan Morrow ..... Susan Morrow  
Philip Tongue ..... Philip Tongue  
Jonathan Kidd ..... Jonathan Kidd  
Dorothy Morris ..... Dorothy Morris  
Howard Hoffman ..... Howard Hoffman  
Miss Kuschins ..... Ellen Corby  
Marge ..... Linda Guderman  
Preacher ..... Voltaire Perkins

By insuring the lives of his audiences with Lloyds of London, producer William Castle inherently has insured his "Macabre" with a surefire exploitable gimmick. Each theatre patron will be asked to fill out a beneficiary agreement, and \$1,000 will be forked out in the event of death by fright during any performance of the Allied Artists release. This bit of hokey-pokey should pay off, even though the picture itself isn't frightening enough to cause more than uncontrollable squirming except in the worst heart cases, and they're excluded anyway. Castle's film, however, is just as macabre as its title insinuates.

Were the film narrated and handled with the same tongue-in-cheek approach that its beginning and ending are, it could have been a witty, albeit maudlin, film to tickle the same funnybone as, say, "The Trouble With Harry." "Macabre" is a good story, fairly suspenseful and wholly unpredictable, with a gory scene or two and more death than its little funeral parlor can handle.

White's screenplay, adapted from a book by 12 mystery writers, moves along with the single emotion of fear, then bogs down slightly during a search through a nangey cemetery. William Prince, an affable physician, leads the way through the burial grounds, searching for the key to the mystery. Some madman supposedly has buried alive. The search is a thorough one but for two or three flashbacks which slow it to a standstill. It turns out, in the end, that Prince himself is hoaxing it all up,

trying to scare his dead wife's father to death, thus copping his riches. And, even if the moviegoer may not die of fright, the old man does, and believably so, for the thing he had just seen was a ghastly sight. Prince finally gets his, being shot down by the mortician, a unique way to perk business.

Prince's talents are well illuminated by his changing from a socially acceptable being to a hideously deceiver capable of deathly thrusts. Jacqueline Scott, as the doctor's loving nurse, walks away, showing a good deal of promise. Susan Morrow lends a bit of class, with Christine White, Philip Tongue and Jonathan Kidd playing expertly. Jim Backus is up to more than he could display in his role as a sheriff.

Director Castle, in approaching the story with serious intentions, was unwavering in his work. Carl E. Guthrie kept the eerie plot going with his effective camera, and Les Baxter's music further moved the picture through its cloudy paces.

The most delightful part of the whole production are the closing credits, running their merry way to bring fun at the 71 minutes that preceded them. Jack Rabbin, Louis Dewitt and Irving Block rate top commendation for this work.

**Ces Dames Prefèrent Le Mambro**  
(FRENCH-FRANSOPE)

Paris, March 4.  
Pathe release of CICC-GESE production. Stars Eddie Constantine, features Pascale Roberts, Veronique Zuber, Lise Bourdin, Jacques Castelot, Lino Ventura, Robert Berti. Directed and written by Bernard Blier. Camera, Robert Lemaire; editor, Monique Kirsanoff. At Balzac, Paris. Running time, 115 MINS.

Eddie Constantine ..... Eddie Constantine  
Pascale Roberts ..... Pascale Roberts  
Veronique Zuber ..... Veronique Zuber  
Lise Bourdin ..... Lise Bourdin  
Jacques Castelot ..... Jacques Castelot  
Robert Berti ..... Robert Berti

This is another Eddie Constantine mock adventure opus with plenty of girls falling into his arms, much whisky running down the hatch and plenty of brawls. But if Yank singer-actor Constantine is a big draw here on his "A" pix, they don't rate as highly on his Yank chances. As long as Constantine is still an unknown factor in the U. S., this plodding, knockabout entry seems to have little interest in America.

Here, Constantine is a Yank derelict in Mexico who gets mixed up with a yachting party. He is an ex-sea captain and takes over the ship supposedly going on a treasure hunt. But there is trouble with three beauties after him plus practically everybody else on board. He finally gets things straightened out, wins one of the girls and a reinstatement in the Yank maritime service after uncovering a dope ring.

Pic has some good gags and fights, but does not quite have the sparkle, pace and feeling to blend its complicated tale and its light-hearted parody. Franscope, like C'Scope, is well utilized white technical credits are good. Cost makes to catch the film's mood part of the time. Constantine is his usual engaging, ebullient self. If he was given the right vehicle, to dovetail the satire and action, he could make something that would intro him to Yank shores. Mosk.

**Tigre de Chamberi**  
(K.O. Miguel)  
(SPANISH)

Madrid, March 4.  
C. B. Films release of an Aspa production. Stars Jose Luis Ozores, Tony Leblanc, Helene Remy, Antonio Garcia; features Jose Marco Damo, Miguel Rodriguez, Leonor Cerezo, Pedro Ramirez. At Gran Via, Madrid. Running time, 88 MINS.

Promising young film director Pedro Ramirez bolsters this slapstick comedy takeoff on a nabe slowbrain who accidentally becomes a boxing hero with a cast drawn largely from Spain's better character actors.

Mainstay Jose Luis Ozores scores as an awed youngster with muscle who is maneuvered into the fight game by a sharp caddy (Tony Leblanc) and a tough trainer (Antonio Garcia). Fumbling and flailing with good comedy effect, he avoids any pro bout and the cute Helene Remy. Then he is shown hanging up his gloves to run his dad-in-law's bistro.

There's some good-natured ribbing of rabid Madrid sport fans and city slickers. Ramirez keeps farce note within bounds and the pic moves without strain as Ozores and character comics draw loud guffaws. Technical credits are fair. Good local returns anticipated for this amusing low-budgeter.

**The Silent Enemy**  
(BRITISH)

Excellent real-life war adventure based on exploits of "Frogman" Crabb, starring Laurence Harvey; sturdy book-keeping for discriminating houses.

London, March 4.  
Independent Film Distributors release of a Romulus (Gramercy) production. Stars Laurence Harvey, Dawn Adams, John Clements, Michael Craig. Directed by William Fairchild. William Fairchild from book, "Commander Crabb," by Marshall Pugh; editor, Ian Colston; camera, Otto Heller; music, William Alwyn. At Rialto, London. Running time 112 MINS.

Laurence Harvey ..... Laurence Harvey  
Dawn Adams ..... Dawn Adams  
John Clements ..... John Clements  
Michael Craig ..... Michael Craig  
Sidney James ..... Sidney James  
Alec McCowen ..... Alec McCowen  
Nicholas Parsons ..... Nicholas Parsons  
Arnoldo Foa ..... Arnoldo Foa  
Gianna Maria Canale ..... Gianna Maria Canale  
Giacomo Rossi-Stuart ..... Giacomo Rossi-Stuart  
Carlo Jostini ..... Carlo Jostini  
Howard Marion Crawford ..... Howard Marion Crawford  
Cyril Beatty ..... Cyril Beatty  
Terence Longdon ..... Terence Longdon  
John Moffatt ..... John Moffatt  
Murray Kinnear ..... Murray Kinnear  
Yvonne Warren ..... Yvonne Warren

Again Britain has plunged a hand into the real-life war adventure basket, and pulled out a winner. "The Silent Enemy" tells the remarkable story of Lieutenant Crabb, a young naval bomb disposal officer, whose exploits in leading frogmen against the Italian menace earned him a George Medal. It makes smooth, impressive drama, done without heroics, but with excitement. Laurence Harvey is the stellar magnet. Pic shapes as a sturdy booking for discriminating houses in both the U.K. and the U.S.

Harvey arrives in Gibraltar in 1941 to tackle the Italian menace that is striking successfully at key shipping in the area. With courage and determination, he becomes an experienced diver. Harvey is brash, intolerant of red tape, but fired with drive. They manage to locate many charges on ships which they render harmless, but still the damage goes on. It is known that the Italian frogmen, once operating from neutral Spain, but cannot locate the exact base of operations or the method with which the enemy are conducting this underwater warfare.

Without permission, Harvey and Michael Craig, one of the seamen, slip across to Spain and discover that the enemy base is in an interned Italian ship. The hull has been converted so that frogmen can operate from it. Without being seen. Again without permission the pair sets out in a previously captured chariot and blow up the base just as the Italians are setting out to strike at the British convoy destined for the North African invasion.

Here are all the ingredients of a first-rate adventure yarn. Much of the appeal comes from a gradual building up of tension. The impatience of the men as they wait to strike, the rigorous training and, above all, the feeling of men doing a thankless and arduous job with a quiet sense of duty are all admirably portrayed. The remarkable underwater scenes give this polished film a sock impact.

There is one particular sequence when Harvey and his men visit a base at the bottom of the sea in search of a dispatch case filled with urgent documents. This is high drama. They are attacked by Italian frogmen. Silently, ruthlessly the enemies come to grips and the cut and thrust of the struggle has all the grace and rhythm of an underwater ballet.

Egil Woxholm's underwater photography has a rare beauty which catches the eye. Woxholm's "Otto Heller's" above-water lensing has an equal quality. The art work of Bill Andrews and the special effects dreamed up by Wally Veevers all give lustre to William Fairchild's direction of his own intelligent and amusing screenplay.

Harvey has a tailor-made role and gives one of his best performances, making a thoroughly believable and human character of this amazing young buccaner. Michael Craig and Alec McCowen, as his two rating assistants, offer fine support while John Clements gives a rounded display as an understanding Admiral.

Much of the humor comes from Sidney James as the typical chief petty-officer with a heart of gold beneath a crusty exterior. There are some lovely touches of color, from a bunch of virile Italian actors, notably Arnoldo Foa and Giacomo Rossi-Stuart. Only the distaff side is poorly served. Dawn Adams, as a Wren, and beautiful Gianna Maria Canale, as Foa's wife, have little to do but look decorative a job which they find well within their scope. Rich.



# L.A. Lagging Albeit 'Peyton' Fancy.

**\$100,000 in 15 Spots; 'Dobbs' Bangup 81G in 13, 'Brothers' Slick \$18,700**

Los Angeles, March 11.

Local first-runs again are taking a sharp dip this stanza, with extended-runs and holdovers coloring the boxoffice picture. Scene is being brightened by "Peyton Place" going into the first multi-run covering 15 situations after showcasing in four houses. A fancy \$100,000 is in prospect.

"Ft. Dobbs" plus "Escape From San Quentin" is headed for a lusty \$81,000 in 13 spots, with a good \$19,000 looming in three regular locations. "Gift of Love" also on first multi-run, will do medium \$14,500 in four spots.

"Quiet American," another first multi-run, is headed for a poor \$7,000 in two locations. "Brothers Karamazov" is fated, slick \$18,700 in second week at Pantheons. "Sayonara" still is clicking at \$17,500 in 11th frame at Hollywood Paramount.

"10 Commandments" is bettering last week with a fine \$13,000 likely in 20th round at Downtown and Wilmet. "Seven Wonders of World," "Around World in 80 Days" and "Bridge on River Kwai," hard-ticket pix, all show continued strength.

**Estimates for This Week**  
Downtown (Paramount, Iris, Uptown) (ABPT-FWC) (300; 825-1,715; 90-\$1.50)—"Ft. Dobbs" (WB) and "Escape from San Quentin" (Col). Good \$19,000. Last week, Downtown Par. "Across the Bridge to Mexico" (Ranki). "Third Key" (Ranki), \$5,900. Uptown with Orpheum, Hollywood, "Witness for Prosecution" (UA). "Hell Bound" (UA) (2d wk), \$16,900.

Warner Beverly (SW) (1,612; 90-\$1.75)—"Golden Age of Comedy" (DCA). Dull \$4,100. Last week, "Spanish Affair" (Par) (2d wk), \$2,500.  
Hillstreet, New Fox, Ritz, Loyola (Hill-FWC) (2,752; 765-1,320; 1,248; 90-\$1.50)—"Gift of Love" (20th) (1st multiple-theatre run) and "Ride Violent Mile" (20th). Medium \$14,500. Last week, Hillstreet, New Fox, Ritz, "Lady Takes Flyer" (U). "Dann Citizen" (U), \$10,700. Loyola (5 days) with (Continued on page 16)

## 'Got Away' Lively 15G, Toronto; 'Peyton' Huge 28G, 2d, 'Arms' 11G, 5th

Toronto, March 11.

"One That Got Away" is off to a hep opening weekend, with some 75% of the audience Germans interested in the only escape of a Nazi pilot to the U.S. (not then at war) from a Quebec train en route to a German prison camp in Ontario. However, "Peyton Place" still is leading the city on turnaway biz in third frame at Imperial, the 8,344-seater. "Farewell to Arms" shapes sock in fifth frame at the Hollywood, "Seven Hills of Rome," in third, also looms nice.

**Estimates for This Week**  
Carlton (Ranki) (2,318; 60-\$1)—"One That Got Away" (Ranki). Big \$15,000. Last week, "High Flight" (Col), \$8,000.

Downtown, Glendale, Scarborough, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Steel Bayonet" (UA) and "Valerie" (UA). Fine \$12,500. Last week, "Deep Six" (WB) and "Green-eyed Blond" (WB), \$13,000. Fairlawn (Ranki) (1,165; 81-125-2.50)—"Bolshoi Ballet" (Ranki) (3d wk). Hep \$10,000—run extended three weeks. Last week, \$11,000.

Hollywood (FPI) (1,080; 81-\$1.25)—"Farewell to Arms" (20th) (5th wk). Holding big \$11,000. Last week, \$12,000.

Imperial (FPI) (3,344; 75-\$1.25)—"Peyton Place" (20th) (2d wk). Terrific \$28,000. Last week, \$31,000.  
International (Taylor) (557; 57-13)—"Silen Affair" (IFD) (2d wk). Okay \$3,500. Last week, \$4,000.  
Loew's (Loew) (2,098; 81-\$1.25)—"Don't Go Near Water" (M-G) (8th wk). Fine \$9,000. Last week, \$11,000.

Tivoli (FPI) (955; 81-75-\$2.40)—"Around World in 80 Days" (UA) (30th wk). Big \$8,000. Last week, same.

Towne (Taylor) (695; 81—)"Spanish Affair" (Par). Good \$5,000. Last week, "Miller's Beautiful Wife" (IFD), \$4,000.

University (FPI) (1,233; 81-50-2.40)—"This is Cinerama" (Cinerama) (20th wk). Holding swell at \$11,000. Last week, \$12,000.

Uptown (Loew) (2,098; 60-\$1.25)—"Seven Hills of Rome" (M-G) (3d wk). Nice \$7,000. Last week, \$10,000.

## Broadway Grosses

**Estimated Total Gross**  
**This Week** .....\$481,800  
(Based on 24 theatres)  
**Last Year** .....\$496,200  
(Based on 25 theatres)

## 'Angels' Lush 12G, Hub; 'Gift' \$16,000

Boston, March 11.

Biz is picking up at the wickets this frame although new product is limited. Hard-ticket shows and holdovers are consistent gainers. "Gift of Love" is fairly good at the Metropolitan, but "Tarnished Angels" shapes comparatively stronger, at the Memorial. "Witness For Prosecution" is still the biggest thing in town, riding high in third at the State. "Don't Go Near Water" looms sock at Orpheum in fourth.

"God Created Woman" holds hotly in fifth at the Beacon Hill. "Bridge on River Kwai" holds stout in 11th at the Gary. "Around World in 80 Days" is still a high grosser in 48th frame. "Search for Paradise" shapes nice in 16th week at the Boston.

**Estimates for This Week**  
Astor (B&Q) (1,372; 90-\$1.50)—"Bonjour Tristesse" (Col) (3d wk). Hep \$9,000. Last week, \$10,000.  
Beacon Hill (Sack) (678; 90-\$1.50)—"God Created Woman" (Kings) (5th wk). Fourth week was hopping \$9,000, again.

Boston (SW - Cinerama) (1,354; 1,225-\$2.65)—"Search for Paradise" (Cinerama) (16th wk). Neat \$17,000. Last week, \$17,500.  
Capri (Sack) (990; 50-\$1.50)—"Light Across Street" (UMPO) and "Beachcomber" (U) (2d wk). Bright \$10,000. Last week, \$12,000.

Exeter (Indie) (1,200; 60-\$1.25)—"Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (4th wk). Third week, fine \$6,000.  
Fenway (NET) (1,373; 60-\$1.10)—"Song of Bernadette" (20th) (reissue). Fair \$4,000. Last week, "House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues), \$7,000.

Gay (Sack) (1,340; 81-50-\$2.75)—"Bridge on River Kwai" (Col) (11th wk). Sturdy \$17,000. Last week, \$18,000.

Kennore (Indie) (700; 85-\$1.25)—"Gervaise" (Cont) (8th wk). Slick \$5,500. Last week, \$6,500.

Memorial (RKO) (3,000; 75-\$1.10)—"Tarnished Angels" (U) and "Escape From Red Rock" (20th). Hot \$12,000. Last week, "Man Godfrey" (U) and "Violators" (U), \$10,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Gift of Love" (20th) and "God Is My Partner" (20th). Good \$16,000. Last week, "Farewell to Arms" (20th) (4th wk), ditto, \$16,000.  
Paramount (NET) (1,700; 60-\$1.10)—"Song of Bernadette" (Continued on page 16)

## 'Arms' Smash 15G, Balto; 'Witness' Torrid \$11,000, 'Traveler' Dull 4G

Baltimore, March 11.

Outlook is a little better this frame with some spots high but others doing mildly. Big news is "Farewell to Arms" socko at the Century, and "Witness for the Prosecution" wow in second stanza at Mayfair. "Seven Hills of Rome" is sluggish at Hipp in second. "Missouri Traveler" opened drably at Stanley. "And God Created Woman" went into a record 17th frame at Cinema.

**Estimates for This Week**  
Century (Fruchtman) (1,100; 50-\$1.50)—"Farewell to Arms" (20th). Tall \$15,000. Last week, "Peyton Place" (20th) (10th wk), \$7,000.

Cinema (Schwaber) (460; 50-\$1.25)—"God Created Woman" (Kings) (17th wk). Nice \$2,000 after same last week.

Film Centre (Rappaport) (890; 50-\$1.25)—"Bonjour Tristesse" (Col) (2d wk). Oke \$4,200 after \$6,000 opener.

Five West (Schwaber) (460; 50-\$1.25)—"Smiles of Summer Night" (Rank) (2d wk). Good \$2,500 after about same in previous week.

## 'RANGERS' GOOD \$13,500, D.C.; 'ARMS' BIG 13G, 3D

Washington, March 11.

It's a generally dull session along the main stem currently. "Underwater Warriors" shapes as very weak at Loew's Capitol. "Darby's Rangers," day-dating Metropolitan and Ambassador, looms good. "Bridge on River Kwai" is being launched with a plush benefit for American Field Service scholarships at Trans-Lux. "God Created Woman" is solid in 18th stanza at small-seater Plaza. "Farewell To Arms" is still fancy in third Palace week.

**Estimates for This Week**  
Ambassador - Metropolitan (SW) (1,490; 1,100; 80-\$1.10)—"Darby's Rangers" (WB). Good \$13,500. Last week, "Ft. Dobbs" (WB), \$12,000.  
Capitol (Loew) (3,434; 90-\$1.25)—"Underwater Warriors" (M-G). Dull \$9,000. Last week, "Lady Takes a Flyer" (U), \$9,000.

Columbia (Loew) (1,154; 90-\$1.25)—"Raintree County" (M-G) (2d run) (6th wk). Steady \$7,000, after \$8,000 last week. Holds.  
Keith's (RKO) (1,650; 85-\$1.25)—"Paths of Glory" (UA) (2d wk). Oke \$8,000 after \$12,000 last week. Stays.

Palace (Loew) (2,350; 90-\$1.50)—"Farewell To Arms" (20th) (3d wk). Pleasing \$13,000 after \$17,000 in second. Stays on.

Plaza (T-L) (276; 90-\$1.50)—"God Created Woman" (Kings) (18th wk). Continues at sensational \$5,000 for third consecutive week. No signs of nosediving. Holds.

Trans-Lux (T-L) (600; 90-\$1.50)—"Bonjour Tristesse" (Col) (6th final wk). Very thin \$3,500. Same last week. Moves to make way for "Bridge on River Kwai" (Col).

Uptown (SW) (1,100; 1,125-\$3)—"Around World in 80 Days" (UA) (49th wk). Sock \$10,000, "end of run" ads helping. Last week, \$8,500.

Warner (SW-Cinerama) (1,300; 1,120-\$2.40)—"Search for Paradise" (Cinerama) (9th wk). Firm \$10,000 for second consecutive week. Stays on.

## 'Arms' Wham 12G, L'ville; 'Yeller' 9G

Louisville, March 11.

"Farewell To Arms" at the Brown, looks to lead the city by a wide margin. It's smash. "Bonjour Tristesse" is barely okay at United Artists. "Old Yeller" and "Wild Is Wind" are smooth on holdovers.

**Estimates for This Week**  
Brown (Fourth Ave-Loew's) (1,000; 99c-\$1.45)—"Farewell To Arms" (20th). Wham \$12,000 looking sure. Last week, "God Created Woman" (Kings) (6th wk), \$6,500.

Kentucky (Swiftow) (900; 50-85)—"Wild Is Wind" (Par) (2d wk). Nice \$5,000 after opening week's \$7,000.

Mary Anderson (People's) (1,000; 50-85)—"Darby's Rangers" (WB) (2d wk). Fairish \$4,500 after initial week's \$7,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Old Yeller" (BV) (3d wk). Smooth \$9,000 after last week's \$13,000.

United Artists (UA) (3,000; 74-99)—"Bonjour Tristesse" (Col) and "Domino Kid" (Col). Only okay at \$8,000. Last week, "Witness For Prosecution" (UA) (3d wk), \$6,000.

## 'Witness' Sturdy 12G, Cincy Ace; 'Dobbs' Okay 8G, 'Arms' 10G, 2d

Cincinnati, March 11.

### Key City Grosses

**Estimated Total Gross**  
**This Week** .....\$2,389,800  
(Based on 23 cities and 239 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year** .....\$2,522,300  
(Based on 23 cities and 243 theatres.)

## 'Brothers' Big 12G, Mpls.; 'Cowboy' 8G

Minneapolis, March 11.

Biz is spotty among newcomers this week, with only "Brothers Karamazov" on an adults-only policy, appearing to have much chance of showing up big. It's rated sock. Another newcomer, was "Cowboy" at RKO-Orpheum is fairly snafu. "Wild Is Wind" at State shapes okay. "Deep Six" at Radio City is slow in 5 days. "Witness for Prosecution" is holding solid at World.

**Estimates for This Week**  
Academy (Mann) (947; 1,500-\$2.65)—"Around World in 80 Days" (UA) (35th wk). Oke \$7,000. Last week, \$8,200.

Century (S-W Cinerama) (1,150; \$1.75-\$2.65)—"Search for Paradise" (Cinerama) (2d wk). So-so reviews hurting but strong \$15,000 looms. Last week, \$14,000 in 5 days.

Gopher (Berger) (1,000; 85-90)—"Seven Hills of Rome" (M-G) (2d wk). Modest \$3,500. Last week, \$5,000.

Lyrie (Par) (1,000; 90-\$1.25)—"Brothers Karamazov" (M-G). Smash \$12,000 or near. Last week, "Farewell To Arms" (20th) (m.o.) (4th wk), \$5,500.

Radio City (Par) (4,000; 85-90)—"Deep Six" (WB). Slow \$6,000 in 5 days. Last week, "Lady Takes A Flyer" (U), \$6,000.

RKO-Orpheum (RKO) (2,800; 75-90)—"Cowboy" (Col). Light \$8,000. Last week, "Paths of Glory" (UA), same.

RKO-PAN (RKO) (1,800; 75-90)—"Paths of Glory" (UA) (m.o.) (2d wk). Fine \$6,000. Last week, "Giant From Unknown" (Indie) and "She Demons" (Indie), \$4,500.

State (Par) (2,300; 85-90)—"Wild Is Wind" (Par). Academy nominations and good comment helping. Fancy \$8,000 or near. Last week, "Cattle Empire" (20th), \$4,500.

Suburban World (Mann) (700; 85)—"Bride Is Much Too Beautiful" (Indie) (3d wk). Fine \$2,000. Holds. Last week, \$2,300.

World (Mann) (400; 85-\$1.25)—"Witness For Prosecution" (UA) (3d wk). Pulling them in at a pace that will give it Loop longevity. Sock \$7,300. Last week, \$7,500. Stays on.

## 'Traveler' Fair \$9,000, Buff; 'Witness' 15G, 2d

Buffalo, March 11.

Takings are quite strong here this stanza despite the lack of many solid newcomers. "Missouri Traveler" is rated fair at Lafayette. "Sing Boy Sing" is slow at Century but second round of "Witness For Prosecution" shapes socko at the Buffalo. "Farewell To Arms" still is solid in fifth session at the Center.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-\$1.25)—"Witness For Prosecution" (UA) (2d wk). Sock \$15,000. Last week, \$20,000.

Paramount (AB-PT) (3,000; 70-90)—"Long Haul" (Col) and "Decision at Sundown" (Col). Okay \$11,000. Last week, "Scared Stiff" (Par) and "Jumpin' Jacks" (Par) (reissues), big \$12,000.

Center (AB-PT) (2,000; 70-\$1.25)—"Farewell To Arms" (20th) (5th wk). Sweet \$9,000. Last week, \$10,000.

Lafayette (Basil) (3,000; 70-90)—"Missouri Traveler" (BV) and "Up in Smoke" (AA). Fair \$9,000 or under. Last week, "Dann Citizen" (U) and "Day of Bad Man" (U), \$7,500.

Century (UAIC) (2,900; 70-90)—"Sing Boy Sing" (20th) and "Unknown Terror" (20th). Slow \$6,000. Last week, "Gift of Love" (20th) and "Escape From Red Rock" (20th), \$6,300.

Newcomers "Witness for Prosecution," swell at the Albee, and "Ft. Dobbs," shaping okay at the Palace, are supporting the seasonal level of downtown film biz this week. "Farewell to Arms" continues sock in second week at Keith's. "Search for Paradise" is in 14th week and solid at the Capitol. Season of vast local interest in college and high school basketball nears end for which exhibits are giving a vote of thanks. Area play-offs find the U. of Cincinnati and Xavier U. in major tournaments.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25)—"Witness for Prosecution" (UA). Swell \$12,000. Last week, "Wild Is Wind" (Par), \$8,000.  
Capitol (SW-Cinerama) (1,376; 1,200-\$2.65)—"Search for Paradise" (Cinerama) (14th wk). Might pick up on last week's fine \$12,500.

Grand (RKO) (1,400; 75-\$1.10)—"Winchester 73" (U) and "Crisis Cross" (U) (reissues). Fair \$4,500. Last week, "Day of Badman" (U) and "Flood Tide" (U), \$4,000.

Guild (Vance) (300; 50-90)—"Constant Husband" (Indie) (2d wk). So-so \$1,500. Last week, \$1,600. Holds.

Keith's (Shor) (1,500; 90-\$1.25)—"Farewell to Arms" (20th) (2d wk). Stout \$10,000 after \$14,000 preem. Holds.

Palace (RKO) (2,600; 75-\$1.10)—"Ft. Dobbs" (WB). All right \$8,000. Last week, "Monolith Monsters" (U) and "Love Slaves of Amazons" (U), \$7,000.

## 'Brothers' Wow \$20,500, Philly; 'Wind' Brisk 13G, 'Arms' Hotsy 12G, 2d

Philadelphia, March 11.

Most first-runs here this session report the best weekend trade in recent weeks. "Brothers Karamazov" shapes sensational at 500-seat Trans-Lux Theatre while "Paths of Glory" looms fairish at Mastbaum. "I Accuse" looks only dim at Goldman.

"Peyton Place" continues to amaze, racking up another great take in 10th week at the Fox. "Search for Paradise" climbed sharply to nice total in 22d round at Boyd. "Wild Is Wind" is brisk in second stanza at the Randolph while "Farewell To Arms" still is fancy in second week at Arcadia.

**Estimates for This Week**  
Arcadia (S&S) (526; 99-\$1.80)—"Farewell to Arms" (20th) (2d wk). Trim \$12,500. Last week, \$14,500.

Boyd (SW-Cinerama) (1,340; \$1.20-\$2.80)—"Search for Paradise" (Cinerama) (22d wk). Pushed to nice \$12,500. Last week, \$8,500.

Fox (National) (2,250; 65-\$1.25)—"Peyton Place" (20th) (10th wk). Lofty \$16,200. Last week, \$16,000.

Goldman (Goldman) (2,250; 65-\$1.25)—"I Accuse" (M-G). Dim \$7,000. Last week, "Female Animal" (U) and "Flood Tide" (U), \$7,800.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays)—"All at Sea" (M-G) (4th wk). Big \$5,100. Last week, \$5,300.

Mastbaum (SW) (4,370; 99-\$1.49)—"Paths of Glory" (UA). Fair \$13,000. Last week, "Lady Takes Flyer" (U) (2d wk), \$7,000.

Midtown (Goldman) (1,000; 99-\$1.89)—"Raintree County" (M-G) (10th wk). Nice \$8,500. Last week, same.

Randolph (Goldman) (1,250; 65-\$1.25)—"Wild Is Wind" (Par) (2d wk). Brisk \$13,000. Last week, \$20,000.

Stanley (SW) (2,900; 99-\$1.80)—"Witness for Prosecution" (UA) (4th wk). Mighty \$17,000. Last week, \$21,000.

Stanton (SW) (1,483; 99-\$1.49)—"Legend of Lost" (UA). (5th wk). Dull \$5,000. Last week, \$8,000 with preview.

Trans-Lux (T-L) (500; 99-\$1.80)—"Brothers Karamazov" (M-G). Smash \$20,500. Last week, "Smiles Summer Night" (Ranki) (3d wk), \$2,200.

Studio (Goldberg) (485; 99-\$1.89)—"Tempest in Flesh" (Indie) and "Sinners" (Indie) (reissues). So-so \$2,000 for 4 days. Last week, "God Created Woman" (Kings) (4th wk), \$9,000.

Viking (Sley) (1,000; 99-\$1.49)—"Seven Hills of Rome" (M-G) (5th wk). Off to \$7,300. Last week, \$9,500.

World (Pathe) (500; 99-\$1.89)—"Crisis in Black" (Indie). Mild \$1,500. Last week, "God Created Woman" (Kings) (4th wk), \$8,500.

# NEW PRODUCT HYPOES DET.

**Chi Better; 'Brothers' Wow \$37,000, 'Traveler' Good 14G, 'Peyton' Great 49G, 2d, 'Witness' Fast 20G, 4th**

Chicago, March 11. Loop biz, which has been spotty but generally on the upbeat, has another blockbuster hypo this session in "Brothers Karamazov," which looks to do a terrific \$37,000 on the Woods opener despite mixed reviews.

Roosevelt's new tandem of "Missouri Traveler" and "Lafayette Escadrille" rates a good \$14,000. First week of "Fury at Sundown" and "Lt. Laramie" at Monroe looks modest \$4,800.

"Peyton Place" is hot in Chicago second round. "Day of Badman" and "Damn Citizen" looks lean in second at Garrick. "Cowboy," in third State-Lake frame, is down to a trot. "Witness for Prosecution" figures on a great fourth week at United Artists. "Gervaise" is hot in Carnegie fifth round.

"Farewell to Arms" is nice in seventh Oriental term. Still champ of the holdovers is "God Created Woman" looking for a sock 11th round at the Loop.

"Around World in 80 Days" is steady in 49th frame at Todd's Cinestage, and "Seven Wonders of World," nearing run's end, is fine in 64th week at Palace.

**Estimates for This Week**  
Carnegie (H&E Balaban) (485; \$1.25)—"Gervaise" (Cont) (5th wk). Sock \$4,500. Last week, \$5,900.  
Chicago (B&K) (3,900; 90-\$1.80)—"Peyton Place" (20th) (2d wk). Grease \$49,000. Last week, \$62,000.  
Esquire (H&E Balaban) (1,350; \$1.25)—"All At Sea" (M-G) (3d wk). Fine \$7,000. Last week, \$11,000.

Garrick (B&K) (850; 90-\$1.25)—"Day of Badman" (U) and "Damn Citizen" (U) (2d wk). Tired \$5,500. Last week, \$6,500.

Grand (Nomikos) (1,200; 90-\$1.25)—"Garment Jungle" (Col) (reissue) and "Blitter Victory" (Col) (reissue). Oke \$7,400. Last week, "Cattle Empire" (20th) and "Blood Arrow" (20th), \$7,800.

Loop (Telemt) (606; 90-\$1.50)—"God Created Woman" (Kings) (11th wk). Wow \$8,000. Last week, \$9,000.

Monroe (Indie) (1,000; 57-79)—"Fury at Sundown" (UA) and "Ft. Laramie" (UA). Soft \$4,800. Last week, "Beautiful But Dangerous" (20th) and "Plunder Road" (20th), \$5,700.

Oriental (Indie) (3,400; \$1.25-\$1.70)—"Farewell to Arms" (20th) (7th wk). Warm \$18,000. Last week, near \$20,000.

Palace (Sw-Cinarama) (1,434; \$1.25-\$3.40)—"Seven Wonders" (Continued on page 16)

**'Brothers' Boffo \$8,500, K.C.; 'Wind' Wild 8½G, 'Paths' Sluggish \$7,500**

Kansas City, March 11. Couple of strong newcomers are scoring nicely, "Brothers Karamazov" at Roky and "Wild Is Wind" at Paramount. Both likely will hold since doing so well. "Paths of Glory" is medium at the Midland. Great boxoffice continues to be the story with "And God Created Woman," as strong in its fifth week as in opener, a record at the Kimo. Moveover of "Farewell To Arms" is good in four Fox Midwest combo. Plenty of competition this week with the annual Police Circus. Weather holds a miserable pace with rain and drizzle steady through Sunday.

**Estimates for This Week**  
Glen (Dickenson) (700; 75-90)—"Street of Shame" (Indie) (3d wk). Light \$800. Last week, \$1,000.  
Kimo (Dickinson) (504; 90-\$1.25)—"God Created Woman" (Kings) (5th wk). Terrific \$5,000, tops for house. Last week, same.  
Midland (Loew) (3,500; 75-90)—"Paths of Glory" (UA) and "Invisible Boy" (M-G). Light \$7,500. Last week "Witness for Prosecution" (UA) and "Long Haul" (Col) (2d wk), \$6,500 in 6 days.  
Missouri (SW-Cinarama) (1,194; \$1.25-\$2)—"Seven Wonders of World" (Cinarama) (28th wk). Holding at \$6,000 level. Last week, ditto.  
Paramount (UP) (1,900; 75-90)—(Continued on page 16)

**'Gift' Fair \$7,500 In Indpls; 'Arms' 7G, 5th**

Indianapolis, March 11. Biz generally is quiet at first runs here this stanza, with even the winners orbiting in narrow circle on account of weekend interest in state high school basketball tournament, known as Hoosier hysteria. "Brothers Karamazov" opened strongly at Loew's and will hold. "Raintree County" is doing nicely in fourth week at Lyric. "Farewell To Arms" also is continuing fast in fifth week at Keith's although tapering off now. "Gift of Love" at Circle is fair. "My Gun Is Quick" at the Indiana is very slow.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 75-90)—"Gift of Love" (20th) and "Plunder Road" (20th). Fair \$7,500. Last week, "Girl Most Likely" (U) and "Flood Tide" (U), \$8,000.  
Indiana (C-D) (3,200; 75-90)—"My Gun Is Quick" (UA) and "Chicago Confidential" (UA). Tepid \$6,000. Last week, "Fort Dobbs" (WB) and "Spanish Affair" (Par), \$7,500.  
Keith's (C-D) (1,200; 90-\$1.25)—"Farewell To Arms" (20th) (5th wk). Neat \$7,000. Last week, \$9,000.  
Loew's (Loew) (2,427; 75-90)—"Brothers Karamazov" (M-G). Hot \$10,000. Last week, "Witness For Prosecution" (UA) (2d wk), \$6,000.  
Lyric (C-D) (850; \$1.25-\$2.20)—"Raintree County" (M-G) (4th wk). Steady \$11,000. Last week, about same.

**'Deep 6' Good 7G, Prov.; 'Arms' 10G**

Providence, March 11. RKO Albee's holdover of "A Farewell to Arms" is topping the city currently. Other stands are mostly moderate with the State's High Cost of Loving" very mild. However, "Deep Six" shapes nice at Majestic. Elmwood is offish with 22 stanza of "Around World in 80 Days."

**Estimates for This Week**  
Albee (RKO) (2,200; 65-80)—"Farewell To Arms" (20th) (2d wk). Hot \$10,000. First week, \$13,500.  
Elmwood (Snyder) (745; 90-\$1.25)—"Around World in 80 Days" (UA) (22d wk). So-so \$4,000. Last week, \$5,000.  
Majestic (SW) (2,200; 65-80)—"Deep Six" (WB) and "Green-Eyed Blonde" (WB). Good \$7,000. Last week, "Darby's Rangers" (WB) and "Spring Reunion" (WB), same.  
State (Loew) (3,200; 65-80)—"High Cost of Loving" (M-G) and "Gunsight Ridge" (UA). Dull \$7,000. Last week, "Seven Hills of Rome" (M-G) and "Happy Road" (M-G), \$12,000.  
Strand (National Realty) (2,200; 65-80)—"Bonjour Tristesse" (Col) and "Return to Warbow" (Col). Fairish \$6,500. Last week, "Wild Is Wind" (Par) (2d wk), \$6,000.

**Port. Offish; 'Paradise' Dull \$5,500, 'Cowboy' 7G**

Portland, Ore., March 11. Holdovers are still brisk this round but new entries loom spotty. "Witness For Prosecution" in third week at the Liberty still is fancy. "Cowboy" holds for a second nice round at the Fox. "Sing Boy Sing" is light for a newcomer at Broadway. "Last Paradise" looks dull at big Paramount.  
**Estimates for This Week**  
Broadway (Parker) (1,875; \$1-\$1.50)—"Missouri Traveler" (BV) and "All Mine To Give" (U). Sad \$2,500. Last week, "Underwater Warrior" (M-G) and "The Safe-cracker" (M-G), \$5,300.  
Fox (Evergreen) (1,536; \$1-\$1.50) (Continued on page 16)

**'BROTHERS' BRISK 32G, 'FLYER' 16G**

Detroit, March 11. "Brothers Karamazov" is setting the pace this week with a great total at the Fox. Other biz is mainly brisk, too. "Lady Takes a Flyer" looks fine at the Michigan while "Bride and the Beast" is average at the Broadway-Capitol.

Among the holdovers, "Raintree County" in its third week at the Adams is continuing terrific. "Paths of Glory" shapes big in second week at the Palms. "Bonjour Tristesse" is good in second week at Madison. The Music Hall's "Search for Paradise" still is tremendous in fifth session. "Farewell To Arms" looks hep in fifth week at the United Artists, while "And God Created Woman" stays torrid in eighth week at Trans-Lux Krim.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1.25-\$1.50)—"Brothers Karamazov" (M-G). Sock \$32,000. Last week, "Sing Boy Sing" (20th) and "Satchmo Great" (UA), \$12,500.  
Michigan (United Detroit) (4,000; 90-\$1.25)—"Lady Takes a Flyer" (U) and "Female Animal" (U). Nice \$16,000. Last week, "Quiet America" (UA) and "Gun Fever" (UA), \$14,000.  
Palms (UD) (2,961; 90-\$1.25)—"Paths of Glory" (UA) and "Man from God's Country" (A) (2d wk). Big \$16,000. Last week, \$18,000.  
Madison (UD) (1,900; 90-\$1.25)—"Bonjour Tristesse" (Col) (2d wk). Good \$10,000. Last week, \$13,000.  
Broadway Capitol (UD) (3,500; 90-\$1.25)—"Bride and the Beast" (A) and "Beast of Budapest" (A). Okay \$12,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (AI), same.

United Artists (UA) (1,667; \$1.25-\$1.80)—"Farewell To Arms" (20th) (5th wk). Hep \$13,000. Last week, \$12,800.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Raintree County" (M-G) (3d wk). Sock \$17,500. Last week, \$19,000.

Music Hall (SW-Cinarama) (1,205; \$1.20-\$2.65)—"Search for Paradise" (Cinarama) (5th wk). Tremendous \$20,000. Last week, same.  
Trans-Lux Krim (Trans Lux) (1,000; 90-\$1.65)—"And God Created Woman" (Indie) (8th wk). Great \$12,000. Last week, same.

**Frisco B.O. Spotty But 'Brothers' Boff \$20,000; 'Cowboy' Okay at 15G**

San Francisco, March 11. Trade at first runs here currently is uneven. "Brothers Karamazov" is standout newcomer, with a great session at Warfield. "Cowboy" is just okay at Paramount while "Sing Boy Sing" looms slow at the huge Fox. "Missouri Traveler" shapes lightweight at Golden Gate. "Witness For Prosecution" holds stoutly in fifth stanza at the United Artists. "Seven Wonders of World" is spurting to a smash figure in final (68th) week at Orpheum. "Around World in 80 Days" continues big in 63d stanza at Coronet.  
**Estimates for This Week**  
Golden Gate (RKO) (2,859; 90-\$1.25)—"Missouri Traveler" (BV) and "Badge of Marshal Brennan" (AA). Slim \$7,000 or less. Last week, "Female Animal" (U) and "Damn Citizen" (U), \$9,000.  
Fox (FWC) (4,651; \$1.25-\$1.50)—"Sing Boy Sing" (20th). Slow \$10,000 in 9 days. Last week, "Gift of Love" (20th) and "God Is Partner" (20th), \$12,500.  
Warfield (Loew) (2,656; 90-\$1.25)—"Brothers Karamazov" (M-G). Great \$20,000. Last week, "Seven Wonders of World" (M-G), \$14,000. (Continued on page 16)

**Estimates Are Net**  
Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

**B'way Biz in Longruns, Newies So-So; 'Hawk' OK 24G, 'Wife' Mild 9G, 'Bros.' Big 132G, 3d, 'Witness' Sock 39G, 5th**

**Seattle Off; 'Cowboy' Good 8½G, 'Witness' 8G**

Seattle, March 11. "Summer weather" continues as it has all winter, but it's not helping biz much here this round. "Witness for Prosecution" is holding for a second week at Fifth Avenue but it's only just okay. "Cowboy" is rated good at Coliseum. Elsewhere, results mainly are fair to dull.

**Estimates for This Week**  
Blue Mouse (Hamrick) (800; \$1.50-\$2.50)—"Around World in 80 Days" (UA) (57th wk). Big \$5,000. Last week, \$6,100.  
Coliseum (Fox-Evergreen) (1,870; 90-\$1.25)—"Cowboy" (Col) and "Town on Trial" (Col). Good \$8,500. Last week, "Going Steady" (Col) and "Crash Landing" (Col), \$5,200.  
Fifth Avenue (Fox-Evergreen) (2,500; 95-\$1.50)—"Witness for Prosecution" (UA) and "Spanish Affair" (Par) (2d wk). Okay \$8,000. Last week, \$9,300.

Music Box (Hamrick) (850; 90-\$1.25)—"Paths of Glory" (UA). Good \$4,500. Last week, "Raintree County" (M-G) (4th wk), \$4,800.

Music Hall (Hamrick) (2,200; 90-\$1.25)—"Darby's Rangers" (WB) and "Man on Prowl" (UA). Fair \$8,000 in 9 days. Last week "7 Hills of Rome" (M-G), \$4,800 in 5 days.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Ft. Dobbs" (WB) and "Spook Chamber" (UA). Slow \$6,500. Last week, stage and symphony.

Paramount (Fox-Evergreen) (3,107; 95-\$1.50)—"Wild Is Wind" (Par) and "Last Lagoon" (UA) (2d wk). Dull \$4,000. Last week, \$4,700.

**'Sing' OK \$11,000, Cleve.; 'Days' 10G**

Cleveland, March 11. Failure of much new product to shape up big is hurting all around in present session. "Sing Boy Sing" with okay take at Hipp, looms as best of new entrants. "Lafayette Escadrille" is only fair at the Allen. "Witness For Prosecution" looks big in third State round. "Around World in 80 Days" soared in 39th week to brisk total at the Ohio.

**Estimates for This Week**  
Allen (S-W) (3,800; 90-\$1.25)—"Lafayette Escadrille" (WB). Fair \$9,000. Last week "Darby's Rangers" (WB), \$13,500.

Continental (Art Theatre Guild) (850; \$1.25)—"God Created Woman" (Kings) (m.o.). Okay \$3,300. Last week, \$3,100.

Embassy (Community) (1,200; 70-90)—"Day of Bad Man" (U) and "Flood Tide" (U). Modest \$5,000. Last week, "Black Tent" (WB) and "Ft. Dobbs" (WB), \$6,000.

Heights Art (Art Theatre Guild) (925; \$1.25)—"Gervaise" (Cont) (3d wk). Slow \$1,900. Last week, \$2,000.

Hipp (Telemt) (3,700; 90-\$1.25)—"Sing Boy Sing" (20th). Personal appearance by Tommy Sands at opening did not help. Okay \$11,000 or near. Last week, "Old Yeller" (BV) (2d wk), \$12,000.

Lower Mall (Community) (500; 60-90)—"Garden of Eden" (Indie) (3d wk). Passable \$2,400. Last week, \$2,600.

Ohio (Loew) (1,244; 1.25-\$2.50)—"Around the World in 80 Days" (UA) (39th wk). Pushed to brisk \$10,000. Last week, \$6,500.

Palace (SW-Cinarama) (1,250; \$1.25-\$2.40)—"Seven Wonders of World" (Cinarama) (6th wk). Solid \$16,000 or near. Last week \$15,700.

State (Loew) (3,500; 70-90)—"Witness for Prosecution" (UA) (3d wk). Big \$11,000. Last week, \$14,000.

Stillman (Loew) (2,700; 90-\$1.25)—"Raintree County" (M-G) (5th wk). Oke \$8,000. Last week, \$8,500.

Broadway currently is loaded with holdovers and longruns, and it is just as well because they are forming the backbone of the available strength at the first-run wickets this week. New entries are not doing too well excepting some openers at arty theatres. Mild weather and absence of rain since the middle of last week, of course, is a plus factor. This showed up most forcibly last Saturday, which was one of strongest in weeks at many houses. The current Flower Show and Toy Show are responsible for an extra number of out-of-towners, with certain spots being helped.

"Mark of Hawk" wound its first week at the Paramount last night (Tues.) with an okay \$24,000. Pic stays on through March 25 when the Par flagship closes for one week to prep for launching of "Young Lions" on April 2. "In Holy Wife" is heading for a very mild \$9,000 opening session at the Mayfair.

The big coin is still going to the Music Hall where "Brothers Karamazov" with stagshow now is in the third stanza. A big \$132,000 looms for this week. Pic stays a fourth round. "Last Paradise" is offish from fine opening week with a fair \$11,000 probable in second stanza at the Victoria.

"Witness For Prosecution" continues smash in fifth session, with \$23,000 at the Astor and \$16,000 for the arty Plaza. "Raintree County" is displaying a burst of strength, with sockeroo \$20,500 likely in current (12th) frame at State.

"Cowboy" is off from second week, hitting a mild \$17,000, in third week at the Capitol. "10 Commandments" is soaring to a great \$35,000 in the final six days of the 70th session at the Criterion. "Bridge on River Kwai" hit a mighty \$34,700 in 12th stanza at the Palace. "Around World in 80 Days" still is capacity at \$37,700 for 73d round at the Rivoli while "Search For Paradise" was a sturdy \$25,800 in 24th week at the Warner.

"Demonique" hit a big \$15,000 opening session at the First Arts to pace the new entrants at arty theatres. "Confessions of Felix Krull" also was big at \$9,500 at the Guild in initial stanza.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2)—"Witness for Prosecution" (UA) (5th wk). This stanza ending today (Wed.) is heading for great \$23,000. Fourth was great \$25,000, over expectancy.

Little Carnegie (L. Carnegie) (500; \$1.25-\$1.80)—"The Awakening" (Kings) (2d wk). First round finished Friday (7) was fine \$8,000.

Baronet (Reade) (430; \$1.25-\$1.80)—"Gervaise" (Cont) (18th wk). The 17th week ended Sunday (9) was solid \$5,100. The 16th week, \$6,200.

Capitol (Loew) (4,820; \$1-\$2.50)—"Cowboy" (Col) (4th wk). Third round ended yesterday (Tues.) was mild \$17,000. Second was \$26,000.

Teacher's Pet (Par) replaces on March 13.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (70th-final week). This week ending today (Wed.) looks like \$35,000 for six-day week. The 69th week was \$31,400. "10 C's" will have grossed close to \$2,750,000 when it ends this long run today, and Par reputedly will take the biggest film rental ever out of the house. Theatre closes to prep for reserved-seat run of "South Pacific" (20th), due in March 13.

Fifth Avenue Cinema (R&B) (250; \$1.80)—"Gervaise" (Cont) (9th wk). The eighth week finished yesterday (Tues.) was big \$4,200. The seventh, \$4,300.

Fine Arts (Davis) (468; 90-\$1.80)—"Demonique" (UMPO) (2d wk). Initial week ended Sunday (9) was big \$15,000. In ahead, "Gates of Paris" (Lopert) (7th wk-6 days), \$4,900.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80)—"Henry V" (Rank) Opens today (Wed.). Last week, "Bolshoi Ballet" (Rank) (12th wk), pushed to nice \$4,800 after \$4,400 in 11th week.

Guild (Guild) (450; \$1-\$1.75)—"Confessions of Felix Krull" (DCA) (2d wk). First round ended Monday (Continued on page 16)



## Proposed Merger of Sadler's Wells, Carl Rosa Co. Brings 3 Resignations

London, March 11.

News of a proposed merger between Sadler's Wells Opera and the Carl Rosa company has resulted in the resignation of three of the top brass in Sadler's Wells. Resignations have been accepted to become effective in July when present season ends. Merger scheme was outlined by James Smith, chairman of the Sadler's Wells Trust, who gave rising costs and insufficient subsidies as the reasons.

Almost immediately after the proposed plan was announced, an action committee to oppose the scheme was elected by members of the Sadler's Wells company, with baritone John Hargreaves as chairman. Another member of the committee, Howell Glynn, stated: "We will fight this merger like mad, not only for Sadler's Wells, but for British opera in general."

The action committee's statement cited that "the company is unanimous in its decision to try to save both Sadler's Wells and the Carl Rosa. It appointed this committee to explore every avenue for keeping Sadler's Wells open and the Carl Rosa on the road in the interests of British opera as a whole."

Sir Donald Wolfitt, chairman of the Carl Rosa Trust, stated the merger was a temporary measure. In two years there might be two companies again. The Carl Rosa will consider the tie-up later this month. Sir Donald said the scheme was an alternative to the closing of either company. He did not want the Arts Council, which gives grants to the companies, to be made the "whipping boy."

Norman Tucker, director of the Sadler's Wells opera since 1947, and one of the men resigning, read the detailed plans for the merger to members of the company. It said that for some time past it had been apparent that continually rising costs of presenting opera in this country might cause curtailment of the activities of both companies, both of which received "substantial" grants from the Arts Council. The subsidies now available, however, were insufficient to maintain both companies at the present level, and it did not appear possible for them to carry on as separate organizations after the summer of 1958, when existing contractual obligations came to an end.

Both British Actors' Equity and the Musicians Union have stated that they will strongly resist the merger. Other resignations were Stephen Arlen, general manager of the company since 1951, and Alexander Gibson, conductor since 1954 and musical director since last September.

## O'Brien Puts Tax Headache on Line

London, March 11.

British film representatives who went to Whitehall to demand abolition of the entertainment tax on cinema seats feel they accomplished something. Delegation saw Jocelyn Simon, financial secretary at the treasury, who agreed to put the case before the Chancellor of the Exchequer. The petitioners pointed out that tele licenses will reach a minimum of 10,000,000 by 1960 and that 100 admissions a year are lost to the cinema for every new license holder.

Later, Sir Tom O'Brien, general secretary of the National Assn. of Theatrical and Kine employees and general secretary of all unions involved in the problem, commented: "The government has to make up its mind whether it wants a British film industry or not."

"If it does not, then okay, we know where we are. If it does want it to continue, it has got to face up to the really vital problems that face us. We are invading the international market, America and Continent. It is the only way these countries can hope to see the British way of life and all that goes with it. The work of the British Council is insignificant compared with what we can do."

## Italy Has Own Censor Headaches While Govt. Seeks New Censorship

Rome, March 4.

While the Italian government is still busily studying a new censorship setup for films and theatre, the old legislation (dating back to 1923) has again made recent headlines via two cases.

First involves the very rare instance of newsreel blackballing. An issue of one of the top newsreels Europeo-CIAK, has been ordered seized, allegedly because of the spoken commentary. Exact reasons for seizure are not known, but not forcing authorities to reveal their reason. Reported that the government committee could have objected to either a too-pointed reference to the upcoming Italian elections or the handling of the Belinda Lee "suicide-attempt" and its involvement of Prince Orsini, a figure close to the Vatican.

Political and religious reasons are said to be the cause of a censor hassle involving a new Italian play by the late Vitaliano Brancati, "Una Donna di Casa." Five days before the preem, the censor returned the script with 17 major cuts in it. Producer protested, censors met once more, decided to allow the play to go on with only five cuts. It has opened in Milan.

## Irish Still Yen U.S. Pix

Dublin, March 4.

The U. S. continues to head the list of picture suppliers to Ireland. Of films better than 2,000 feet in length screened last year, 326 were of U. S. origin, 96 British, 26 French, 12 Italian, eight German and one Spanish. Irish production totalled two features and six shorts. Film Censor Liam O'Hara, in his survey for 1957, reports viewing 1,403 pictures and passing 1,118. There were 231 more passed after cuts and the balance was rejected.

## Bankruptcy Destiny for New Distributor Setup in Japan

Tokyo, March 11.

### Francescati To Europe

Zino Francescati, the violinist, left N. Y. Monday (10) for Europe for dates in Amsterdam, Paris, Barcelona, Rome, Florence, Turin, Bologna, Milan and elsewhere.

He has two U. S. dates in summer, at Lewisohn Stadium, Manhattan, and Tanglewood and will then fly back to Salzburg to play under Dimitri Mitropoulos.

### Malaya Theatre Bldg. Up; \$1,000,000 House Opens

Singapore, March 4.

Wave of theatre building is rolling over the Federation of Malaya. Under a \$10,000,000 expansion program, the Cathay Organization opened a new house in Kuala Lumpur recently and will unveil two more theatres this month. At the same time, it was revealed that the Shaw Bros. will open three new cinemas shortly.

With a seating capacity in excess of 1,400, the Cathay Cinema was opened in the Malayan capital by Prime Minister Tengku Abdul Rahman. Built at a cost of \$1,000,000, the house is fully air-conditioned. Cathay prexy Loke Wan Tho, who attended the unveiling, disclosed that his circuit had added 19 new cinemas over the past two years.

Shaw houses now under construction and nearing completion include the Federal Theatre in Kuala Lumpur, the Rex in Kuala Pilah and a house at Tandjong Malin. The Federal cost \$1,000,000 and seats 1,500. Rex, an 800-seater, went up for \$400,000 while the Tandjong Malin theatre will be a 700-seater.

After 10 months of trying to overcome the Big Six Japanese setup, the Nichiei Motion Picture Co. has called it quits, having been forced into bankruptcy. Primary reason was the closing of doors by distribution outlets, an action in which the Fair Trade Commission sided with the six majors. Another key reason for the fold was the early withdrawal of Keio Electric Railway Co. prez Shiro Sannomiya who had indicated he would put up half of the financing. Eventually Daieli and Shochiku had offered to buy two Nichiei pix per annum, but the budding company thought this was not enough.

The new company had hoped to crack the film biz a la Nikkatsu, which made a Big Six out of a Big Five in postwar years by first distributing U. S. product and then wedging into market with own films. But Nichiei found that most of the nation's 6,000 houses were committed to Big Six studios and could offer no accommodations.

Sannomiya was originally supposed to open distribution doors since he is also topper of the Tokyo Motion Picture Distribution Co. (Toei) but his pullout nipped this plan as it did a project to build a studio at Sakuragaoka on his Keio Line. Executive staff was supposed to come from Daieli personnel who allegedly were laying groundwork for the move while still under employ of that studio. However, Daieli prexy Masaiichi Nagata got wind of the plan. With no production activity at the studio during its first three months, overhead costs drained what monies it had acquired.

The Big Six here still takes in Toho, Shochiku, Nikkatsu, Daieli, Toei and Shintoho.

## Zurich Now a B.O. Burg For Ballet

By GEORGE MEZOEFI

Zurich, March 4.

Ballet, once a neglected art form in Swiss show biz, has developed into a top b.o. attraction here in recent years. After guest stints of the Juan Tena Ballet from Barcelona, the Maurice Bejart Ballet from Paris and the Marquis de Cuevas Ballet, latest addition this season at the Stadttheater, Feb. 21, is the "Ballet 1958 des Etoiles de Paris."

Group of six, all soloists, was founded two years ago by Milorad Miskovitch, ex-solo dancer of the Paris Opera, and made its Swiss bow here after touring Italy and Germany. Artistic director is Irene Lidova. Sets and costumes of program caught are by Bernard Dayde and Andre Levasseur, with choreographies by Janine Charrat, John Taras, Jean Guellis and Maurice Bejart.

Most impressive of the four ballets shown is "Prometheus," a stunningly modern interpretation of the classical theme, choreographed by Bejart, with Miskovitch admirable in the physically exhausting title role. He gets able assist from Marie-Claire Carrie and Yvonne Meyer. Sombre piece has its more lightweight counterpart in "The Red Curtain," a delightful series of virtuoso dance evolutions by the entire troupe.

Remaining half of the program includes "La Dryade," a somewhat corny "romantic" pas de deux, neatly executed by Olga Saviska and Ivan Dragadze, and a pretentiously modernistic piece called "The Circle" in which a sinister-looking group of Martians is supposed to symbolize the eternal circle of life. It is too far-fetched and pseudo-philosophic to convince, despite noteworthy performances by the six dancers as well as Levasseur's striking set.

Musical accompaniment is on two pianos, with added percussion for "Prometheus." Show caught was near-capacity. Mezu.

## ACROBATS— AND MOVING PICTURES

Trampoline acts, speaking only German, could tour the World. Magicians, using local yokels, could teach the Chinese tricks they never saw before. The tired business men in Singapore could enjoy the Tiller Line from London.

That was the old International show business of selected talents.

Always singers, dancers, trained seals and acrobats have had a market that was International.

But beyond any question the beau ideal of the Show World has been the internationally-circulating motion picture. Nothing like it was ever invented—the galvanized iron can packed with personality and glamour.

To tell this fascinating story, to explore these wondrously inter-related markets, to detail the co-productions which bring the showmen of many nations into partnership—

# VARIETY

Will Publish in April Its

## INTERNATIONAL FILM NUMBER

Advertising Rates Remain the Same

Make Your Reservations at Any VARIETY OFFICE:

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

PARIS  
28 rue de la Huchette  
Paris 5

ROME  
Stampa Estera (Foreign Press  
Club), Via Mercede 55

NEW YORK 36  
154 W. 46th St.

HOLLYWOOD 28  
6404 Sunset Blvd.

CHICAGO 11  
612 N. Michigan Ave.



# VARIETY CLUBS' LONDON WOE

## Bungling a Black Cloud Over Uruguay's Present Film Festival

Buenos Aires, March 4.

Usual bungling in organization bids fair to spoil the International Film Festival, scheduled for Punta del Este, March 7-15. Nelson A. Revello, Vice-President of the Uruguayan Tourist Board, and Architect Gualberto Rodriguez Larreta, the board's general manager, have been here drumming up interest, and inviting local film personalities to attend. But they forgot to invite the press or film critics to the press party, and subsequently had to send apologies to the Film Critics Assn. No doubt due to inexperience, they issued invitations to stars, directors and producers as well as editors or directors of important newspapers. As the latter were too busy to pass on the cards to their film writers, the press was conspicuously absent.

German, French and Italian entries alone are to be represented this year. The Argentine delegation has been selected to avoid language difficulties. As Uruguay lacks a film colony of its own, the Argentine talent is relied on to do the honors. Mirtha Legrand, Amelia Bence, Nine Marshall, Nelly Meden, Virginia Luque, Diana Ingro, Paulette Christian, Elida Gav, Palmer and Susana Campos, Francisco Petrone, Narciso Ibanez Menta and Angel Magana; directors Daniel Tinayre, Lucas Demare and Hugo del Carril, are all linguists and will help receive Rosanna Podesta; Antonella Luadi, Franca Marzi, Sandra Milo and Rosanna Schiaffina, with actor Franco Interlenghi, representing Italy. The French guests to include Magali Noel, Jeanne Moreau, Stella Blain, Yves Montand and Jean Marais, with M. Froment and Jacques Flaud.

The German delegation includes Son Ziemann and Sabina Bethman, actors Wolfgang Preiss and Dieter Borsche, accompanied by Dr. Wolfgang Schwarz of the Frankfurt Export-Union Film-Industrie.

The fest was planned for a time when there are less tourists at the resort in order to avoid the overcrowding of previous years. Nevertheless, the Uruguayan tourist Bureau has been advertising it extensively as and added lure for Argentine vacationers, who are now allowed to transport their cars by ferry to the Uruguayan side of the Plate, as bait to spend their pesos on the Uruguayan junket.

## Mull Drastic Change In Italo Booking Setup To Give 1st-Runs Stature

Rome, March 4.

A drastic revamp of Italian booking arrangements is currently being considered by the Italian film industry. Principal objective will be a greater separation of first and subsequent runs, currently almost continuous.

ANICA topper Eitel Monaco admitted that such a proposal will soon be made, to avoid current "stepping on each other's toes," and also to restore big-city initial situations back to something like their importance. Also it was felt that by establishing a wider mandatory gap between first and second runs, and enforcing it, initial playdates will tend to give a picture more play. This is an important factor during current product shortage in theatre-saturated Italy (17,000 cinemas).

Public trend in the past year has been away from first-runs, with second and subsequent cashing in, especially since many of them have been playing product only a few days after the end of first-runs. Other factors, of course, have favored the growing strength of neighborhood theatres. Among these are prices, the fact that many of them (in Rome as elsewhere) are newer and more comfortable than unrenovated city-center houses. An added but growing factor here is the lack of downtown parking facilities.

## French Distrib Victor In Lengthy Court Fight Over Oldie Chaplin 'Kid'

Paris, March 11.

The decision handed down this week here on a case involving distribution rights of Charles Chaplin's 1918 silent pic, "The Kid," could be a precedent setter on films which have lost their earlier paternity due to constant shuffling. The civil trial concerned French distrib Roger Richebe, who got the film for French distrib from an Italo outlet. Case also involved Charles Chaplin and Roy Films, of Tangiers and Vaduz, who claimed they still own world rights to the pic. Richebe won the court decision.

Richebe picked up "Kid" last year, put a new musical score to it, and started exhibition (first-run). Then United Artists informed him that he had no right to the pic, saying it belonged to Roy Films. Richebe checked with the governmental Centre Du Cinema here which said that his Italo distrib was listed under their film registration. Richebe checked with Washington, D.C., and learned that Chaplin had originally ceded world rights to First National. After various sales it ended up with Celebrity Films which sold it back to Chaplin who in turn gave it to Roy Films of Tangiers and Lichenstein. However, according to Gallic law, neither Celebrity nor Roy were under French copyright, and so they could not justly hold up the pic.

Then Roy tried to seize the film, and the case was referred to a higher court. Richebe was ready to go ahead when Chaplin stepped in, utilizing the French law protecting author's moral rights. This was an old law dating back 100 years. It was previously for authors who felt their publishers had betrayed them. But with multiple authorship on pix, it was another thing. The law was amended recently, going into effect late this month.

Chaplin used this to hold up the film on the grounds that the score was added without his okay. The film had played all over the world with different scores. However, Chaplin said he was now a composer and conductor and that "The Kid," his most personal film, was impaired by the music. He asked for a token payment of one franc for damages to his prestige.

Meanwhile, Richebe had spent \$62,500 on the pic. He engaged Maitre Jean Rapoport to handle his case. After two months of litigation, in which a governmental legal rep sided with Chaplin and Roy, the Paris high court handed down its decision in favor of Richebe. Court maintained that since Roy's rights to the film was not recognized in France or under a Washington copyright, it had no right to try to hold up the film in France even if Richebe's claims were contestable. So Roy's damage suit was thrown out. Court also held that Chaplin did not have seizure rights but could only press for pecuniary measures. The court thus gave Chaplin his one franc. Meanwhile, Richebe could now sue Roy for prejudice caused him in distributing the film.

Rapoport is attorney for the Federation of International Film Producers and the Syndicate of French Film Producers. Other countries were watching the case for "The Kid" had also been bought in Italy, Germany, Holland and Switzerland. It raised a complex problem of film ownership and the necessity to arrange all possession rights in foreign countries. This could apply to many old Yank films sans proper proprietorship in France itself or under correct world copyright.

Mrs. Dovie Chaney, part owner of the Dixie Drive-In at Canton, Tex., has purchased the interest of Mr. and Mrs. Raymond Fincher in the ozone.

## AIR CHARTERS LOOK DOOMED

Variety Club International's convention in London starting April 19 is in serious jeopardy and whether the meeting, the first to be held in Europe, is a success or a failure depends on a ruling of the Civil Aeronautics Board.

Here's how the international show biz organization got involved with a government agency that controls air travel:

Approximately 900 of the 1,000 delegates expected to attend the convention are coming from the United States. A majority of the U.S. contingent had planned to go to London via special chartered flights arranged by the Thomas Cook travel agency. At the last minute, however, a CAB examiner cancelled the flights, allegedly on the complaint of a non-participating airline.

The chartered flights would have cost each delegate between \$266 and \$289 round trip, arriving in London and returning from Paris. The cancellation, it's said, involves the introduction of the new so-called economy fares. These fares, however, are approximately double the charter rate and, it's felt, that under these circumstances a hefty number of the delegates will drop out.

Emergency sessions are being held this week with CAB officials and there is hope that the problem can be resolved. According to Vincent Nelson, of Thomas Cook, there has been no actual culling by the CAB and that he is "extremely optimistic that it can be settled satisfactorily."

## Promoting Mixup Puts Greeks On Japanese Limb

Tokyo, March 4.

In a mixup like their nation's famous salad, the four-member Royal Greek Opera group cancelled a series of Japan performances that were scheduled to begin March 1. Opening night was originally announced as scratched because the artists "were tired from their trip."

Deeper reasons are now suspected, and reveal either a misunderstanding or two different contracts allegedly made by Greek radio correspondent Kimon Skordiles who was handling advance arrangements. Latter has been missing since March 1, along with 300,000 yen (\$833) in advance money he is reported to have received.

Sponsor Susumu Kyoda of Tokyo's Kyoda Musical office said at a press conference to day that Skordiles had approached him saying that the troupe would like to perform here en route to engagements in Australia and Canada. According to Kyoda, Skordiles had added that no travel expenses were needed nor any guarantees other than those for the Japanese orchestra.

On their arrival, however, the Greek artists demanded \$7,500 in guarantees and confessed ignorance of tours to Australia and Canada. They said they had return tickets to Greece. They added that the wanted \$200 each per performance and that Kyoda had offered only \$90 per stint.

The Japanese sponsor had also been promised 19 performances a month and had booked accordingly. But the Greeks said that it was an "impossible" figure and that they had been asked to sing only 10 times a month.

Members of the displaced troupe are: Sotis Vassiliadis, conductor; Jannis Kambanis, tenor; Anna Landou, lyric soprano; and Roland Sesci, baritone. They were skedaddled to appear with the Tokyo Philharmonic Orchestra and the Tokyo City Opera and Chorus.

## This Year European Festivals Invite U.S. Films in Position To Deliver Stars in the Flesh

By FRED HIFT

The password is: Deliver the stars!

That's the battlecry this year of the various international film festivals, starting with Cannes and ending with Venice. They want two things from the American companies—good pictures, and stars.

Tendency of the 1958 festivals will be to "invite" films whose producer can give assurances that their stars will show up. The pressure, it's said, is considerable, particularly in the wake of last year's experience, when practically no top U. S. stars appeared at any of the important European events.

This was true particularly of Cannes, and it embarrassed even the American representatives who attended. "One young and good-looking American gal could set this town on its ear," commented a top Motion Picture Export Assn. exec in Cannes last year.

Actually, the U. S. star turnout at the film festivals is predicated on circumstances many of which have little or nothing to do with the industry. Most of the top players aren't under contract and have no obligation to anyone to "work" for the picture in which they appear; the exception might be "participation" stars who own a piece of the film.

But the fests aren't really properly geared for a star turnout. On the one hand, some of the Hollywood people make rather costly demands of fest authorities, who always work with "tight" budgets. Again, the routine to which stars must submit themselves is strenuous and festival preparations aren't always perfect. Henry Fonda found that out in Cannes last year, and he left in a huff.

Festival organizers last year felt bitter over the absence of American glamour, which inevitably helps "sell" the event to the world press and raises its prestige for tourism. An effort will also be made this year to get some U. S. stars to attend the Brussels film festival, held in conjunction with the International Exposition there.

American showmen who attend the European fests feel that the presence of U. S. stars is valuable in that it serves, also, to counterbalance the rather determined efforts made by the Italians, the French, Swedes and Germans who send large delegations consisting not only of players, but of the creative behind-camera talent.

## British ABC Chief Sees Industry Carrying Out Winning Fight Vs. Tele

London, March 4.

D. J. Goodlatte, Associated British Cinemas managing director, predicted that within 18 months the Cinema Defense Fund would be in a position to prevent all theatre films being sold to television. The speech sparked a luncheon to honor ABC's camp manager for 1957, Robert Parker. Purpose of the talk was to reassure ABC's managers that, though the film industry was in a critical position, ABC was doing all right.

A visit to the U.S. had convinced Goodlatte that selling cinema films to tv was a bad thing. "I didn't have to be a genius to work that one out," he said. "We are striking at the supply line. ABC or the Cinema Management Assn. can say to the guy with the film... sell to us or not. You can't have the best of two worlds."

Goodlatte was referring to the fact that ABC and CMA have a virtual monopoly over film distribution in U.K. "This does not apply to America, where there are so many more distribution lines," said the speaker. In pointing out that the cinema still had a great deal to offer against television he referred to color tv.

## Maas Sees Japan's Quota Staying at 1957 Level; Asks More Remittances

Tokyo, March 4.

MPEA Far Eastern veev Irving Maas, who returned recently from an area tour that included stops at Manila, Hong Kong, Singapore and Saigon, and the best estimate for the next fiscal (beginning April 1) was that the import quota formula for Japan would be the same as last year. He qualified, however, by saying that it was "just a guess." He added that he has not yet huddled with government reps on the matter. Meeting may be delayed until key officials return next week.

Maas said the attitude of the MPEA already has been made known to the Finance Ministry in the form of a four-point request for: first, the increase of the import quota; second, abolition of the restriction on the number of prints; third, dropping of the five-year restriction on the exhibition period, and fourth, the raising of the rates of remittance within the framework of the foreign currency budget.

About the possibility of another loan to Japanese industry to unfreeze unremitted yen, Maas stated: "As of now I have no authority to discuss our problems here in terms of a loan." He estimated that terms of a loan.

Of his tour, Maas said that he had success in Manila in thawing out delayed remittances from last year's deal. He said he had arranged for the remittance of \$200,000, with the promise of the balance of the quarter for remittance this week.

While waiting to meet with Japanese Foreign Ministry officials, he said he will be watching the government action on provisional licenses. Maas is expected to stay in Tokyo until mid-April when he will leave for another area tour and attend the 5th Asian Film Festival in Manila.

## ECONOMY WAVE HITS ITALO FILM OUTFITS

Rome, March 4.

The general film industry economy wave has hit this country, and several major distributors, Yank and Italian, are quietly closing down some of their branch offices. Some companies also pink-slipped some in their homeoffice (Rome) staffs.

Among those known to have sliced their personnel are Metro, (may have released 40) and Dear Films. First branch offices to close have been those in Ancona and Cagliari. It's expected that Trieste will soon be trimmed off most companies' branch office rosters. Eventually, the intention is to wind up with some seven branch offices for all of Italy, now it's 12.

## Aldrich Shoots Brit. Film in W. Berlin

Berlin, March 4.

Hammer Film Productions (London) is shooting "The Phoenix" partly on location here. Made in conjunction with Seven Arts Productions (N.Y.), it is an international production. It has two American stars, Jeff Chandler and Jack Palance, and French star Martine Carol in the leads and Yank Robert Aldrich, directing. Michael Carreras is producer.

Shooting started here Feb. 17. Interiors will be made in the local UFA studios at Tempelhof and exteriors at various spots around the city.

## Mrs. Harry Cohn Assured 75G Net

Estate Believed Around \$10-Mil—Half in Trust For Three Children

Harry Cohn's employment contract at Columbia provided for a death benefit of \$1,000 per week for 300 weeks. Beneficiary is not stated.

Hollywood, March 11.

Will of the late Harry Cohn, filed for probate in Santa Monica Friday (7), left half of his estate to his widow, Mrs. Joan Perry Cohn, and—aside from personal bequests—the remainder is in trust for his three children, John, 14; Harry Jr., 12, and Catherine, 8.

No evaluation was placed on the estate, estimates of which ran as high as \$10,000,000. Cohn is said to have held in his own name 193,400 shares of Columbia Pictures stock which alone would be worth, on current quotations, over \$3,000,000.

The document noted that customary charity bequests were omitted because "substantial transfers" took place during Cohn's life to the Harry Cohn Foundation which will continue to make charitable gifts in the future.

Trustees named were Mrs. Cohn, attorney Mendel B. Silberberg and producer-director George Sidney, who are also executors of the will. City National Bank prexy Alfred Hart was named an alternate trustee and as financial adviser to Mrs. Cohn during administration of the estate. Mrs. Cohn has power of appointment which means she can dispose of her proceeds from the estate as she sees fit.

The entire estate will probably be given an evaluation the first week in April when Mrs. Cohn appears in court to get temporary family allowances set, pending final distribution. The will was dated Feb. 14, less than two weeks before Cohn's death of a coronary thrombosis in Phoenix.

Under the testament, Mrs. Cohn is to receive one-half the estate, the Cohns' Beverly Hills residence, its furnishings and personal effects. The balance of her share is to be held in trust. Mrs. Cohn will get income from the trust and as much of the principal as is necessary to assure her an annual income of \$75,000 yearly after taxes.

Personal bequests include \$10,000 each to a sister, Anna Fraun of New York, and a niece, Judith Wolf, of Los Angeles; \$1,000 each to Mrs. Olga Kennedy and Andrew Yarra, servants in the Cohn home for many years; and \$500 each to household servants employed for more than four years.

Also authorized is an expenditure of up to \$50,000 for construction of an appropriate tomb.

Provisions for the children were made so that the trustees are to pay out only as much income from their share of the estate as is necessary for their support and education. When each child reaches 27 all the income goes to them and the principal is to be distributed at five year intervals.

The official announcement of the will from Columbia states, however, "distribution of the principal is to be made at five year intervals commencing when the child reaches 27, except that all of the principal is to be held as long as Mrs. Cohn lives."

## SOLD DOWN TV RIVER, SCHWARZ GETS \$60,054

Hollywood, March 11.

Jack Schwarz, veteran producer, was awarded damages of \$60,054 in Superior Court this week because five of his pictures were sold to television before having fully played the theatrical market. Defendants included Pathe Industries, to which Schwarz assigned both theatrical and tv distribution rights, Chesapeake Industries, United Artists, Motion Pictures for Television and others.

Although Pathe, which is aligned with Chesapeake, had the full distribution contract, the outfit did not act in good faith in unloading the product to tv, complained Schwarz. Judge John L. Ford concurred in this in awarding damages to the plaintiff.

Pictures involved were "Enchanted Valley," "Headin' for Heaven," "Shed No Tears," "Alimony" and "Parole Inc."

## Captive Audience

Cecil B. DeMille recalled that some time ago he received a letter from inmates at Utah State Prison saying they had raised \$12,500, and asking if this be enough for rental of a print of "Ten Commandments."

Producer said he huddled with Paramount studio chief Y. Frank Freeman and the decision immediately was made to have a print of the picture processed just for penal institutions. It's been playing around since.

## Foreign Staffers Shifted by UA

Geza Polaty, who has been handling special assignments for United Artists in Germany and the homeoffice since he joined the company in May, 1957, has been appointed managing director in Japan. This was one of numerous key changes in the organization disclosed in New York yesterday (Tues.) by Arnold Picker, v.p. in charge of foreign operations.

Pelaty succeeds Milton M. Schneiderman, who is no longer with the company. Walter Boxer, former manager in Thailand, is now manager in South Africa. He replaces Leonard Pearlman, who is returning to N.Y. for reassignment. George Apoor, formerly with RKO and Republic in Indonesia, has joined UA as manager in Thailand.

Felipe Verano, assistant manager in Cuba, is promoted to manager in Peru, succeeding George Kallman. Latter has been transferred to Puerto Rico as manager, replacing Douglas Ornstein, who bowed out of UA. William Vuono, who joined the foreign department as a trainee in N.Y. last year, has been assigned to the company's office in Santiago.

Last week Alfred Katz, foreign department sales exec at the homeoffice since 1952, was named a division manager, supervising Latin America, the Far East, Australasia and South Africa.

## Stripper Tomatoes Anita Ekberg

Honky-Tonk Tactics Contributed by Local Talent To Miami Premiere—Supposed Battle of Chesties

Miami, March 11. The carefully planned—and space-pic successful—publicity campaign staged by United Artists promotion reps here in conjunction with world premiere at three local Florida State chain houses of "Paris Holiday," which stars Bob Hope and Anita Ekberg on hand to hype the news-break build, got an unexpected bonus when a stripper working in a Beach club saw chance to get in on the act and staged a tomato hurling bit directed at Miss Ekberg while she and Hope were yakking it up on a Coral Gables theatre stage Saturday (8) night.

The tomato-hurler, Evelyn "Treasure Chest" Huff, boasts of having a \$50,000 insured bust-measurement of 45½ inches. When seized after hitting Miss Ekberg with the two ripe tomatoes on the hip, she insisted that it was in reprisal for walkout by the filmstress on her act the night before.

The stripper, known here for her frequent stunts aimed at garnering press returns, was held on a charge of disorderly conduct and creating a disturbance, then released on \$200 bond. That it was a "planned" incident came to light when one of the wire services revealed they had been tipped to what was to happen by Miss West.

Joe E. Lewis was the innocent cause of it all. When Miss Ekberg joined his party at the Eden Roc after watching the Louis Prima-Keely Smith opening show, sug-

## EDITORS LOVABLE AS LOEW'S DRIVE-IN OPENS

The opening of a new theatre is still news—judging from the newspaper and radio-tv coverage the opening of Loew's new drive-in Sharpstown, Texas, just outside of Houston, received recently.

Under the direction of Ernie Emerling and Jim Shanahan of Loew's pub-ad department, the pre-opening and opening events received a total of nine full newspaper pages, 13 page one stories or column mentions, and some 60 other news and film page stories. Each of the local newspapers—Post, Press and Chronicle—conducted separate contests in connection with the drive-in to find the "happiest family." "Miss Sharpstown," a name for the Loew's parrot, etc. Each of the three newspapers published special sections which included double-spread, two-color ads for the theatre, partially sponsored by the contractors and vendors involved in the drive-in's construction. Local dailies also ran editorials welcoming the new venture.

In addition to numerous ad spots on radio, six radio and one tv station covered the inaugural ceremonies. Entire campaign consisted of newspapers, radio, billboards, directional boards and arrows, house-to-house distribution, tv and aerial announcements. A total of 35,000 brochures, pointing up highlights of the operation and a map showing how to reach Sharpstown, were distributed house-to-house.

Editors of 18 Houston high school papers visited the drive-in for a preview of the plant. Local publishers, editors and radio-tv reps attended a pre-opening cocktail party. An invitational preview was held the night before the regular opening for press, radio, civic officials and others.

The 1,700-car drive-in was erected at the cost of \$1,000,000.

## Dick Haymes Must Pay

Washington, March 11.

Dick Haymes has been ordered by the D. C. Municipal Court to pay \$2,500 to a Washington attorney for a legal service in 1954-55. Lawyer is Thomas A. Farrell.

Farrell sued on the ground that Haymes "failed and refused to pay" for legal advice and conferences on immigration matters. Farrell was retained to seek a passport for Haymes so that he could go to Argentina with his then wife, Rita Hayworth, and not be barred from reentering this country. Haymes is native and citizen of Argentina.

## Amusement Stock Quotations

Week Ended Tuesday (11)

N. Y. Stock Exchange

1957-'58	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	18	15½	15¼	15½	+ ¼
24½	11½	Am Br-Far Th	190	15½	15¼	14½	+ 1½
36½	23½	CBS "A"	117	26	24½	26	+ ½
35½	22½	CBS "B"	138	25½	24½	25½	+ ½
20½	11½	Col Pix	140	16½	15½	15½	+ ¾
19½	13½	Decca	198	16½	15½	16	+ ¾
15½	13	Disney	30	17¼	16½	17½	—
115	81¼	Eastman Kdk	107	106½	103½	106	+ 2¾
4¾	3¼	EMI	87	4½	3¾	4½	+ ¼
10½	7½	List Ind.	85	7½	7¼	7¼	+ ¼
22	11¼	Loew's	236	16¼	13½	13½	+ ¾
9½	7	Nat. Thea	73	8½	8¼	8½	+ ¼
38½	28	Paramount	55	34½	33½	34½	+ ¾
18½	11	Philco	161	15½	14½	15½	+ ¾
61	30	Polaroid	1003	61	55¾	59¾	+ 3½
40	27	RCA	253	33¾	33	33½	+ ½
8¼	4¾	Republic	79	6½	6½	6½	—
13½	9	Rep., pfd.	17	10½	10½	10½	+ ½
18½	13¾	Stanley War.	18	15½	15½	15½	+ ¾
29¼	18¾	Storer	14	23	21¼	22½	+ ¾
30¾	19½	20th-Fox	60	25½	24¾	25¼	+ ¼
25½	15	United Artists	17	18½	18¼	18¼	+ ¼
30¾	18¼	Univ. Pix	7	22½	22¼	22¼	+ ¼
73	65	Univ., pfd.	70	70¼	70	70¼	+ ¾
28½	16½	Warner Bros.	23	18½	17½	18½	+ ½
70½	67½	Zenith	46	69¾	69	69	—

## American Stock Exchange

4½	2½	Allied Artists	27	3¼	3¼	3¼	— ¾
11¾	6½	Assoc. Artists	77	9½	9¼	9¼	—
1¼	¾	C. & C. Tele.	111	1½	7/16	7/16	+ 1/16
6½	3	duMont Lab.	14	4	3¾	3¾	+ ¾
4½	2½	Guild Films	71	3	2¾	2¾	—
9¾	5½	Nat'l Telefilm	32	6	5½	5½	+ ½
9	3½	Skiatron	33	4	3¾	3¾	+ ½
8¾	2½	Technicolor	69	4¾	3¾	3¾	—
5½	3½	Trans-Lux	1	4	4	4	+ ¾

## Over-the-Counter Securities

	Bid	Ask	
Ampex	50½	54	+ 1
Chesapeake Industries	1¾	2½	+ ¾
Cinerama Prod.	1¾	2½	+ ¾
duMont Broadcasting	7	7¾	+ ¼
Magna Theatre	27½	33½	+ ¾
Official Films	1	1¾	+ ¾
Teleprompter	5¾	6½	+ ¼
U. A. Theatres	5¾	6½	+ ¾

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

## Insider Stock Transactions

Washington, March 11.

The latest SEC monthly report of "insider" stock transactions discloses that Randolph C. Wood has sold 8,040 shares of his Paramount Pictures common stock, but still retains 31,860. Maurice Newton added 300 Par common, for a total of 1,000.

In December, Robert S. Taplinger, Warner Bros. former vice president for publicity and advertising, dropped his 500 shares of WB common. Maurice Goldstein added 1,000 shares of Allied Artists common; now owns 13,100. Sam Wolf bought 3,100 shares; this lifted his holding to 20,050. Alfred Hart acquired 2,000 Columbia Pictures common, now has 5,919.

K. T. Keller got rid of his 200 shares of Loew's Inc. common, and J. Howard McGrath purchased his first 500. E. Gerald Cantor reported adding 7,500 shares of National Theatres common. He notified SEC that, in his own name, and via partnership and holding companies, he now controls 107,500 shares.

In Republic Pictures, Douglas T. Yates got rid of 10,000 shares of common which had been owned by his Tonrud Inc. Herbert J. Yates added 10,000. At the end of the report period, Douglas Yates controlled 190,114 in his own name and through Tonrud.

Milton Rackmil added 200 shares of Decca Records to a voting trust for which he is co-trustee. He has 1,713 shares in his own name and 10,400 in the voting trust. D. Van Alstyne Jr. dropped 4,000 shares of Guild Films Inc., but retained 9,507. Van Alstyne, Noel & Co. sold 1,500 shares; but still own 6,333.

Leon Klebanov reported adding 160 shares of ABC Vending common stock. He now owns 23,966. Bernard Tabakin let go of 500 shares of National Telefilm Associates, still has 3,100 shares of the Class A common stock.

James M. Landis notified SEC belatedly that in April and May

of 1957 he bought 25,000 shares of Skiatron Electronics and Television common, and sold 4,000. This left him with 27,275 shares. Last October in a private transactions, Arthur Levey disclosed, he unloaded 11,200 Skiatron Electronics. He retained 355,181 shares. J. R. Popple came out even in February, 1957, by acquiring and then unloading 1,000 shares of Skiatron. It left him with 4,900 shares.

## 'Sayonara' Woos 28-Day Situations

Minneapolis, March 11.

Laments of suburban situations were quieted this week by signal success of a blockbuster passing into the hinterlands. It was Warners' "Sayonara," which after five weeks in the loop, demoralizing to suburbanites, moved into the 28-day slot and crooked 'em. A. W. Anderson, Warner Bros. district manager, reported "Sayonara" topping "Giant" grosses, latterday criterion for suburban success.

More profits were indicated by fact eight theatres—Boulevard, Edina, Heights, Hollywood, Hopkins, Richfield, St. Louis Park and Varsity—teamed up on one set of coop ads, while Terrace and River-view, owned by the Volk Bros., went it duo.

Ads were pitched to Academy nominations and seemed to be paying off. Meanwhile, release of other long-runners in the loop presaged pro-tem prosperity for subsequent run theaters.

"Peyton Place," just about as highly regarded here as "Sayonara," succeeded the latter not in 10 but a dozen theatres. Results will show if it's that Academy Awards magic or just plain box-office.



# EXHIBS'-EYE VIEW OF DISTRIBS

## Traditionalist Addiction to B'way Versus Long Runs on East Side Engages N.Y. Showmen's Thinking

Though restrained by the "traditionalist" view that pictures of importance must launch on Broadway, several companies are now giving thought to the possibility of taking their offbeat films to the east side for a longrun payoff in a small situation.

It's a radical departure, with only a few precedents, but several top sales execs believe it's bound to come, particularly if the situation on Broadway deteriorates.

Cited as forerunners are the "Bridge on the River Kwai" run at the Palace, which falls within the "slow payoff" category, and the number of Broadway-East side day-daters such as "Witness for the Prosecution" and "Raintree County."

20th-Fox currently is negotiating what may turn out to be a unique deal for "The Long, Hot Summer," based on several of the William Faulkner stories. Richard Davis' 58th St. artie, the Fine Arts, has made a strong pitch for the film. At Warner Bros., the question of how to release "Old Man and the Sea" also has been extensively discussed (it'll be roadshown) and, at Metro, "Gigi" will get unusual treatment.

Though there is a good deal of support for the theory that films with "special" appeal and offbeat themes could be profitably launched on the east side, where long runs could create considerable ad-pub penetration in the entire area and in a sense throughout the country, there's also much opposition on practical grounds.

First of all, it's argued, the recoupment is too slow on so large an investment. Second, a film kicking off in an artie gets "tagged" as being just that, and exhibitors throughout the country will treat it accordingly.

This lack of flexibility has killed quite a few pictures. It was left to Metro some years back to launch "Lili" (some then thought in desperation) at the Trans-Lux 52nd St. and make a killing in an extraordinarily long run. But the same outfit slotted "The Search" on Broadway, where it—inevitably—died.

Some in the industry take the view that, in the future, films will have to be made for specific audience groups, i.e. the biggies for the wide audience and then cheaper, unusual pictures that can recoup from given audience sectors, be they the teenagers or the "adult" group.

That the small houses can "deliver"—and perhaps more importantly so in ratio to their seating capacity—has been proven, not only in New York. Samuel Goldwyn slotted his "Hans Christian Anderson" into some unusual situations (the Paris in N. Y.) for long runs and so did Mike Todd with his "Around the World in 80 Days."

## SEVERE SNOWY WINTER CRIMPED OZONER B.O.

Due to an unusually severe winter, drive-in revenue of the film companies so far this year has lagged behind 1957. Many ozoners in the more temperate zones, which normally keep open the year 'round, have had to close this year.

Last year's drive-in season was good, but was hurt by a very wet spring.

Companies are hopeful of a strong drive-in season this year. Total number of ozoners throughout the country is clocked at around 5,000 now and is still growing. Drive-in revenue represents as much as 22% to 25% of some companies' income.

Industry generally feels that, if small houses are closing, the slack is being and will be taken up by the drive-ins.

### Erich Von Todd

It's no secret that costs got a little out of hand during Kirk Douglas' independent production of "The Vikings" it wound up at \$4,000,000.

Douglas himself relates he discussed the matter with Mike Todd, who has a reputation as a big spender. "I don't know what I'm going to do, Mike," Douglas said to Todd. "This picture is going a million dollars over budget."

Todd's reply: "That's not enough. Go over more."

## \$4.10 Hourly For Boothmen in L.A. 'So. Pacific' Date

Los Angeles, March 11.

Upped scale for projectionists for showing of 20th-Fox' "South Pacific" in Todd-AO during its approaching run at Egyptian Theatre has been closed by Projectionists Local 150, IATSE. No date has been set for teeoff of Rodgers-Hammerstein production, which will follow currently-playing "Bridge on the River Kwai" in Hollywood Blvd. showcase.

Two regular boothmen on two shifts per day will work for six-day week of six hours each at hourly rate of \$4.10, under new contract. Additionally, there is to be one hour per day preparatory time for each projectionist, bringing overall total to \$172.20 weekly. Chief projectionist will get \$25 weekly over basic scale.

Any performances over 12 per week will be covered by swing men, according to pact, at an overtime rate of \$6.15 per hour. Present scale for projectionists at Egyptian is base of \$3.14 per hour, new upped scale due to "Pacific" being in Todd-AO.

## ASK COURT TO COMPEL LIPPETT TV FACTS

Hollywood, March 11.

Writers Guild of America West attorney Melville B. Nimmer has filed interrogatories in Federal Court, seeking to compel Lippett Pictures Inc. to list its post-1948 pix sold to tv, also to name the writers involved, for whom the guild is seeking a cut of the residual pie.

Lippett is also asked to state gross received from pix sold to tv as well as salaries of the writers of those films.

Guild attorney, in a suit for breach of contract, accounting and inspection of the books, said guild has been unable to get such info from Lippett. Case is due for a hearing before Judge Thurmond Clarke in October.

Guild contends Lippett Pictures violated the minimum basic agreement inked June 20, 1952, by releasing pix to tv without paying writers of the pix. Attorneys I. H. Prinzmetal and Saul Cohen rep Lippett.

## Vermonters Nix Blue Law

Burlington, Vt., March 11.

Several Vermont communities put their stamp of approval on Sunday film shows when the issue was presented to the voters at annual town meetings on March 4.

One of the most decisive outcomes was in Swanton, where the townsmen favored Sunday amusements by a vote of 383 to 12. Other communities approving the Sunday movies included Northfield, Fairfax and Waterbury.

## SAY SLOW-MOTION MUFFS POTENTIAL

Millions of dollars "go down the drain" annually because of inefficiency in the selling and distribution of pictures. Numerous films do not obtain the potential playdates that are available.

These conditions are brought about by unrealistic sales policies and the failure of the film company homeoffices to give their field representatives sufficient autonomy to revise deals in order to keep product moving.

Frequent delays in relaying instructions from the homeoffices to the field headquarters result in "lost" bookings.

These complaints, made by exhibitors, are cited as contributing to the current downbeat financial position of a number of film companies. As an example, the recent experience of a middle-sized chain is cited. The circuit asked a local branch manager for a deal on a particular picture. The chain's booker waited for three weeks for an answer and when he received no reply, he contracted for a picture from a rival company. After the booking was made, company No. 1 called and said the circuit could have the film. However, it was too late since the other deal had already been made. As a result, company No. 1 lost the potential date.

According to theatremen, this is not an uncommon experience and numerous similar occurrences are related. As a general rule, exhibitors have not been running into difficulty on the so-called blockbuster pictures. The trouble mainly revolves around the secondary films or the pix that have failed to click in their key city engagements.

It's charged that the film companies take too long in making up their minds that a certain film is a weak one. Before revising terms, they continue checking all areas in the hope that the picture's performance might be better. When the terms are revised, it's said, it is frequently too late and theatres have already nixed the entry. Too often, it's charged, the film companies fail to lower their original hopes until it is too late.

### Too Slow Moving

Theatremen maintain that many secondary and weak pix would receive sufficient playdates to break even if the film companies would only move quickly in revising their terms. It's pointed out, for example, that on the basis of earlier performances these films cannot make money on their grosses because the percentage would not be enough. However, if a large number of dates can be obtained at smaller percentages or flat rates, a hefty portion of the coin can be recouped. "The only salvation is quantity," declared one exhibitor. He maintained that theatremen would be more willing to book these pictures at the lower terms. "Isn't it better to get 10 houses at \$50 than three houses at \$100?" he asked.

At this moment, it's pointed out, there is a tremendous competitive market for secondary features. While the film companies have the upper hand on the blockbusters, the exhibitor can have his choice of the not-so-big picture. The company that provides the best terms and moves the fastest has the best chance of getting these films played off, it's noted.

Metro is cited as a company that now regards playdates as important. While M-G is not regarded "as giving pictures away," it's said to have adopted a realistic policy in keeping its-product moving. This system is a change from Metro's previous policy. For quite a while, a number of Metro's pix remained unplayed in a number of areas because of the company's refusal to revise terms.

## Closing of Exchanges Taken Calmly But Hiked Print Shipping Not; Service Depots Must Stay Put?

### 'Only' the Manager!

Manager of a theatre in the southwest offers the thought that circuit homeoffices might do well to keep such employees as himself informed of the financial ups and downs of the theatre operation.

He might be more inclined to undertake exploitation efforts, and otherwise participate in the old-school try, if he had some idea anent whether his house is or is not making money. He's not allowed to know. "Policy" demands that he be kept in the dark.

Result is he doesn't have any frame of reference.

Although they're not happy about it, as far as exhibitors are concerned the distributors can close as many exchanges as they wish. However, it's apparent that theatremen will resist every effort to eliminate the customary shipping depots. In the closing and consolidation of exchanges, a number of film companies have attempted to shift the shipping of prints to other exchanges. This method, however, results in additional costs for theatremen, since the shipment of prints is paid for by the theatres.

Shipping methods and charges vary from territory to territory. Some theatres pay on a per shipment basis; others pay weekly or monthly. In addition, city and country delivery charges differ. It's figured, however, that costs can more than double on a per shipment basis if the prints have to come from a more distant exchange. One theatremen estimated that a \$3 shipment would be increased to \$7 because of the added mileage involved.

As a result, it appears that any attempt by the film companies to eliminate entirely the time-honored shipping points is doomed to failure. For example, Universal, which closed down its Albany exchange, was forced to resume shipping service. The company turned over the job to Clark Film Service. Not only did U receive protests from small exhibitors, but it's understood that several large chains threatened to boycott the company's product unless it resumed shipping from Albany.

It appears therefore that although exchanges may be shut in various areas, efforts will be made to consolidate shipping duties. Either one company—such as the system arrived at by Loew's and Paramount in New York and Cleveland—will handle the job or it will be turned over to an indie outfit such as Clark or Bonded. National Screen Service and National Film Service, the Clark outfit, are still attempting to work out a method whereby they would handle all the backroom and shipping tasks in each exchange area. This appears to be the pattern for the future.

## STELLING'S 'STATESMAN' PITCH IN SAN FRANCISCO

A state of the industry address by prexy Ernest G. Stelling will be a feature of Theatre Owners of America's drive-in "conventionette" in San Francisco starting March 26.

Stellings will analyze the problems of production and distribution and will review the progress made by TOA in the fields of orderly release or product, combatting pay-tv, stopping the sale of post-1948 films to tv, encouraging additional sources of pix, and assisting in the launching of the all-industry business building campaign.

The conventionette, first of its kind ever held by TOA, will also feature seminars in ticket selling, new equipment and new trends in concessions.

About 250 delegates are expected to attend the two-day session which follows TOA's mid-winter board and executive committee meetings. Roy Cooper and Abe Blumenfeld are co-chairmen of the conventionette.

## Lewis Carrying His 'Baby' For Mexican Music Track

Hollywood, March 11.

Due to the American Federation of Musicians work stoppage against the major film studios here Paramount's "Rockabye Baby" will be scored in Mexico City.

Jerry Lewis, who produced and stars in the film, goes to Mexico March 25 for scoring of the pic which goes into release the first of July. Walter Scharf is music conductor of "Baby."

## Cue Mag Hits Old Gear at Palace; Demotes 'Kwai'

This week's Cue magazine (dated March 15) demotes Columbia's "Bridge on the River Kwai" from its "recommended" listing and raps exhibition criteria at N. Y.'s Palace ("distorted in shape, form, image, curvature and proportions").

Quoting the fan listings periodical: "The distortion is the result of the long, sharp, angular 'throw' of the picture from the Palace's old projection booth, close to the ceiling—at an angle estimated to be from 30 to 35 degrees—and far greater than any other first-run Broadway movie house. (For comparison: Radio City Music Hall is only 18°, the Criterion is 14°, the Roxy is less, and several art theatres come close to the ideal, which is zero.)

"Originally installed in the old vaudeville days, the Palace's projection booth was designed for stage performance spotlighting. Its later use to project films may not have been too bad for movies intended to 'chase' audiences between vaudeville shows. But in 'The Bridge on the River Kwai' this kind of inferior projection creates disastrous distortion of the picture as conceived and produced."

## ARTS-AIDING MEASURE HOPPERED IN ALBANY

Albany, March 11.

Both performing and fine arts will get a boost throughout New York State if a bill, calling for a 16-member State Arts Council with a \$500,000 kitty at its command, passes in the state legislature. Fund would be available only if a like amount comes from private donors.

Bill calls for a council consisting of six members appointed by the Governor and five each by the president pro tem of Senate and by Speaker of Assembly. Preparation of a "master" plan for nurturing the arts in the state and fostering regional and local undertakings would be responsibility of the Council.

Financial aid would be given to professional and educational groups meeting rigorous standards. Council would also sponsor and promote such endeavors.

Bill was introduced by Sen. MacNeil Mitchell (Rep) and Assemblyman Archibald Douglas (Rep) and Bentley Kassal, (Dem), all of Manhattan.

Exponents of measure point out that Louisiana has a State Arts Council and that numerous City Arts Councils exist throughout the country.





With exciting portrayals...  
to the molten passions of its author's

Paramount Presents  
The DON HARTMAN  
Production of  
Nobel and Pulitzer  
Prize Winner

EUGENE O'NEILL'S

# Desire Under The Elms

A Boxoffice Attraction  
Like No Other ...  
From A Play  
Like No Other ...  
By An Author  
Like No Other ...

starring

SOPHIA LOREN  
ANTHONY PERKINS  
BURL IVES

Directed by DELBERT MANN • Produced by DON HARTMAN  
Screenplay by IRWIN SHAW • A Paramount Release

VISTAVISION®



above all, with fidelity  
raging genius...



THIS IMPORTANT MOTION PICTURE  
WILL HAVE ITS  
2-THEATRE WORLD PREMIERE

*Tonight*

AT THE  
ODEON AND SUTTON  
THEATRES  
NEW YORK CITY

Premiere Sponsored by  
Yale University School of Drama — Eugene O'Neill Scholastic Fund

## Picture Grosses

### Pitt H.O. Binge Nearing End; 'Witness' Tall 14G In 3d, 'Peyton' 8G, 9th

Pittsburgh, March 11. Long holdover binge prevails in the Golden Triangle but it's coming to an end on a satisfactory note, with nearly everything going out on high. "Witness for Prosecution," however, may stay again at Penn since still big in third round. "Farewell to Arms" at Fulton also may hold a sixth session. "Peyton Place" could hold on at Harris but has to go because of big nabe multiple run coming up. "God Created Woman" continues with almost unbelievable trade at Squirrel Hill.

**Estimates for This Week**  
**Fulton** (Swar) 1,700; 99-\$1.50—"Farewell to Arms" (20th) (5th wk). Still in the bucks at \$8,500; may stay on. Last week, \$9,000.  
**Guild** (Green) 500; 85-99—"Devil's General" (DCA) (3d wk). Just about an even break at \$1,500 and comes out Thursday for "Please, Mr. Balzac" (Indie). Last week, \$2,200.  
**Harris** (Harris) 2,165; 99-\$1.50—"Peyton Place" (20th) (9th wk). Very small drop at \$8,000 or over. But comes out anyway tomorrow night (Wed.) because big mass subsequent run begins Thursday. Biggest money-maker house has had in a long time. Last week, \$9,400.  
**Penn** (UA) 3,300; 99-\$1.50—"Witness for Prosecution" (UA) (3d wk). Preview of "Paris Holiday" (UA) twice on Sunday gave weekend a sharp boost and at \$14,000 may hold again. Last week, \$16,000.

**Squirrel Hill** (SW) 900; 99-\$1.25—"God Created Woman" (Kings) (12th wk). They might as well take off "coming attraction" trailer indefinitely. House was going to pull this one three weeks ago and luckily changed its mind since Brigitte Bardot starrer keeps on building as if run had just started. Looks like fantastic \$5,200. Last week, \$3,000.

**Stanley** (SW) 3,800; 99-\$1.50—"Old Yeller" (BV) (4th wk). Leveling off with "Deep Six" (WB) due in Friday. Dipping below oke \$8,000. Last week, \$12,000.  
**Warner** (SW-Cinerama) 1,300; \$1.25-\$2.40—"Search for Paradise" (Cinerama) (22d wk). Not usual upsurge as for past Cineramas when closing notice went up. But still up sharply. Better than nice \$10,000. Last week, \$5,000. Run ends March 22 and Warner becomes a conventional house again opening March 27 with "Snow White" (BV) (reissue).

### BOSTON

(Continued from page 8)  
 (20th) (reissue). Fair \$10,000. Last week, "House of Wax" (WB) and "Phantom Rue Morgue" (WB) (reissues) \$14,000.  
**Filigran** (NET) 1,000; 65-95—"Winchester 73" (U) (reissue) and "Crisis Cross" (U). Oke \$7,000. Last week, "Jumping Jacks" (Par) and "Scared Stupid" (Par) (reissues), \$11,000.

**Saxon** (Saxon) 1,100; \$1.50-\$3.30—"Around World in 80 Days" (UA) (48th wk). Great \$15,500. Last week, \$16,500.  
**Trans-Lux** (Trans-Lux) (730; 75-\$1.10—"Wife for Night" (Indie) and "The Bed" (Indie) (2d wk). Oke \$3,000. Last week, \$4,200.  
**Orpheum** (Loew) 2,900; 75-\$1.25—"Don't Go Near Water" (M-G) (4th wk). Big \$15,000. Last week, \$18,000.  
**State** (Loew) 3,600; 75-\$1.25—"Witness for Prosecution" (UA) (3d wk). Wham \$22,000. Last week, \$24,000.

### KANSAS CITY

(Continued from page 9)  
 "Wild Is Wind" (Par). Bright \$8,500 or over; could hold. Last week "18 and Anxious" (Rep), \$6,000.  
**Rockhill** (Little Art Theatres) (750; 75-90—"Passionate Summer" (Kings). Moderate \$1,600. Last week, "Brothers in Law" (Cont), same.

**Roxy** (Durwood) 879; 90-\$1.25-\$1.50—"Brothers Karamazov" (M-G). Sock near \$8,500; holds. Last week, "Rainbow County" (M-G) (10th wk), \$3,000.  
**Tower** (Uptown, Fairway, Granada, Fox Midwest) 2,000; 2,043; 700; 1,217; 90-\$1.25—"Farewell to Arms" (20th). Third week at Tower and first moveover week in other three houses. Solid \$12,000, oke. Last week, Tower only, \$8,000. Last week, other three houses, "Old Yeller" (BV) (m.o.) (2d wk), \$11,000.

### BROADWAY

(Continued from page 9)  
 (10) was big \$9,500. Looks in for run despite overly-long title.

**Mayfair** (Maurer) 1,736; 79-\$1.80—"Unholy Wife" (U). Initial session ending today (Wed.) is heading for low \$9,000 or near. Holds.

**Normandie** (Trans-Lux) (592; 95-\$1.80—"Snow White" (BV) (5th wk). This week winding tomorrow (Thurs.) looks to hit lively \$12,500. Fourth week, \$14,500.

**Palace** (RKO) 1,700; \$1-\$3—"Bridge on River Kwai" (Col) (13th wk). The 12th stanza finished last night (Tues.) was mighty \$34,700 for 11 regular shows. The 11th week was \$35,700 for same number of performances.

**Odeon** (Moss) 854; 90-\$1.80—"Desire Under Elms" (Par). Opens today (Wed.), day-dating with Sutton. Last week, "Henry V" (Rank), pushed to nine \$9,500 after \$8,600 in fourth. Now moves to 55th St. Playhouse.

**Paramount** (AB-PT) 3,665; \$1-\$2—"Mark of Hawk" (U) (2d wk). Initial round ended last night (Tues.) was okay \$24,000. In ahead, "Gift of Love" (20th) (3d wk-8 days), \$20,000.

**Paris** (Pathe Cinema) 563; 90-\$1.80—"God Created Woman" (Kings) (21st wk). The 20th week ended Sunday (9) was terrific \$14,200. The 19th week, \$14,300.

**Radio City Music Hall** (Rockefellers) 6,200; 90-\$2.75—"Brothers Karamazov" (M-G) and stagershow (3d wk). Present session ending today (Wed.) looks to hit big \$132,000. Second was \$135,000, a bit below hopes. "Merry Andrew" (M-G) and annual Easter stagershow opens March 20.

**Rivoli** (UAT) 1,545; \$1.25-\$3.50—"Around World in 80 Days" (UA) (74th wk). The 73d round ended yesterday (Tues.) was capacity \$37,700 for 11 performances. The 72d week was same for like number of shows.

**Plaza** (Lopert) 525; \$1.50-\$2—"Witness for Prosecution" (UA) (5th wk). This round finishing today (Wed.) looks to hit great \$16,000. Fourth was \$19,000.

**State** (Loew) 3,450; 50-\$1.75—"Rainbow County" (M-G) (12th wk). This frame ending tomorrow (Thurs.) looks to hit smash \$20,500. The 11th week was \$18,000. "Saddle the Wind" (M-G) opens March 19.

**Sutton** (R&B) 561; 95-\$1.75—"Desire Under Elms" (Par). Opens today (Wed.). Also at Odeon. Last week, "Smiles Summer Night" (Rank) (11th wk-9 days), was fair \$4,200 after \$4,500 for 10th regular week.

**Trans-Lux** 52d St. (T-L) 540; \$1-\$1.50—"Love-maker" (T-L). Opened Monday (10). In ahead, "Old Yeller" (BV) (11th wk-5 days), was off to mild \$3,500 after \$7,000 for 10th full week.

**Victoria** (City Inv.) 1,060; 50-\$2—"Last Paradise" (UA) (2d wk). This round winding tomorrow (Thurs.) looks like fair \$11,000. First was \$17,500.

**Warner** (SW-Cinerama) 1,600; \$1.50-\$3.50—"Search for Paradise" (Cinerama) (25th wk). The 24th stanza ended Saturday (8) was stout \$25,800. The 23d week was \$27,300.

**World** (Times) 400; 95-\$1.50—"Bride Is Much Too Beautiful" (Ellis) (8th wk). The seventh session finished Sunday (9) was up to snappy \$5,600 after \$5,000 in sixth week.

### SNOW SLAPS OMAHA; 'GIFT' MODEST \$5,000

Omaha, March 11. Lack of new product plus another weekend snowstorm has crippled the downtown first-run this stanza. Lone new entry is "Gift of Love," which is lagging at the Omaha. "Rainbow County" is still bright in fourth session at State. "Witness for Prosecution" at Brandeis and "Farewell to Arms" at the Orpheum, both in second weeks, are slowing a bit, and won't linger.

**Estimates for This Week**  
**Brandeis** (RKO) 1,100; 75-90—"Witness for Prosecution" (UA) (2d wk). Fair \$3,500 or close. Last week, \$6,800.

**Omaha** (Tristates) 2,066; 75-90—"Gift of Love" (20th) and "Ambush" (Cinamaron Pass) (20th). Mild \$5,000 or over. Last week, "Cattle Empire" (20th) and "Under Fire" (20th), \$5,000.

**Orpheum** (Tristates) 2,980; 90-\$1.25—"Farewell to Arms" (20th) (2d wk). Lean \$7,500 after \$11,500 opener.  
**State** (Goldberg) 850; 90-\$1.25—"Rainbow County" (M-G) (4th wk). Good \$4,000. Last week, \$5,000.

### 'KWAI' GIANT \$32,000, DENVER; 'SADDLE' 9G

Denver, March 11. Big news here this season is the great money being rolled up by "Bridge on River Kwai" at the Centre. It is easily topping the city, with word takings to insure hold-over. Other newcomers range from good to dull. Sunday-Monday snowstorm naturally is clipping the boxoffice somewhat. "Missouri Traveler" shapes sad at the Denver while "Saddle the Wind" is only fair at Orpheum. "Spanish Affair" is not getting far at Denham. "Witness for Prosecution" looks fancy in third Paramount week.

**Estimates for Th's Week**  
**Aladdin** (Fox) 1,400; 70-90—"Miracle of Marcelino" (Indie) (2d wk). Good \$4,000. Last week, \$6,000.

**Centre** (Fox) 1,247; 90-\$1.50—"Bridge on River Kwai" (Col). Wow \$32,000. Last week, "Farewell to Arms" (20th) (4th wk), \$7,500.

**Denham** (Cockrell) 1,429; 70-90—"Spanish Affair" (Par) and "High Hell" (Par). Drib \$5,000. Last week, "Wild Is Wind" (Par) (3d wk), \$4,500 in 5 days.

**Denver** (Fox) 2,586; 70-90—"Missouri Traveler" (BV). Sad \$7,000. Last week, "Darby's Rangers" (WB) and "Green-Eyed Blonde" (WB), \$13,000.

**Esquire** (Fox) 742; 70-90—"Smiles of Summer Night" (Indie). Good \$2,500. Last week, "Sorceress" (Indie), \$2,000.

**Orpheum** (RKO) 2,596; 70-90—"Saddle Wind" (M-G) and "World Was Jury" (Col). Fair \$9,000. Last week, "Seven Hills Rome" (M-G) and "That Night" (U), \$8,000.

**Paramount** (Wolfberg) 2,200; 90-\$1.25—"Witness for Prosecution" (UA) (3d wk). Fancy \$11,000. Last week, same.

**Tabor** (Fox) 930; 70-90—"Golden Age of Comedy" (DCA) (2d wk). Fair \$3,000. Last week, \$4,000.

**Vogue** Art (Sher-Shulman) 422; 75-90—"Mademoiselle Striptease" (Indie) (2d wk). Fair \$1,000. Last week, \$2,000.

### CHICAGO

(Continued from page 9)  
 Cinerama 64th wk. Good \$15,200. Last week, \$14,000.

**Roosevelt** (B&K) 1,400; 75-90—"Missouri Traveler" (BV) and "Lafayette Escadrille" (WB). Good \$14,000. Last week, "Quiet American" (UA) and "Dalton Girls" (UA) (2d wk), \$18,000.

**State-Lake** (B&K) 2,400; 90-\$1.80—"Cowboy" (Col) (3d wk). Mild \$15,000. Last week, \$19,000.

**Surf** (H&E Balaban) 685; \$1.50—"Golden Age of Comedy" (DCA) and "Fields Festival" (Teitell) (3d wk). Rosy \$5,300. Last week, \$6,700.

**Todd's** (Cinestage) (Todd) 1,036; \$1.75-\$3.30—"Around World" (UA) (49th wk). Steady \$17,800. Last week, \$18,800.

**United Artists** (B&K) 1,700; 90-\$1.50—"Witness for Prosecution" (UA) (4th wk). Torrid \$20,000. Last week, \$26,000.

**Woods** (Essaness) 1,200; 90-\$1.50—"Brothers Karamazov" (M-G). Boff \$37,000. Last week, "Bonjour Tristesse" (Col) (3d wk), \$12,000.

**World** (Indie) 606; 90—"Scarlet Week" (Indie) (2d wk). Fair \$3,000. Last week, \$4,600.

### SAN FRANCISCO

(Continued from page 9)  
 Hills of Rome" (M-G) and "Gun Fever" (UA) (3d wk), \$8,700.

**Paramount** (Par) 2,646; 90-\$1.25—"Cowboy" (Col) and "World Was Jury" (Col). Okay \$15,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (AI), \$13,000.

**St. Francis** (Par) 1,400; 90-\$1.25—"Deser Fury" (Par) and "California" (Par) (reissues). So-so \$5,000 for 5 days of these oldies. Last week, "Bitter Victory" (Col) and "Curse of Demon" (Col), \$10,000.

**Orpheum** (SW-Cinerama) 1,458; \$1.75-\$2.65—"Seven Wonders" (Cinerama) (68th wk). Dandy \$28,000 in 8 days. Last week, \$16,500.

**United Artists** (No. Coast) 1,207; 90-\$1.25—"Witness for Prosecution" (UA) and "Ride Out For Revenge" (UA) (5th wk). Excellent \$8,300. Last week, \$10,000.

**Stagedoor** (A-R) 440; \$1.25-\$2.12—"Rainbow County" (M-G) (11th wk). Oke \$3,800. Last week, \$4,000.

**Presidio** (Hady Parsons) 774; \$1.25-\$1.50—"Novel Affair" (Col) (2d wk). Holding at big \$3,000. Last week, ditto.

**Vogue** (S. F. Theatres) 364; \$1.25—"Golden Age of Comedy" (Indie) (4th wk). Lusty \$4,700. Last week, \$5,200.

**Coronet** (United California) 1,125; \$1.50-\$3.75—"Around World" (UA) (63d wk). Still big at \$12,000. Last week, \$13,500.

### L'i Exhibs Slow-Pay, Distribs Fret

Several of the distributors are becoming concerned about exhibitor delays in paying up back rental. Situation is made worse by the fact that, if houses go into bankruptcy, the monies they owe are apt to be totally lost to the companies.

Collection problems, both here and abroad, aren't new to distribution, but appear to have worsened in recent months. Some of the distributors now no longer are willing to extend credit to theatres that

owe them sizable amounts.

Their reasoning, particularly in the area of the small houses, is that the future is so uncertain that these situations represent poor risks and apt to fold in large numbers during the year, leaving the companies holding the bag.

Situation exists also abroad, though it isn't as pressing there. Some years back, the companies formed a committee to deal with the outstanding rental problem overseas.

### LOS ANGELES

(Continued from page 8)

Los Angeles, Fox Beverly, Vogue, "Peyton Place" (20th) (7th wk, Los Angeles; 12th, others), \$23,800.

**Orpheum** (Hawaii Metropolis) (G&S) 2,213; 1,106; 90-\$1.50—"Quiet American" (UA) (1st multi-theatre run) and "Lady of Vengeance" (UA). Poor \$7,000 or near.

Last week, Hawaii, "Wild Is Wind" (Par), "High Hell" (Par) (2d wk), \$4,800.

**Pantages** (RKO) 2,812; \$1.25-\$2.40—"Brothers Karamazov" (M-G) (2d wk). Slick \$18,700. Last week, \$20,000.

**State** (UATC) 2,404; 90-\$1.50—"Narcotics Story" (Indie) (2d wk). Fair \$6,200. Last week, \$10,500.

**Hollywood** (FWC) 756; 90-\$1.50—"Witness for Prosecution" (UA) and "Hell Bound" (UA) (3d wk). Hefty \$6,400.

**Four Star** (UATC) 868; 90-\$1.50—"Bonjour Tristesse" (Col) (4th wk). Light \$3,700. Last week, \$4,200.

**Fine Arts** (FWC) 631; 90-\$1.50—"All at Sea" (M-G) (4th wk). Fair \$3,100. Last week, \$4,100.

**Hollywood** (Paramount) (F&M) 1,468; \$1.25-\$2.40—"Savonara" (WB) (11th wk). Sock \$12,500. Last week, \$13,000.

**Egyptian** (UATC) 1,503; \$1.25-\$3.50—"Bridge on River Kwai" (Col) (12th wk). Sound \$17,500. Last week, \$19,100.

**Los Angeles, Fox Beverly, Vogue** (FWC) 2,097; 1,170; 825; \$1.25-\$2.40—"Peyton Place" (20th) (8th wk, Los Angeles; 12th, others). Lush \$14,000 or close.

**Downtown** (Wiltern) (SW) 1,757; 2,344; \$1.25-\$2.50—"10 Commandments" (Par) (20th wk). Fine \$13,000. Last week, \$11,000.

**Warner** (Hollywood) (SW-Cinerama) 1,384; \$1.20-\$2.65—"Seven Wonders" (Cinerama). Started 40th week Sunday (9) after big \$18,000 last week.

**Carthay** (FWC) 1,138; \$1.75-\$3.50—"Around World in 80 Days" (UA) (64th wk). Breezy \$17,500. Last week, ditto.

**El Rey** (FWC) 861; \$1.25-\$1.50—"Brothers in Law" (Indie) NSG \$1,000. Last week, "French Funny Race" (Col) (2d wk-5 days), 700.

**Crest**, Sunset (Lippert-Cohen) 800; 540; \$1.25-\$1.50—"Bride Much Too Beautiful" (Indie) (2d wk). Oke \$5,000. Last week, \$8,200.

### PORTLAND, ORE.

(Continued from page 9)

"Cowboy" (Col) and "Long Haul" (Col) (2d wk). Nice \$7,000. Last week, \$9,600.

**Liberty** (Hamrick) 1,890; \$1.50—"Witness for Prosecution" (UA) and "Chicago Confidential" (UA) (3d wk). Fancy \$7,000. Last week, \$7,100.

**Orpheum** (Evergreen) 1,600; \$1.50—"Sing Boy Sing" (20th) and "Back From Dead" (20th). Slim \$6,000. Last week, "Crash Landing" (Col) and "Going Steady" (Col), \$5,800.

**Paramount** (Port-Par) 3,400; \$1.50—"Last Paradise" (UA) and "Girl in the Black Stockings" (UA). Dull \$5,500. Last week, "Paths of Glory" (UA) and "Spanish Affair" (Par), \$6,000.

### Doris Day's Arwin Pair

Hollywood, March 11.

May 5 has been set as starting date for Arwin Productions' "Wreck of Old 97," starring Doris Day in the first of two Arwin pic to be made for Columbia release. Jack Lemmon stars opposite Miss Day in "97"; Richard Quine is producer-director; and Martin Melcher is exec producer of pic which will collaboration in Connection for three weeks. Screenplay is by Norman Katkov.

Miss Day next stars in "Roar Like a Dove," Arwin film to be made with the Mirisch Company, and following this will star in her second film for Col release, the musical, "Pocahontas O'Toole," which will roll in the spring of 1959.

### PHILLY COPS HARASS 2 BARDOT SITUATIONS

Philadelphia, March 11.

For the second time in a month, county detectives raided the World and Studio Theatres showing "And God Created Woman," Brigitte Bardot starrer. This round, managers Ken Packer and Bill Kanefsky were not arrested. They had been taken in custody in the previous raid and held under \$500 bail each on charges of putting an obscene show.

Kingsley Corp., distributors of the film, appealed the seizure. The film was in its fifth week and was under contract for six weeks with provisions to hold it over if successful. Pic has been one of town's top grossers.

### Thank God For Bardot

Minneapolis, March 11. The Brigitte Bardot rage continues to spread here.

Two of her pictures, "Bride Is Much Too Beautiful" and "The Light Across the Street," are playing simultaneously at local neighborhood "fine arts" theatres less than a mile apart.

"Bride" and "Light" are in their third and second weeks, respectively, at the Suburban World and Westgate where it's their firstruns.

While eagerly awaiting "And God Created Woman" to break for them, other non-art uptown houses have been grabbing "Doctor at Sea" in which she played a supporting role and advertising her as its star. Also, the "fire arts" Campus had a successful whirl at her "Mile Striptease" for three weeks.

All this followed on the heels of the sensational six-week first-run of Bardot's "And God Created Woman" downtown.

### END ON A PILE

"Commandments" 70 Weeks In Times Square: \$2,734,000

Cecil B. DeMille's "Ten Commandments" ends a 70-week run at New York's Criterion Theatre today (Wed.) with a gross of over \$2,734,000 via 1,355,016 ticket sales.

Engagement has meant over \$2,000,000 in rentals to Paramount. Windup will be marked with a ceremony in the house with Charles Moss, managing director, presenting a plaque to George Weltner, Par's global sales chief, honoring the picture as "the outstanding boxoffice attraction of all time."

"Commandments" will begin a simultaneous run in eight neighborhood houses in the N.Y. area April 4.

Meanwhile, Edward G. Chumley has been named sales manager for the picture in the domestic market, moving up from assistant sales manager. He succeeds Morris Lefko, who resigned recently to join Mike Todd as sales rep for "Around the World in 80 Days."

### Robert Lord Unloads 2% Holding of 'Young Lions'

Hollywood, March 11.

Robert Lord has sold his 2% of the profits of "The Young Lions" for approximately \$20,000 to Howard Beck, nephew of the late Al Lichtman, who produced the 20th-Fox film which stars Marlon Brando, Montgomery Clift and Dean Martin.

Lord was producer on the project at the time the property was owned by Jacques Braustein, working with writer Irwin Shaw who at the time adapted his own novel. Subsequently, Braustein sold the vehicle to Lichtman for cash plus 15% of the net, and Lord was cut in for 2% of the profits. Edward Anhalt wrote the final screenplay on "Lions," which has not yet been released.



**PREPARE  
RIGHT NOW  
FOR  
THE  
PERFECT SHOW  
IN TODD-AO!**

*Premiere Engagements:*

NEW YORK — MARCH 19th  
Criterion  
MIAMI BEACH — MARCH 24th  
Sheridan  
PHILADELPHIA — MARCH 26th  
Midtown  
CHICAGO — MARCH 26th  
McVickers  
WASHINGTON — APRIL 1st  
Uptown  
BALTIMORE — APRIL 1st  
New  
CLEVELAND — APRIL 2nd  
Loew's Ohio  
PITTSBURGH — APRIL 7th  
Nixon  
BOSTON — APRIL 8th  
Saxon  
DETROIT — APRIL 9th  
United Artists  
DALLAS — APRIL 15th  
Winwood  
ST. LOUIS — APRIL 16th  
Pageant

**RODGERS & HAMMERSTEIN'S**

# **SOUTH PACIFIC**

**COLOR BY TECHNICOLOR**

PRODUCED BY

**BUDDY ADLER · JOSHUA LOGAN**

DIRECTED BY

SCREENPLAY BY  
PAUL OSBORN

STARRING

**ROSSANO BRAZZI · MITZI GAYNOR · JOHN KERR**

A MAGNA PRODUCTION · PRODUCED AT 20th CENTURY-FOX

# Exhibs Vexed by 'Monopoly' Towns; Pubs With Own TV Cut Film Puffs, But Have Room for Industry Raps

Familiar complaint of exhibitors about the treatment by local newspapers of the motion picture industry is again cropping up. The beefs are particularly aimed at newspapers with so-called monopoly control of communications in certain cities. These newspapers usually own the morning and evening papers as well as the local radio and tv outlet.

It's charged, for example, that these newspapers have reduced the coverage of motion picture news to a minimum and have greatly expanded their television coverage. In addition, it's said that these newspapers "grasp at anything" to place the film biz in a bad light. According to exhibitor reports, they play up the scandal stories and generally feature news that is detrimental to the film industry.

A favorite current target of a number of these papers, it's reported, is the Brigitte Bardot picture, "And God Created Woman." Hollywood, it appears, is being blamed for the picture in a number of places. At the urging of local church and civic groups, several papers have come out editorially against the film and there have even been subtle suggestions that perhaps the local police powers are not being exercised strongly enough to halt the exhibition of these films.

What is particularly irking local thespians is that many of the papers print more suggestive cheesecake than is contained in any film. In addition, it's charged that the newspapers are bolder than pictures in running sex stories and articles.

## DELAY 'THE BUCCANEER' SCORE FOR AFM PEACE

Hollywood, March 11. With the musicians strike against the major studios still in force, Paramount hasn't yet decided where to score its \$5,000,000 production, "The Buccaneer," although two of its other releases are being sent out of the country. Elmer Bernstein will compose-conduct-arrange the "Buccaneer" score, which, aside from Cecil B. DeMille's "The Ten Commandments," will need more orchestration than any other film ever produced by the Marathon lot.

Studio is hoping that the AFM "strike" against the film producers will be settled by next month, which is when "Buccaneer" now in editing stages, is scheduled for scoring. It's understood that if the strike by tooters isn't settled by that time, Paramount will ship "Buccaneer" to England for scoring by the London Symphonic Orchestra.

Already, Par has decided to record Alfred Hitchcock's "Vertigo" in Europe, and is sending "Rock-A-Bye-Baby" for tuning to Mexico.

As previously speculated, it's expected, other majors will follow suit as the AFM strike against the majors drags on.

## Venice Fest Director To Oscar Ceremonies

Rome, March 4. Florio Ammannati, director of the Venice Film Festival, leaves here March 20 to attend the Oscar ceremonies in Hollywood. Film-fest topper accepted an invitation extended him by Academy prexy George Seaton. Ammannati will remain in Hollywood about a week, returning to Rome around the end of the month. Presumably, he also will take advantage of the junket to view current and upcoming Hollywood product for possible selection for the Venice show. Because of lateness of the event (which unspools in August and September), Venice has already had difficulty in finding proper product from the U. S. Few companies are willing to "hold up" release of product in Europe until that date to qualify for Venice acceptance.

Ammannati will be accompanied by Italo pic critic Domenico Mecoli, president of Italian Film Critics Assn. and member of Venice selection committee.

## Todd Skips Don Q-Land

Hollywood, March 11. Mike Todd will film "Don Quixote" in Europe, but not in Spain as originally planned.

Producer declared here yesterday (Monday) that his decision not to produce the Cervantes classic in Spain was due to "censorship and kibitzers," which he feels will interfere with his complete artistic freedom.

Spain's objection is based on the fact that Fernandel, a Frenchman, is Todd's choice to portray the immortal Don. Todd representatives, it was reported, have started to scout locations in Greece, Montenegro and along the Dalmatian coast.

## 'Art' Operations Lag in Second U.S. Metropolis

Chicago, March 11. Foreign film importer Charles Teitel sees art theatre growth lagging in Chicago, and puts much of the blame on exhibitors.

Despite population, Chicago is well behind most keys. Windy City has only two regular first-run arties (Surf and Teitel's own World Playhouse) and one nabe-suburban (Hyde Park). This compares with Cleveland's five firstruns, Detroit's six, and three each in St. Louis and Milwaukee. Not to mention the plethora of arty situations in N.Y.

Teitel, whose Teitel Film Corp. distributes import pix through Indiana, Illinois and Wisconsin, believes there's enough support here for art product, but that "few exhibitors want to get involved—except for blockbusters." Example of the latter, he said, would be "And God Created Woman" (which Teitel is handling), strictly a commercial pic.

In most cases, Teitel adds, the art label—in this case any overseas product—repels this area's exhibs. "Usual story," Teitel relates, "is that some guy once played an old British film as the second picture of a double feature and didn't do business." So now he's prejudiced against foreign product, although sock first-run biz by an "And God Created Woman" can make him forget his bias.

Teitel insists that most exhibs don't handle art films properly. "They're usually treated like Hollywood pictures. But they have to be sold as foreign pictures." Some proper exploitation, according to Teitel, includes contacting cultural groups and ethnic organizations, plus larger ads to snare attention and clearly indicate the pic's origin and salient features.

What many exhibs don't realize, Teitel claims, is that "the language barrier means nothing if a film is entertaining. It seems to me there's been a great underestimation of the pull of art pictures in this town."

Teitel said he thought regular art houses could operate profitably on the northshore (with its swank suburbs) and in west suburban Oak Park. As it is now, a few outlying situations do book a foreign pic occasionally, but Teitel feels they don't come close to meeting the market he believes is there.

## Liberace

Continued from page 2

until the injunction was nixed. He's due to leave here tomorrow (Wed.) for Brussels and London.

At the matinee March 5, he stepped in front of the drapes and read a statement to the audience as follows:

"I am being prevented from performing music written by two Americans (Alan Jay Lerner and Frederick Loewe, and the numbers are tremendously popular in the United States. "Since I am an American in Australia I am expected to perform the music of my country, for which I am noted. But now I have to obey the laws of your country."

Liberace, speaking with emotion, then went on to say, "Unless I am allowed to perform and use my democratic right to perform music of my country, I feel that this is a violation of the doctrines of my government and this act must be interpreted as being Communistic. (Later, Liberace was quoted as having watered-down the Commie angle.)

"I shall call upon the American government to assist me in my defense, and until such time as I am once again permitted to perform any and all music of my country without further restriction, I am forced by my American convictions and beliefs to refuse to give any further performances in your country. I am truly sorry."

Promoter Gordon refused to comment on Liberace's fadeout. He pointed out that the injunction threatened the star with six months' jail if he continued to flaunt the court order.

Spokesman for Chappell declined to make any statement.

Irate women jeered when the star announced there would be no show and the gendarmes were called to handle the hostile mob seeking a refund at the b.o.

Liberace came into the plush mid-town Troca Bre, 27 at an \$11 top under Lee Gordon and went over smash despite tropical heat of 97 degrees—the hottest February ever recorded this side of the equator. He worked in a lather of sweat for two hours.

Among the swank debut audience was the premier of New South Wales, Joseph Cahill, and members of the NSW Parliament. Cahill, a tough politician and one who knows his show biz, said to VARIETY over a glass of champagne (provided by Lee Gordon to the \$11 mob): "This bloke is the greatest showman I've ever seen and will be a sensation all over Australia."

The homebrew critics apparently had their guns out for Liberace long before he hit these shores and fired their bullets the day after the preem. The reviews were spite-loaded despite the personal success scored by the performer.

One major daily sent along its concert critic and his review is still being laughed at by show biz folk, who likened it to a Shakespearean actor with a yen to be an acrobat.

Liberace got back at his slappers the following night before another sellout audience with some nifty cracks that had the audience loudly applauding. And every day he takes a wad of dough to the bank.

## 'HOW TO MAKE A MONSTER'

American-International Franchisers Get 'Walk-on' Parts

Hollywood, March 11. Will this start an avalanche of conventions held in Hollywood?

James H. Nicholson, prexy of American-International, has arranged for all company distributors attending company's first annual conclave here to be given walk-on parts in the Herman Cohen production, "How to Make a Monster."

A-I release deals with making and distribution of horror pix.

# Goldwyn Case Judge Presiding As Embassy, Frisco, Antitruster Begins

## Date Sindlinger 'Shops'

First ticket-selling workshops to be conducted by Sindlinger & Co. under the direction of Mike Simons will be held in Baltimore, April 1 and Richmond, April 3.

Workshops are an outgrowth of the business-building meetings held by Simons when he was head of exhibitor relations at Metro.

## Chi Chain Slogan For Big Night: 'We Love Oscar'

Chicago, March 11. Major Windy City circuits plus an indeterminate number of indie exhibitors plan to the-hilt support of the March 26 NBC-TV Academy Awards telecast. All Balaban & Katz and Essaness situations will run the National Screen one-minute trailer and display counter cards.

B&K houses will include the trailers starting tomorrow (Wed.), and Essaness theatres will unspool them about 10 days in front of the Oscar show. B&K has also locked up 30 seconds of spot commercial time on WNBQ, NBC's Chi video outlet, immediately following the telecast. Mainly, it's to prevent a deodorant blurb or such from taking the edge off the trade's big night. Circuit will use the half-minute to pitch "Bridge on River Kwai" at its State-Lake, and "Young Lions" at the Roosevelt.

Allied Theatres apparently hasn't suggested specific promotional steps to its indie members. Late last week, prexy Jack Kirsch disclosed he had urged Allied discls to all-out support of the Oscar show as "one of the most important programs of its kind." Just what concrete steps will be taken to supplement rotund pronouncements, however, wasn't made known. Kirsch's office backing away from specifics as if they were top secret.

## Dallas Oscar Sweepstakes

Dallas, March 11. The fourth annual Academy Award Sweepstakes contest, sponsored by the Dallas News with Interstate Theatres, United Rowley, and Trans Texas Theatres, was started here on Sunday (9) with 17 local pic houses participating. Official sweepstakes ballots will be available in the lobbies of the theatres.

The contest, which offers \$500 cash as the grand prize, will close on Sunday, March 23. Second prize will be a one year pass for two to Interstate Theatres with two other prizes to be a one year pass for two to the Trans-Texas and the United Rowley circuits.

Contestants will be asked to name their choice in seven categories of the Motion Picture Oscar Contest. In addition, entrants must tell in 50 words or less why they made their particular choice of the best pic.

## 'CINEMASCOPE' TERM OUT OF WARNERS' ADS

Because its contract with 20th-Fox has run out, Warner Bros. can no longer use the "CinemaScope" tag in the ads for pictures that were shot in the medium.

Willingness of WB to let the arrangement lapse is indicative of the extent to which the public now has learned to accept the wide screen as a standard. Warners obviously feels that the mention of CinemaScope per se will not bring in any additional customers.

Most of the companies, at the time of the CinemaScope introduction, signed contracts with 20th, allowing them to use the tag "CinemaScope." The widescreen lenses in themselves aren't exclusive or patentable. According to WB, it still has the right in its publicity handouts to identify a film as being in CinemaScope.

San Francisco, March 11. The \$8-million antitrust suit of a pair of downtown-Frisco independent exhibitors finally went to trial yesterday (10) in Federal court, almost eight years after it was filed.

Defendants are: 20th-Fox, National Theatres, Fox West Coast, Columbia, Universal, Paramount, United Paramount Theatres, RKO, Warner Bros., Warner Bros. Circuit, UA and Loew's.

Suing are Leland C. Dibble and Daniel O. McLean, owner-operators of the 1,400-seat Embassy on Frisco's main drag, Market Street.

Hearing the case is Federal Judge Edward P. Murphy, who already has accumulated a considerable background in the film business during the last year by presiding over Sam Goldwyn's antitrust suit against 20th-Fox, National Theatres and Fox West Coast.

A pre-trial conference held late last week resulted in both sides waiving jury trial, so that the decision in this case—just as in the Goldwyn case—rests squarely with Murphy.

Basis of this case, of course, is the Supreme Court's decision in the Paramount case of 1950.

The plaintiffs claim they were denied first-run from the day they opened the Embassy, Dec. 25, 1938, until the day the suit was filed, Dec. 29, 1950—and they want \$2,676,468 in damages for this deprivation, trebled. They also claim they were denied second-run from opening day through March, 1947, for which they want more than \$1 million, also trebled.

The lawyers for McLean and Dibble claim they'll prove the practices the Supreme Court found in the nationwide conspiracy were the same practices used by the majors in San Francisco.

The defendants deny the Embassy, McLean or Dibble were injured during the suit's 12-year period.

**First Skirmishes**  
In the minor legal skirmishes of the pre-trial conferences the plaintiffs have won a couple of victories. These were:

(1) Judge Murphy rejected the defendants' contention that the Embassy wasn't comparable to five first-run Frisco houses, the Warfield, Paramount, Fox, Orpheum and Golden Gate;

(2) The Judge denied a defense motion to scale down the amount of damages;

(3) The Judge ruled that parties who were defendants in U. S. vs. Paramount were liable for the whole 1938-50 period.

Almost 100 possible witnesses are listed by plaintiffs and defendants, ranging from Spyros Skouras and Sherrill Corwin to Charles Reagan, Edward Hyman and Walter Branson. It's doubtful, however, that all or even many of the possible witnesses will be called to testify.

Estimates of the trial's probable length range from three to five months.

Representing the plaintiffs are Herbert W. Clark, Robert D. Raven, Richard J. Archer and Howard M. Downs, of the Frisco firm of Morrison, Foerster, Holloway, Shuman & Clark.

Representing Fox are Arthur B. Dunne and G. Blandin Colburn Jr. of the Frisco firm of Dunne, Dunne & Phelps. Representing Columbia and Universal is the L.A. Angeles firm of Mitchell, Silberberg & Knapp, with Macklin Fleming in court.

All the other defendants are represented by the Frisco firm of Pillsbury, Madison & Sutro and the Los Angeles firm of O'Melveny & Myers, with Eugene D. Bennett and Charles F. Prael in court.

## No Doyle Sub at U

Universal does not plan to name a replacement for Arthur Doyle, who resigned last week as far eastern supervisor with headquarters in Tokyo. Under the company's present austerity program, that no staff replacements will be made.

Doyle was appointed far eastern supervisor in 1953, after joining the company as manager in Japan in 1952.

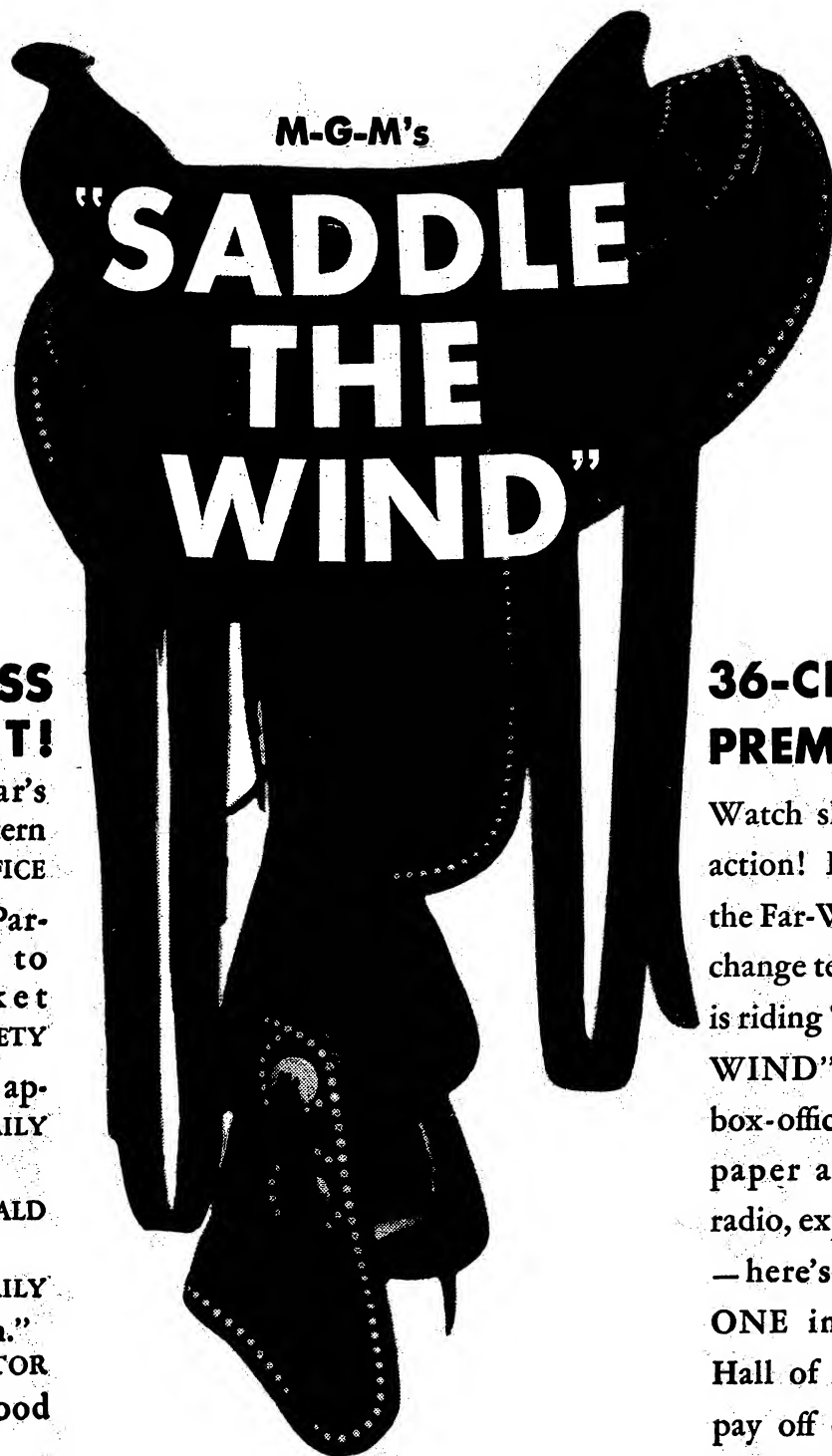
His resignation, according to the company, was motivated by personal reasons and a desire to return to the United States.

## Big Quarterly Jump for Republic

In sharp contrast to its net loss of \$1,362,420 for the year ended Oct. 26, 1957, Republic Pictures and subsidiaries bounced back in the first quarter of the current fiscal year to register net income of \$911,725. Period covered the 13 weeks ended Jan. 25, 1958.

Figure, reported last week, compares with a net of \$219,483 racked up for the 13 weeks ended Jan. 26, 1957.

# GET IN THIS SADDLE AND RIDE A BOX-OFFICE WINNER!



## TRADE-PRESS PICKS A HIT!

"One of the year's outstanding western dramas." —BOXOFFICE

"Fast! Exciting! Particular appeal to younger ticket buyers." —VARIETY

"Solid commercial appeal." —FILM DAILY

"One of the best." —M. P. HERALD

"Cannot miss." —M. P. DAILY

"Superior Western." —EXHIBITOR

"Bound to do good business." —FILM BULLETIN

## 36-CITY SOCK PREMIERE!

Watch showmanship in action! In 36 cities of the Far-West-Denver Exchange territory, M-G-M is riding "SADDLE THE WIND" hell-bent for box-office. Sock newspaper ads, saturation radio, exploitation vigor — here's a NEW BIG ONE in the Western Hall of Fame that will pay off on your ticket-selling enthusiasm!

M-G-M presents "SADDLE THE WIND" starring Robert Taylor • Julie London • John Cassavetes • Donald Crisp • Charles McGraw • Screen Play by Rod Serling • Screen Story by Thomas Thompson • In CinemaScope and Metrocolor • Directed by Robert Parrish • Produced by Armand Deutsch

**BROADWAY!** "Saddle The Wind" follows "Raintree County" at Loew's State!





# Chide Pastor for His 'Motivation' Slur on Sunday Film Champions

Greensboro, N.C., March 11. Sunday movies, seen by opponents as a moral issue and by supporters as strictly a matter of recreation, are being debated at Stateville. The City Council will vote on a petition to repeal the city's "blue law" against Sunday movies.

Rev. John S. Lee, pastor of the First Baptist Church, told councilmen the issue is a moral one. He said the Council should consider the issue "in the light of what Christ would have them do."

A. Feller Smith, Jr., of the Stateville Theatre Corp., who presented the petition, argued that other firms and even churches are violating the ordinance against Sunday movies. "Middleworth, Statesville is in violation," said Sunday blue laws are as obsolete as the witchcraft laws of New England before they were repealed.

Rev. Wendell Davis, pastor of Western Avenue Baptist Church, told the Council those favoring Sunday exhibition were looking for material gain. He said his side was not seeking material gain but was "interested in the cause of righteousness and principle."

The town's daily newspaper, The Statesville Record and Landmark, took Davis to task for his remarks. The newspaper said, "Something is wrong when a man making a profit puts a business in the position of having his motive questioned in public by a minister. When business profits disappear, so will full collection plates."

## T. TURNER TECHNIQUE FOR 'ATTILA THE HUN'

Boston, March 11. Joseph E. Levine of Embassy Pictures here has set Terry Turner of General Tele-Video to handle the exploitation campaign for his new feature, "Attila," film, starring Anthony Quinn and Sophia Loren, opens in New England, Philadelphia and Los Angeles territories in the middle of April.

Turner is plotting same type of campaign he directed for Howard Hughes' "The Conqueror" for RKO. "This means a lavish use of newspaper picture stories and an extensive TV spot campaign, with a few new angles for TV that have been devised," he said. "In certain sections of the country, weather permitting, hot blasting will be used extensively."

## Goetz Likely

Continued from page 3  
With late Leo Solz, thereafter Goetz became production head of merged Universal Pictures and International Pictures.

After leaving the following sell-out of his and Solz's stock interest to Decca, Goetz set up his own independent company. He's been releasing through Columbia, except for "Sayonara," which went to Warners release because of legal hassle on rights with author James Michener.

Goetz' latest film for Columbia release will be Danny Kaye starrer, "Me and the Colonel."

## Others Mentioned

Sam Briskin, president of a member of the Loew's board and previously a producer on the Paramount lot, is being mentioned as a candidate for the job of studio head at Columbia. It appears there's an open race for the post, the choice to be made by newly-elected president Abe Schneider and a special committee of five members of the board, but not without Briskin's name has come up in several "insider" conversations.

Also prominently mentioned as George Sidney, independent producer aligned with Col. Harry Cohn, late president of the film corporation, left no recommendations in his will but his choice would have been Sidney, according to a Cohn confidante.

Briskin headed Liberty Pictures, until this company was sold (via a stock transaction) to Par. He thereupon went to Par as a contract producer. His final picture at this studio was "The Joker Is Wild." If the Col job comes about he would relinquish the Loew's directorate spot.

## Injured by Television

London, March 11.

Film director Jack Lee is hobbling around with his foot in plaster. Asked the nature of his injury he cracked:

"It was the unkindest hit of all for a film director. A television receiver fell on it."

## 'Improve Your Films' Says Alderman to Theatres In Their B.O. Tax Appeal

Saskatoon, Sask., March 11. City Council here denied a request from local theatre owners that the amusement tax be reduced or removed entirely.

The manager of one theatre told council some Saskatoon houses may be forced to close if revenues don't improve.

Council decided to review the matter again later in the year. One alderman said theatre owners were in a competitive business and should make efforts to have the quality of their pictures improved in order to better their financial status.

Reports on theatre taxes and licences in other parts of Canada were considered by council.

Saskatoon levies a 25c per seat tax, compared with 1c in Regina and 50c in downtown Vancouver. In Winnipeg, theatres are charged a \$25 license fee and 10% of the assessed rental value of their property. In Edmonton the charge is a flat \$75 annually and in Calgary there is a flat rate of \$25 for theatres seating up to 500 and a \$50 rate for theatres seating more than 500. In addition, a business license of 10 per cent of rental value is collected in Calgary.

Council was told that in Regina, where the seat tax is \$1, the city had reduced the amusement tax.

Doug Winterton, manager of the Daylight theatre, was asked by an alderman if a similar policy would benefit Saskatoon theatre operators. The situation would be improved only slightly, Winterton said.

## Too Much Bardot?

Continued from page 3  
"want-to-see" attraction among the American public and that this attraction isn't confined to the carriage trade alone. However, the question is asked, wouldn't it be wise to "space out" the lady's films.

Prior to "God Created Woman," Miss Bardot was virtually unknown in the States. Since the picture was released by Kingsley International (for Columbia), other films establishing Miss Bardot's "sexpot" reputation have hit the market, i.e. "The Bride Is Much Too Beautiful," "Light Across the Street" and "Please, Mr. Balzac."

Coming up are "Cette Sacre Gamine" in CinemaScope and color) in which Irvin Shapiro claims to have for the States (the claim is contested); "The Night Heaven Fell" in "In Case of Accident," and "Une Parisienne," which Ilya Loppre and United Artists got for \$220,000 for the States and some other territories. This isn't counting "The Woman and the Puppet," which Miss Bardot is to make in Spain for probable Metro release here, "Paris By Night," which she is scheduled to make with Frank Sinatra for Raoul Levy-Columbia, etc.

At least five of Miss Bardot's films (not counting the ones already in release) will hit the market in 1958 and likely there will be more. Question asked now is: Can the public take that much of Bardot?

## WOMEN'S CLUBS HAIL CAGNEY

Hollywood, March 11.

James Cagney for his performance in Universal's "Man of a Thousand Faces" and Joanne Woodward for 20th-Fox's "Three Faces of Eve" won California Federation of Women's Clubs' best actor and actress awards for 1957.

Best picture kudo went to William Goetz-Warner Bros. "Sayonara."

## Horatio-at-Bridge Act By Mann and Berger Vs. TOA Barbarians

Minneapolis, March 11.

Opposition from Ted Mann and Bonnie Berger, present and past North Central Allied presidents, is believed to have scotched an original intention by sponsors of this week's independent exhibitors' conclave here (13) to utilize it in part to swing this territory over from Allied States to Theatre Owners of America affiliation.

On advance of the gathering Mann and Berger declared that if the proposal is brought up they'll denounce it. And after these trade press statements the meeting's sponsors themselves indicated they've dropped whatever plans they might have had for a TOA "invasion" at this time.

Sponsors in question are circuit owners Harold Field and Eddie Ruben who, although TOA never has been represented in this territory, are TOA board members (Ruben also is an officer) and tried unsuccessfully once before to launch a TOA unit here, and Charles Winchell, Minnesota Amusement Co. (United Paramount circuit) president-general manager, who never has held Allied membership.

Mann called NCA directors together yesterday (10) to make plans to combat any possible move in TOA's direction and to take initial steps to reactivate NCA which under his leadership the past year has been largely dormant. Jack Kirsch, long-time Allied bigwig and Illinois Allied president, attended and expressed the hope this territory will not be lost to Allied.

In his advance statement, Mann, who will not be a candidate for reelection because of lack of time to devote to NCA, cited numerous past NCA accomplishments for this territory's independent exhibitors. He also took a pot-shot at TOA. He said he had discussed the reported move to TOA with "fellow exhibitors" and learned they share his views re staying with NCA and making it an active and growing body.

"I confidently predict that any TOA 'invasion' attempt would be as unsuccessful as its predecessors," said the highly successful circuit owner Mann. "This territory's exhibitors are just too well informed to fall for the same old guff. They know only too well the TOA record and the interests which it serves."

This, it's pointed out, was a stand similar to that taken previously by Berger, belligerent NCA head for most of its existence, but who stepped out last year when "conservatives" opposed to his "fighting" the film companies, obtained control. In making his position known, Berger reiterated his belief that an exhibitors' body chief aim should be to force film companies to make all pictures available for every exhibitor at a fair price, "an Allied but not TOA goal."

Berger wasn't invited to the preliminary meeting to arrange this week's conclave, but was asked, along with all other exhibitors in the territory, to attend this week's gathering. Mann was out of town when the preliminary meeting was held.

In the face of the Mann-Berger stand, this week's conclave sponsors issued an advance statement, too. Theirs asserted the conclave will be devoted entirely to plans to stimulate the boxoffice—that there'll be no attempt "at this time" to lead this week's group into TOA. They declared that "our first task must be to get an area-wide boxoffice building campaign underway." They also said they hope this meeting will be "only the first of a series."

The conclave's sponsors enlisted Mayor P. K. Peterson as well as various of the film companies and local business houses in what they promise will be a war against "empty seats." In fact, the mayor heads the "attacks" backers.

In their "call to arms," the sponsors pointed out, among other things:

"For more than half a century the motion picture theatre has been a center of community life. A prosperous theatre indicates a prosperous community. A half-empty theatre means half-empty stores. A darkened marquee means a 'distressed town.'"

## Frisco Title Deletes 'Prostitute'

Schizophrenia appeared among Frisco's four dailies last week over ads for film version of Sartre's "The Respectful Prostitute."

Hearst's morning Examiner sawed the offending word out of ad, substituted line of type which read: "Call theatre for complete title."

Scripps-Howard's afternoon News, after boldly running picture's title in first edition, excised "prostitute" and substituted line identical to Examiner's.

On the other hand, morning Chronicle had no compunctions about naming film which opened at 400-seat downtown Cinema, and neither did Hearst's afternoon Call-Bulletin.

Publishers' explanation for word's deletion was that it wasn't fit for home consumption. Fact that play enjoyed a nice little-theatre run here six years ago, and got plenty of drama page space then, apparently was forgotten.

## Alberta Censors' Own Prose Lurid

### Provincial Bluenoses Take Violent Umbrage On Violence—517 Feet Out of 'Bachelor Party'

By BRUCE PEACOCK

Edmonton, Alta., March 11.

Two features were banned completely and two others were altered heavily by the Alberta film censoring board in 1957, according to report to the legislature. Banned from showing in the province were "Teenage Doll" (AA) and "The Delinquents" (Indie), "Baby Doll" (WB) and "Bachelor Party" (UA) finally were approved after extensive cutting.

(Four films were rejected in 1956 and six in 1955.)

The provincial censor, P. J. A. Fleming, called "Baby Doll" morally degrading and corruptive. The opinion of the board stated further "its determined, excessive, unrelieved and completely successful emphasis on lascivious animal sexual desire leaves little to the imagination and seriously offends traditional moral standards. Liberties seem to have descended into license."

The decision of the board was not appealed, but Warners submitted a reconstructed print with eliminations and insertions made to meet board requirements. After six further eliminations in the edited print the board released the picture for exhibition.

Censors found "Teenage Doll" was "appallingly squalid, amoral and depraved, filled with vicious, unrestrained licentiousness, promiscuity and brutality; in short, an ugly and revolting picture." The board's decision was not appealed. The board's opinion on "The Delinquents" was summed up in a commentary included in the sound track of the film which had described it as immorality and violence.

The board said the film "vividly demonstrating patterns of behavior and attitudes among delinquents—who by no stretch of the imagination can be called juvenile—is filled with violence, vandalism, sadism, necking, drinking and extreme brutality."

Ugly and disturbing, this picture would appeal only to those it intends to expose, for it would provide them with a blueprint detail to imitate, the board said. It is not a picture to which the vast audience who are not criminals, delinquents or drunks, should be exposed.

The exhibitor appealed the board's decision, but the appeal board upheld the censors on the ground that the picture was degrading, brutal, sadistic and immoral and unsuitable for showing in Alberta.

The opinion of the board on United Artists-released "Bachelor Party" was that while the film claimed to be a down-to-earth presentation, it was filled with "philandering, drunkenness, lurid revelry, chippies and prostitutes."

### 517 Feet Out

After a great deal of consideration the board offered to allow exhibition of the picture providing 12 eliminations totaling 517 feet were made.

UA appealed and the appeal board, with two exceptions, upheld the censors' original suggested eliminations and the picture was released for exhibition only on this basis.

The number of new 35m. films reviewed by the board of censors in 1957 was down 8.7% from the previous year while the number of 16m. pictures decreased by 44.2%. The board made 302 cuts from

117 films during the year, compared with 296 cuts from 116 films in 1956.

Bulk of the 35m. films, 2,134 of them, came from the United States and 208 of the eliminations, plus all of the rejections, were made on U. S. films.

The board did not reject any of the 256 British films received but 42 cuts were made in 19 of them.

## Legit for Brussels

Continued from page 1

can, and the libretto's substituting of Cape Cod for Budapest (a World War II measure), will not disguise fact that it is bootleg Molnar.

'Mame,' 'Menagerie'?

Another idea—not yet materialized—is to send the road company of "Auntie Mame" abroad as a token of U. S. Culture, and there is also talk of exporting the present N. Y. City Center production of "Wonderful Town."

Thornton Wilder denies that he will appear as narrator in his own play, "Our Town," and Helen Hayes is undecided whether or not she will appear in "The Glass Menagerie" now that Marlon Brando has withdrawn from the projected cast and the production threatens to become slapdash.

There are hopes of bringing several Broadway hits to Brussels—among them "Look Homeward, Angel," "Sunrise at Campobello" and "Dark at the Top of the Stairs"—but at the moment the only new American play on the list is Archibald MacLeish's "J. B.," a blank version of the Book of Job, to be staged by the Yale University Theatre with one undergraduate as God and another as the suffering misanthrope.

In June there is to be a festival of U. S. theatrical arts at Spoleto, Italy, and it is there that Menotti's "Maria Golovin" is to have its world premiere before coming to the Fair. A trio of new ballets by Jerome Robbins—"Les Nocees," "The Concert" and "Jazz Session"—will also be seen and these, too, have been invited to the Fair, though the committee is having a hassle with Robbins because he wants three different orchestras for his three ballets.

Another event at the Spoleto festival will be Jose Quintero's new production of Eugene O'Neill's "A Moon for the Misbegotten," which also might be taken to the Fair, as might the New York production of O'Neill's "Long Day's Journey Into Night," which will be at the Edinburgh Festival in September in any case and might be flown to Brussels.

"West Side Story," whose vitality and imaginative use of music, drama and choreography is regarded as an American musical at its best is in the air for Brussels theatregoers. Its producers, Robert Griffith and Harold S. Pines, are forming a company to present it for a London run next fall and it is scheduled for a pre-London engagement in Paris at the Theatre des Champs-Elysees in October. The cost to take—prior to its Champs-Elysees opening—from Paris to Brussels would cost the U. S. Government \$35,000 but this has not yet been settled.

The American amateur theatre is to be represented at the Fair by a program of regional theatres, but the professional American theatre is still indeterminate.

# Re Oriental 'Stereotypes'

By DAVE JAMPEL

Tokyo, March 4. That actor Viraj Amonsin, an American resident since 1949, lashed out at U.S. methods of type casting that make it difficult for actors of definite racial strain other than Caucasian to find suitable employment.

After completing location work with the 20th-Fox "The Barbarian and the Geisha" company with which he played a Chinese boy who accompanies Townsend Harris (John Wayne) from China to Japan, young Amonsin told VARIETY, "As an Oriental actor living in America, one big problem is to find meaningful roles. Unfortunately, very often you are typed as an Oriental per se and since most American plays and movies at the present time do not provide interesting characterizations for Oriental actors, I find it necessary to play servants and houseboys."

Musing further, Amonsin probed, "I have seen Americans play Orientals with a great deal of validity and I have seen Orientals portray Americans with equal validity. If Marlon Brando, for example, can play Sakini in 'Teahouse', I don't see why I can't play an Occidental in a reverse situation."

Amonsin charged, "Producers think that the American public is not mature enough to accept violations of the established patterns of casting."

"Of course," he acknowledged, "there is a school of thought that believes in naturalism and if they had their way an actor would only get a job if he happened to fit all the specifications. If you extend that far enough, it would mean that each actor would only play one role in his lifetime and that would be playing himself."

# Jewishness No Longer 'Touchy'

Many Characterizations Nowadays — But a Long Jump from Days of 'Gentlemen's Agreement'

Hollywood has come a long way since it gulped over its own courage in 20th-Fox's pioneering in "Gentlemen's Agreement." Today, the subject of the Jew in films no longer has real shock value and the topic of anti-Semitism, much like any other kind of discrimination, is being integrated into overall story patterns.

A number of pictures in which Jews play an important part precisely because they are of Jewish faith are coming up. One is "The Young Lions," based on the Irwin Shaw book. Though not to the extent of the novel, the film retains some of the story elements that bring Montgomery Clift, as the Jewish boy, in conflict with his army buddies.

On the 20th-Fox production schedule is "Diary of Anne Frank," which George Stevens will direct, Warner Bros. has bought "Dark on Top of the Stairs," which has one of its key parts the lonely Jewish boy who, in his final rejection, commits suicide.

Anti-Semitism is a key motivation in Metro's "I Accuse," retelling of the Dreyfus case in France, in which Jose Ferrer acts the role of Capt. Alfred Dreyfus.

Metro has revived its "Exodus" project, involving modern Israel, and "The Wandering Jew" is on the planning boards again along with several Biblical subjects such as "Joseph and His Brethren." Darryl F. Zanuck will make "Compulsion," in which the main characters are clearly identified as Jewish boys.

**Wears Star of David**  
In the Schulberg brothers' production of "Across the Everglades," Chana Eden, an Israeli girl, plays a refugee in early Miami. Christopher Plummer, who plays the lead, carries her little Star of David around his neck for most of the film as a goodluck charm.

For quite a long time, the topic of the Jew was something Hollywood preferred to stay clear of. One such picture in which Jewish life was stressed was "The Jolson Story." In contrast, a large number of films have been made treating with both Roman Catholic and Protestant clergy.

In part this is due to the aggressive vigilance of Jewish groups in the States who are sensitive to any overtones of anti-Semitism. How vocal this comparatively small group can be was shown in the instance of "Oliver Twist," which was not shown in this country for several years as a result of Jewish opposition. This opposition, which is by no means general or even necessarily typical of Jewish reaction, was concerned essentially with Jewish characterization in stereotype form.

It's noted that, despite the obvious drama of the subject, no U. S. films have so far been made dealing with the struggle of Israel and the border war. In part this is due to Hollywood's fear of offending the Arab bloc which already is antagonistic to companies doing business with and in Israel.

# Briefs from Lots

Hollywood, March 11.

**Lewis F. Blumberg** bought "The Goldseeker," western documentary short turned out by Larry Frank Jr. and Gary Goldsmith, for expansion into a feature film . . .

**Yuki Shimoda** will recreate his Jap houseboy in Warner Bros. filmization of Broadway's "Auntie Mame" . . .

bandleader **Ray Anthony** takes on first dramatic role in Metro's "High School Confidential," joining his wife, **Mamie Van Doren**, in cast . . . **Inger Stevens** snagged female lead in Harry Belafonte starrer, "The End of the World," jointly produced for Metro release by Sol C. Siegel and Belafonte . . . American-International set, "Hot Rod Gang" as first of a series of teenage pix using group of younger players being signed by company . . .

**Vogue** will do "Hong Kong Confidential" as next United Artists release, produced by Robert E. Kent and directed by **Edward L. Cahn**.

**Louis Prima** does American-International's "Bourbon Street Blues" after his current Eden Roc engagement in Miami Beach . . . 20th added **John Mantley's** unpublished novel, "The Snow Birch," to its 1959 sked, for production by **Sydney Boehm** . . . **Julie London's** Stalls Productions bought original screenplay, "The Golden Hatchet," as starrer for actress later in year . . .

**Stuart Whitman** and **Ray Stricklyn** linked to seven-year acting pact by 20th-Fox . . . American-International has developed a new wide-screen process tagged "Supramax" with aspect ratio of two-to-one . . . **Walt Disney** borrowed **Sean Connery** from 20th for lead role in "Darby O'Gill and the Little People" . . . **Husband-and-wife Ray Danton** and **Julie Adams** go into Morningside's "Flag Over Tarawa" . . .

**Robert Fellows** and **Robert Blees** bought "Hunt the Man Down," **William Pearson** novel, for indie production as **Anita Ekberg** starrer . . . **John Hubbard** copped role in **Victor Roma's** "Escort West," **Burt Lancaster** starrer . . . **William A. Thomas** reactivating his **P. T. Barnum** yarn, "There's One Born Every Minute," signed **Robert Thompson** to script . . . 20th producer **Herbert Swope** dickered with **Oscar Levant** to do "something musically" in upcoming "Rope Law" . . . **Jackie Coogan** takes over top role in **Albert Ganaway's** "No Place to Land" . . .

Broadway's **Broc Peters** cast by **Samuel Goldwyn** for role of **Crown** in "Porgy and Bess" . . . **Edmund Grainger** is actively prepping quintet on his Metro production banner, "Hell Below," **Glenn Ford** starrer; "A Time for Paris," **Debra Reynolds**; "Cimarron," "Company of Cowards," "The Thunder of Drums."

# Already Hit By TV, Minn. Exhibs Fear FCC Moves To 'Blanket' Weak Areas

Minneapolis, March 11.

**Murray, Denber, Stedman**  
**Ex't Columbia Payroll**

Ray Murray, exploitation manager of Columbia for the past three years, and associated with the company 15 years, this week was pink-slipped along with several others in the ad-pub department in another economy move.

Also dismissed were **Lester Denber**, ad copy chief for the past four years; **Helen Stedman**, who handled national magazines and had been with Col on and off for 20 years, and **Bernice Gobel**, 27-year vet who was the fan mag contact.

Also changed is the status of **Robert Perilla**, who did special writing and served as radio-television contact. He's off the payroll but, opening his own office, will have Col as an account.

# CHAYEFSKY NOSTALGIC FOR HIS HOME LOT—TV

Boston, March 11.

**Paddy Chayefsky**, a tv writer who left tele to turn out a string of Hollywood clicks, asserted here last week that he'd like to return to video within a year or two since "I guess it's the medium I'm most comfortable in." He made the observation during a press and civic officials luncheon designed to whip up local enthusiasm for the world preem of Columbia's "The Goddard," April 16 at Ben Sack's Beacon Hill art house.

Screenplayed by Chayefsky, "The Goddess" stars **Kim Stanley** and **Lloyd Bridges**. Its story, he said, concerns film actress from the age of four to 31. Before trade and press screenings of the picture, the writer added, he will go to the Coast to trim four and a half minutes from the footage. Meanwhile, Sack plans extensive refurbishments for the Beacon Hill in time for the unveiling.

# MULLIN STILL ALLIED LEADER

Boston, March 11.

**Martin J. Mullin** has been re-elected prexy of Allied Theatres of New England. At the anni meeting, five veeps were also reelected:

**Samuel Pinanski**, **Charles E. Kurtzman**, **Ben Domingo**, **Harry Feinstein**, and **Edward Canter**. **Stanley Sumner** was reelected treasurer and **John J. Ford** chairman.

# Soundtrack

Continued from page 4

production deal for "Take Me to Your President," by **Leonard Wibberly**. Property is owned by **Rima Productions (Peter Lawrence-Lelder)**.

January figures from Chicago's tax collector's office indicate theatre biz on the upbeat. Exhibs in Chi paid an aggregate \$87,293 for the month (representing the 3% levy on filmieries), a jump of \$12,632 from the previous month. Latest figure compares with \$86,212 for January a year ago. Total amusements brought the city \$153,087 in January, against \$149,694 for the same month in 1957.

Add another weird title to American International's lineup—"The Girl From 5,000 A.D." Picture, produced in Florida by **Robert J. Gurney**, is now being edited by **Gurney** in New York . . . **Harry Brandt** named chairman of **Cinema Lodge B'nai B'rith's** presidents' luncheon to be held at the Sheraton-Astor April 17 . . . **Ernest Borgnine** signed by Metro to co-star with **Glenn Ford** in "Hell Below."

**Lombardy Sales Representatives Inc.**, has been authorized to conduct a motion picture distributing and amusements business in New York, with capital stock of 200 shares, no par value. **Irwin Margulies** and **Albert Heit**, of Manhattan, are directors and filing attorneys.

**Dore Schary** thinks "realism" is driving more people away from motion picture theatres than it is attracting. Speaking at San Francisco's Jewish Theological Seminary, he said of trend to the realism of the "Baby Doll" type of film: "I deplore it. It's gotten to the point where even the language is loosened up. There is a fine line between 'realism'—and that's in quotes—and good taste."

Key execs of Buena Vista, Walt Disney distribution subsidiary, were in London over the past week for a series of sales sessions on feature releases due shortly in Europe. **Leo Samuels**, BV president, is remaining abroad for a couple of weeks' tour of the Continent, while **Ned Clarke**, foreign supervisor, and **Card Walker**, v.p. of the parent Disney organization, return to the States the latter part of this week.

**Ellen Barrie** to Jamaica April 7 for filming of "The Passionate Summer," to be completed in England. Booked by **Dorothy Lohman** of Schuller agency.

**Jerry Wald** will produce "David," Biblical novel by **Lord Duff Cooper**, which 20th-Fox bought in 1943, and is dickered with **Laurence Olivier** to play role of King Saul . . . Broadway actress **Inez Matthews** set by **Samuel Goldwyn** to portray "Serena" in "Porgy and Bess" . . . **John Twist** scripting Warner Bros. filmization of **Sloan Wilson** bestseller, "A Summer Place" . . . Metro will have six productions from Broadway hits during current 12-month sked: "Cat on a Hot Tin Roof," "Gigi," "Tunnel of Love," "Reluctant Debutante," "The Bells Are Ringing," "The Boy Friend" . . .

**Helen Lewis**, wife of **David Lewis**, Continental distribution chief for Metro, in New York on a routine family trip.

# Gibraltar Vs. RKO Stands; Judge Refuses Dismissal

Federal Judge **Archie O. Dawson** on Monday (10) denied dismissal of a \$1,000,000 damage suit brought by **Gibraltar Productions Ltd.** against **RKO Radio Pictures Inc.** Latter is charged with breach of contract by turning over distribution of Gibraltar's film, "Guilty," to states right distributers instead of releasing the picture on its own.

RKO moved for dismissal on grounds that the complaint failed to name an indispensable party to the suit, namely the states righters. An injunction (which the action also requests), defendant asserted, cannot be granted since it would affect interests of parties not before the court. Jurist disagreed, ruling that "it does not appear on the face of the papers that the third parties are indispensable parties."

# INSPECTION-SHIP FUSION IN BUFFALO

Buffalo, March 11.

Consolidation of inspection and shipping operations here is contemplated by six exhibitors who are negotiating for a lease of the 14,000 - square - foot **Studebaker-Packard Building** in Main Street.

Companies involved, all of which will retain their present sales offices, are **Warners**, **Allied Artists**, **MGM**, **Columbia**, **Universal** and **Paramount**.

# Intercollegiate Films

Hollywood, March 11.

Eight films have been selected by **Screen Producers Guild** to participate in this year's intercollegiate sweepstakes. From these, a special panel of 20 producers will choose finalists in the Gold, Silver and Bronze categories. Entries range from 10 to 30 minutes in length.

Both **UCLA** and **USC** are repped by three apiece, and **Southern Illinois U.** and **U. of Wisconsin** one each. **UCLA**: "A Ghetto Story," "Explorations in Laboratory Animal Care," "The Dark Corner"; **USC**: "Reach Into Silence," "Occurrence at Owl Creek Bridge," "Escape to Nowhere"; **SIU**: "The Peoples' University"; **UW**: "University of the People."

Total of 30 films were submitted, greatest in five-year history of the competition.

# McCULLOUGH, SPACE CADET

**John B. McCullough**, director of the technical services department of the Motion Picture Assn. of America, has been invited to attend **President Eisenhower's** 10th Anniversary Conference on Occupational Safety in Washington March 25-27.

Confab will consider methods of safeguarding the changing labor force against the emerging technological hazards of the space age.

Minnesota theatre operators, already suffering from inroads of television but with some protection because of signal weaknesses, are upset by recent FCC moves which threaten to "blanket" the state with video service.

Supervisory body recently awarded permit for Channel 11 station at **International Falls**, on state's northern border, to **Minnesota TV Inc.**, and another for Channel 7 at **Alexandria**, in middle western section of state, to **Central Minnesota Television Co.**

**Central Minnesota** meanwhile is asking shift of Channel 12 license from **Brainerd** to **Walker**, in north-central state. This lineup would give virtually every Minnesota town, with **Minneapolis**, **Duluth** and southern Minnesota stations already in operation, good signal reception.

Some protection has been gained from the fact iron ore deposits in northern state have made reception from existing stations difficult, due to damping effect. Some northern Minnesota towns don't even get powerful **Minneapolis** radio stations.

Awarding of license for station at **Walker** would leave no section of the state unpenetrated by tv.

Added effect on business has been from four community aerial installations, customers tying in to coaxial line and paying monthly fees. These have proven profitable, and some tall antenna pick up and relay to clients as many as nine different stations in different points.

# Gambiner Still Presses Antitrust to Trial

Washington, March 11.

**Gambiner Theatrical Enterprises** has asked U. S. Supreme Court to remand to lower court for jury trial its triple damage suit against **National Theatres**. Case was decided by judge's ruling in both California lower court and second court of appeals in favor of **National** on basis of statute of limitations.

National claimed, in original suit, that its offices were in **Jersey City**, and not in either **New York**, where action was filed, or in **California**, where alleged injury took place.

Court of Appeals rejected **Gambiner's** request for jury trial. It is on this issue that the appeal to the high court is taken. Original complaint, alleging violation of Federal antitrust laws, arose in **California** in 1951.

# THEATRES SPONSOR CRITICS

Five Pittsburgh Downtowners Co-op Pre-Oscar Local

Pittsburgh, March 11.

**Golden Triangle's** five downtown theatres, **Fulton**, **Harris**, **Penn**, **Stanley**, and **Warner**, will again sponsor an **Academy Award Preview** on tv featuring city's three first-string film critics, **Harold V. Cohen**, of **Post-Gazette**; **Karl Krug**, of **Sun-Telegraph**, and **Kap Monahan**, of **Press Show**, which in previous years, has run for 15 minutes, will be stretched to half-hour this time immediately preceding **Oscarcast** on Ch. 11 at 10:30 p.m. March 26.

New gimmick is being tried this year, with writer of three best letters on "why I'd like to be on the preview with the critics" getting a chance to sit in with the vet reviewers' panel and also receiving a season pass to the theatre of his choice. The program's being produced by **Feldman-Kahn** advertising agency for the movie houses.

# New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4600

"THE BROTHERS KARAMAZOV"

starring VIL BRYNNER

MARIA SCHULL • CLAIRE BLOOM

An M-G-M Release • In METROCOLOR

and SPECTACULAR STAGE PRESENTATION



## Manager Acquitted of 'Obscenity'

L.A. Cops Made Trouble for Linden on French 'Under Her Skin'

Los Angeles, March 11. Sydney Linden, manager of Vagabond Theatre, has been acquitted on criminal charges brought by L. A. police that he violated city ordinances relating to obscenity by showing French art film, "Fire Under Her Skin."

Municipal Judge David W. Williams in his judgment declared picture was "a constitutionally protected film," meaning its use of sexually realistic scenes was inherent to the story and not designed to simply stimulate "lewd and lascivious" interests.

Defense Stanley Fleishman set a local precedent when he called movie critics as "expert witnesses" for Linden. Bench noted the critics' testimony in its opinion, supporting the defense contention that "Fire" realism was not "inconsistent with contemporary community standards."

Judge also agreed with critics' opinion that the picture was not obscene, but, within limits defined by the U. S. Supreme Court, a work of primary social interest. Pic was screened specially for the judge.

"Fire," a Marcel Blisene production starring Raymond Pellegrin and Gisele Pascal, was playing for two weeks at the Vagabond before officers of L. A. Vice Squad closed it Nov. 29, 1957. It later reopened under injunction.

## 250 DUE AT BIZ-HYPO CLINIC IN MINNEAPOLIS

Minneapolis, March 11. Reservations indicate the business-building meeting of Minneapolis territory theatre operators will be one of largest exhibitor sessions in years, with more than 250 already listed for Thursday (13) session at Pick-Nicollot Hotel.

Reservations have come from not only normal Minneapolis film territory—Minnesota, Dakotas, eastern Wisconsin—but also from northern Iowa as exhibitors get the idea there may be pay dirt in discussions.

At morning session, Edward H. man, AB-PT vice president, is to outline schedule of major promoter releases for the next year, spaced out by agreement to avoid feast-or-famine schedules which have plagued boxoffice in recent years.

Following that, Harry Greene of Welworth circuit and Everett E. Selbel of Minnesota Amusement Co. circuit will present advertising and exploitation campaign designed for April-May-June use to sell theatre patronage on an overall basis. If it works, it could be modified for year-round institutional plugging.

Interest was indicated by the fact reservations have come from loner exhibitors who are seldom seen at operator conferences, and that practically all multiple-owners in the territory are represented.

Gil Nathanson will chairman sessions, at which a permanent chairman for business-building group is to be named.

### OFFBEAT THEATRE SCOUTING

Rhoden Invites Suggestion From Chamber of Commerce

Minneapolis, March 11.

Elmer Rhoden, president of National Theatre Amusement Co., has contacted Minneapolis Chamber of Commerce for assistance in locating a loop theatre as possible home of Cinemiracle, new wide-screen process.

He told chamber the organization plans to open "The Windjammer," in Cinemiracle process, in 10 cities by July, and here seeks available house of 1,600 seats or thereabouts for installation of special projection equipment.

He was referred to Minnesota Amusement Co., operator of Lyric, and RKO theatres, operator of RKO-Pan, both of about required dimensions.

### 'PARADISE' ISN'T

Shortest of All Cinerama Runs (24 Weeks) in Pittsburgh

Pittsburgh, March 11.

"Search for Paradise" will wind up its local stand March 22 after just 24 weeks, shortest run recorded here by any of the four Cinerama productions. The Lowell Thomas adventure never got off the ground, opening in the middle of a paralyzing transportation strike and hurt, too, by the launching of the wilderness process in Cleveland. Pittsburgh used to draw a lot of business from that territory via show trains and special parties.

Stanley circuit officials haven't decided yet what they'll do with their Cinerama house, the downtown Warner. It'll probably turn up as a conventional operation, at least until the next Cinerama feature, laid in the South Seas, arrives. Unless, of course, another road-show attraction becomes immediately available, as Cecil B. DeMille's "Ten Commandments" did for six months between the finish here of "Seven Wonders of the World" and the start of "Search for Paradise."

## Houston Drive-In Sues 20th-Fox

Houston, March 11.

A federal court suit asking \$17,000 antitrust damages has been filed here against 20th Century-Fox Films by the operators of a local drive-in.

Mitchamore-Neves Amusement Co., owners of the Market Street Drive-In in the East End of Houston, charge that its competition is unfairly getting the first suburban release of feature films. Instead, the Market Street Drive-In gets third and other runs, the suit charges.

The suit also declares that 20th Century has "conspired" with Interstate Theatres, ops of Houston's biggest theatre chain (which includes several of Market Street ozoner's competitors) in holding back the flicks.

The \$17,000 figure derives from triple \$5,700 actual damage, which the law allows.

## HANG LEGION C-CREPE ON UA'S 'PARADISE'

Condemning its first picture in a long time, the National Legion of Decency has "C"-rated "Last Paradise" (UA) as containing material that is "seriously offensive to Christian and traditional standards of morality and decency by reason of gross suggestiveness in costume, dancing and situations."

Legion also put the Rank Organization's "Hell Divers" into its "B" (Objectionable in Part for All) class because of "excessive brutality." Another documentary, "Naked Africa," also got "B"-tagged.

## Chi House Mortality: 162 Since '48

Chicago, March 11.

Exhibitor gloom here isn't being assuaged any by Stanley-Warner circuit's plan to close two of its nine Chi theatres. Rhodes is due to shutter this Thursday (13), and the Ogden by March 20, with "economic conditions and changing neighborhoods" given as the reason. Both houses are on the south-side.

Meanwhile, Balaban & Katz, which padlocked the Norshore last October, is flirting with the notion to close the Covent, another nabe house. A recent boxoffice spurt, however, has given the firmery at least a 50-50 survival chance.

## Bill Holden

Continued from page 5

take on pic is expected to be more than \$18,000,000.

"Kwai" cost Spiegel \$2,700,000 to turn out, and "On the Waterfront," also a Columbia release, \$800,000. "The African Queen," distributed by United Artists, was made for \$1,360,000. Both latter pic grossed \$12,000,000 each worldwide.

It's estimated, too, that "Kwai," with Alec Guinness co-starred with Holden and directed by David Lean, will run up a gross of around \$2,800,000 in British Isles alone, thus making it the all-time grosser there.

## Russia's 3-D

Continued from page 1

initial Cinerama film and its successors.

There is a ride aboard a Soviet airline through valleys of the Caucasus Mountains; a landing on a cement airstrip; motorboat rides and a trip aboard a speeding electric train. Perhaps the best scenes in the film are in a steel furnace plant in the Ural city of Magnitogorsk and a fast-moving ride down a river of churning rapids aboard a log raft from a lumbering camp.

There were some particularly Soviet sequences. In showing the Winter Palace in Leningrad, now a State museum, the three segments of the Screen suddenly switch from a single color picture to three panels of black and white. The center panel shows V. I. Lenin addressing a crowd. The side panels depict the Communist-inspired workers, peasants and soldiers storming the gates of the Winter Palace in 1917. Then, the film goes back to the business of travel.

Whatever the inadequacies of the Panoramic film—including such deficiencies as general overexposure resulting in washed-out colors, uneven exposure among the three panels of the curved screen, and frequent visibility of the margins between panels—it does provide the best trip on film to date through the U.S.S.R. It may well be that in the exchange of films that is to follow the recently concluded cultural agreement between the U. S. and Russia, an exchange of a Cinerama film for this Panoramic film might provide an excellent beginning.

The Mir Theatre, seating 1,226 in a circular, paneled hall, is situated next door to the Moscow Circus arena. It is said by Soviet newspapers to be the biggest "panoramic process theatre in Europe." The screen measures 101.7 feet wide by 37.7 feet high. There are 120 loudspeakers arranged all around the circular theatre. A second panoramic pic is said to be in preparation which is to show Soviet science including footage on the Sputniks.

More than the last half hour of the film is devoted to scenes of the Sixth World Youth Festival that took place in Moscow for 15 days during last July and August. Scenes show the parade by various youth delegations through Moscow's crowded streets to the huge Lenin stadium where an interminable parade of delegations, including one from the United States, took place.

A dance on the grounds of the Kremlin during one Festival night also is depicted and the narrator intones: "Western bourgeoisie correspondents were invited. What will they find to write now about the mysteries of the Kremlin?"

## 'False Arrest' Rap Vs. Texas Ozoner

Two Men Lodged in Jail Two Hours Say They Were 'Guests' of Drive-In

### SAGGING GIRDER

Beverly, Mass., Theatre Ordered Closed as Hazard

Beverly, Mass., March 11.

Ware Theatre, nabe house, only one showing current films in Beverly, was ordered closed by the State Dept. of Public Safety Friday (7). Inspector Gerard L. Halloran, in a letter to E. M. Loew of Boston, owner, said the closing was because of concern over the house's structural condition.

Robert Crandall, house manager, said he had received no order to close the house and would continue to operate until he did so. Loew said in Boston that he had been made aware of a sagging beam and had employed engineers to study the matter with plans to start work April 1 to insert a steel girder.

In his letter Insp. Halloran said a license had not been issued by his department for the legal operation of the theatre. Referring to Chap. 143 of the General Laws, he wrote: "There is no justification to delay the ordering of this theatre to be closed. This letter serves notice that the Ware Theatre . . . is to be closed until such time as the Dept. of Public Safety deems it advisable to rescue the required license for its operation."

San Antonio, March 11.

Two local men, who claim they were falsely imprisoned after they were accused of sneaking their wives into a drive-in theatre without paying, sued the Varsity Theatre for \$5,000 damages, each, for false imprisonment.

Rudy Hettler, a city planning department employee, and Johnny Saenz, a furniture repairman, allege they, their wives and two children were guests of the theatre Feb. 8, 1957.

They related they were arrested by a special officer employed by the ozoner after they had gone to the trunk of their auto to obtain food and beverages.

The suit alleges the officer accused Mrs. Saenz of sneaking into the drive-in in the trunk of the car and Mrs. Hettler of entering without paying.

The suit further relates police were called and the two men were taken to the city jail, where they were held for two hours.

## SAN FRANCISCO CRITICS CATALOG OF 'BESTS'

San Francisco, March 11.

"Bridge on the River Kwai" got the unanimous vote of the San Francisco Critics Council last week as the best film of 1957, and Alec Guinness ("Kwai") was named best actor, with Marlon Brando ("Sayonara") and Anthony Franciosa ("Hatful of Rain") runners-up.

Elizabeth Taylor ("Rainbow Country") got the nod as best actress, with Deborah Kerr ("Heaven Knows, Mr. Allison") and Joanne Woodward ("Three Faces of Eve") runners-up.

Edwin Lester, Frisco Civic Light Opera's general director, was voted the council's Lotta Crabtree Award for distinguished contributions to the theatre.

Other picks: Best Foreign Film—"Gervaise" with "The Devil's General" runner-up.

Best Actress in Foreign Film—Maria Schell ("Gervaise").

Best Actor in Foreign Film—Daniel Gelin ("We Are All Murderers"), with Kurt Jurgens ("Devil's General") and Bill Travers ("Wee Wee") runners-up.

Best Legit Play—"Diary of Anne Frank," with "Matchmaker" runner-up.

Best Legit Actor—Thomas Gomez ("Cat on a Hot Tin Roof").

Best Legit Actress—Ruth Gordon ("Matchmaker").

Best Legit Musical—"Annie Get Your Gun".

Best Legit Musical Actor—Tie between Giorgio Tozzi ("South Pacific") and John Raitt ("Annie").

Best Legit Musical Actress—Mary Martin ("Annie").

Council members are President Emilia Hodel (News), Paine Knickerbocker (Chronicle), Hortense Morton (Examiner), Theresa Loeb Cone (Oakland Tribune) and Bob Hall (Call-Bulletin).

## Show-A-Rama Clicko

Kansas City, March 11.

Early predictions of record attendance at the "Show-A-Rama" for exhibits at the Pickwick Hotel here opening today and lasting through Thursday are borne out by advance registrations. The convention and trade show this year is a combined effort of the Kansas-Missouri Theatre Assn. and the Allied Independent Theatre Owners.

Advance reservations this year exceeded the combined best records of both organizations heretofore, it was reported by M. B. Smith, KMTA, and Beverly Miller, Allied, presidents.

Key interest is centering in a plan for industry action in public relations to be presented by Howard Jameyson, chairman of the board of Commonwealth Amusement Corp.

A Kansas City delegation also attended the convention of the United Theatre Owners of Oklahoma at Oklahoma City last week and is to report to the K. C. convention. The delegation included Smith, Miller, Richard Orear, Jay Wooten and Joseph Stark.

Kenneth E. Jenkins has purchased the Zett Theatre at Darrouzett, Tex., from Mrs. M. W. Woods.

## Kids in Auto To Cost Papa 25c Per

Kansas City, March 11.

Opening of drive-in here by the Dickinson Operating Company will see a new price policy in effect with a charge of 25c per head for children. Heretofore, children have been admitted free when accompanied by adults, policy which has prevailed generally at all drive-ins in this area.

Circuit is making the change in view of a first-run policy which will hold for the Shawnee and Leawood Drive-ins, operating in a day-and-date combo with the Glen and Dickinson Theatres, conventional houses. A charge of 35c for children has been standard at the hard-tops, and the drive-in charge is being made as in line with this policy. It was explained by Glen Dickinson Jr., circuit g.m.

The four-way hook-up opens tomorrow (12) with "Bride and the Beast" and "Beast of Budapest," pair of AA releases. Glen has been playing art films through the winter, and Dickinson has been subsequent run. The four theatre situation resumes a policy the circuit pursued last summer.

Adult price at the drive-ins will be 90c this year, against 85c last year. The 90c is the prevailing first run price generally here, and has been in effect at the Glen.

Circuit also is installing a considerably expanded concession stand and other features at the Shawnee. Its largest drive-in (1,100 seats). Other drive-ins of the circuit in the K.C. exchange territory will not open until later.

## 1ST HARDTOP IN 18 YRS., WITCHITA FALLS, TEX.

Wichita Falls, Tex., March 11.

The new 1,268-seat Parker Square Theatre opened here after a two week delay due to bad weather. The theatre is located in a shopping center and is the town's only nabe house and the first indoor theatre to be opened here in over 18 years. Harold Flemings is general manager and vicepres of Parker Square Theatres Inc. He operates the Village Theatre at Lubbock.

Oliver S. Cates is prez of the new shopping center and Raymond L. Johns is secretary-treasurer. Opening attraction was "Kiss Them for Me" (20th Century-Fox). Daily matinees are planned starting at 1:15 p.m. Admission is 75c for adults and 25c for children with a single feature policy. Will be second run following showings at the downtown houses.



# As Maine Goes, So Goes Toll?

Bangor, Me., March 11.

Perhaps nothing has aroused the hackles of television station operators like the threat of tollvision. Examples of broadcaster inactivity against the "upstart" rival medium—though it doesn't actually exist and is only a candidate for audition—have been numerous, many samplings having been printed in *VARIETY*. There ought to be a special footnote in the historic record for the remarks of Leon P. Gorman Jr. of the Hildreth air properties in this area.

His recent speech on (i.e. against) pay-see opens in the following unequivocal words:

"Ladies and gentlemen, the very earth around the grave of P. T. Barnum, the world's greatest con man, must be verily jumping and popping tonight like Mexican beans in a hot sun. Yes, indeed, the master pitchman must be chuckling with envy over the thought that someone has discovered the way to take 40 million suckers and all in one minute. He said that there were plenty around, but, alas, he never did figure out how to get them all at once! Well, the perpetrators, the purveyors, the creators and the proponents of subscription television have it all figured out, and the drool from their combined chins would raise the level of the Atlantic Ocean 100 feet."

Gorman comes up to his peroration by affirming his conviction that proponents of parlor boxoffice are intent upon the murder of "The freedom of the American airwaves." He argues that these airways "are not to be partitioned and packaged and sold to the highest bidder... they should not and shall not be given the right, and thereby the privilege to sell what has always been free and what shall always remain free—the blue sky above this Country!" Blue sky is the sacred domain of sponsored broadcasting.

Gorman speaks of "literally millions of dollars" as having been spent by tollvision promoters "to gain their unwholesome, selfish and unhealthy ends."

## The 10,000 Memoranda of Selznick

Continued from page 4

ing chance your acceptance," he cabled. "Firstly want Huston not half Huston and frightened lest your preparations 'Typee' overlap completion 'Farewell,' which please remember marks my return after many years and thus most important picture of my career." The cable was dated Oct. 25, 1956. On March 4, 1957, after Selznick and Huston had revised the script originally written by Ben Hecht and Selznick, another memo to Huston as reprised in *Life* magazine reads: "I think we may have gone wrong in adding material simply because it was in Hemingway. I certainly want Hemingway to like the picture, if this is at all possible, which I doubt... I for

one—and under my obligations and by my training... this can only be myself." (Huston took the hint and quit.)

At one point, riled over a Selznick suggestion on how to direct a certain scene, the new director, Charles Vidor shot back an angry wire, calling the idea "idiotic" and saying "Your Memo indicates you think you have on your hands a hopelessly inexperienced director. If you don't stop I will think that I am stuck with a totally inexperienced producer."

At one point, following a talk with star Jennifer Jones (Mrs. Selznick), *Life* reveals that the producer memored to Vidor: "As I think you will discover, Jennifer is a very creative actress, who brings to a scene the benefits of intense study and her gifts as an actress. (Incidentally, please let me mention that I think you would be well advised always to let her play the scene for you first as she sees it, of course then feeling free to direct as you see fit.)"

**Selznick On Critics**  
Selznick, while buoyed by the reaction of the 20th-Fox sales brass to the commercial potential of "Farewell," nevertheless sensed that the critics would be of a divided mind. On Sept. 30, 1957, he wrote to Alex Harrison, 20th general sales manager:

"No one can predict the reactions of the New York critics. I have been startled sometimes... by their wild enthusiasm for films which one might have thought they would dislike and equally by their dislike of, and even strong attacks upon, films which one would have normally thought they would have a great enthusiasm for. When we deal in the values of great reviews in New York... we must recognize therefore that we are dealing with a two-edged sword..."

Selznick was right. Some critics liked his picture, but the important N.Y. Times hedged on it, and the Herald Tribune launched on it one of the most vitriolic review attacks ever to find its way into print.

## The Boss Booby-Trapped

One incident not covered in the *Life* Magazine publication of the David O. Selznick memoranda re "A Farewell to Arms" involved the producer and director Charles Vidor. Latter frequently resented Selznick's interference in the directorial domain.

One scene, shot in the mountains, had to be reshot in the studio in Rome. Selznick sent down a very detailed memo, giving instructions on how the set was to be lighted, camera angles, the movement of the performers, etc. Vidor decided to play the game.

Every detail of Selznick's orders was observed to the letter. Scene was set up and shot exactly the way Selznick had ordered it. Next day, when the rushes were screened, Vidor had the satisfaction of hearing Selznick exclaim that the whole bit would have to be junked and re-done.

one have no pledges to Hemingway to sacrifice the film and my future to excessive fidelity."

Two weeks later, another Selznick-to-Huston missive: "I am most desperately unhappy about the way things are going... I have the greatest respect in the world for Hemingway, but my ego—and also my record—doesn't permit me to think that Hemingway can prepare a motion picture better than I can. On the contrary, I know damn well he can't."

Finally Selznick wrote Huston: "Fervently as I want you to direct the picture, I would rather face the awful consequence of your not directing it than go through what I am presently going through," wrote Selznick. "I am not asking you to resign; I am merely telling you the circumstances under which I think you can continue."

### Invitation To Scram

"As you are an individualist in your way, so too am I in my own. In this case there cannot be two individualists; there can be only

A brokerage firm has been temporarily restrained from selling stock in Selectivision Inc., a company promoting a pay-tv system in the Forest Hills section of New York. Order, signed by Justice Joseph A. Gavanagh, was handed down as a result of charges filed in N. Y. Supreme Court by N. Y. State Attorney General Louis J. Lefkowitz.

The State official's office charged that statements made by P. J. Gruber & Co. in literature extolling the toll-tv system and Selectiv-

## Theatreman Schizo-Levey; Oppose Toll But Show Bout Closed-Circuit

In their dual role as foe of pay-tv and sponsor of the March 25 Robinson-Basilio bout, which is to be carried only in the theatres, exhibitors are manifesting "economic schizophrenia," Arthur Levey, prez of Skiatron Electronics, charged this week.

"When the motion picture theatre owners collect big admission charges from persons desiring to see an outstanding television attraction, that apparently is a public service. When these same... theatre owners think of pay-tv... they shudder and proclaim that it would desecrate the public welfare," he held.

The Robinson-Basilio fight will be shown in some 200 theatres. Admission will range from \$3.50 to \$5. Levey maintained that, were the fight shown in the homes via pay-tv, the individual setowner probably could get it for \$1 or less.

"Obviously, to them (the exhibitors), it is a sin when the public wants to stay home and get a certain program. In their big dollar philosophy, however, it is all in the interest of the public welfare if the man of the house has to go to their theatre to get the program—and spend big money there to get it."

Commenting on the anti-toll campaign waged by the exhibitors, Levey said "A child can see through this hokum, which is being aimed at members of Congress and members of various City Councils. It is so false that their lobbying efforts really become an insult to the intelligence of government officials."

## British Oscars

Continued from page 2

industry. The Metropolitan Police Band and trumpeters started the stage proceedings and preceding "Silent Enemy," the awards were made in a short, dignified stage ceremony emceed by Leslie Mitchell. Academy chairman Jan Dalmryple briefly set the ball rolling with a few remarks in which he referred to "Bridge on River Kwai" receiving four awards as a "blanket deal." He described the film as a perfect example of Anglo-American teamwork.

### The Awards

The awards: Best performance by a British actor, Alec Guinness for "Bridge." British actress, Heather Sears for "Esther Costello." Foreign actress, Simone Signoret for "Witches of Salem." Best film from any source and best British pic, "Kwai," received by Jack Hawkins, one of its stars, in behalf of the entire "Bridge" team. Best documentary film, U.K.'s "Journey Into Spring," presented to its director, Ralph Keene. Special award for work outside the feature and documentary fields, Canada's "A Chairy Tale," presented to Carl Luckman of National Film Board of Canada; best animated film, Britain's "Pan-Tel-Tron," best British screenplay, presented to Pierre ("Kwai") Boule.

In the absence of Gene Kelly and Henry Fonda in America, the awards for Kelly's "The Happy Road" as the best film illustrating the principles of the United Nations Charter and for Fonda's "best performance by a foreign actor" in "12 Angry Men," were not formally presented. However, cables of thanks from Kelly and Fonda were read.

Eric Baker received the prize for the most promising newcomer to films for his performance in "Brothers In Law."

## Rush 'Giant Vues' for Servicing Big Bout Via TelePrompter

### WRCA-TV's 10% Hike On 1st Quarter Biz

WRCA-TV, NBC flagship in New York, has racked up a 10% increase in first-quarter local and spot billings over same period last year. Breakdown shows a 10% hike over the previous year for January, a 13% increase for February and an estimated 8.5% jump for March.

Bill Davidson, general manager of the station, said the billings hike "labels as exaggerated" any rumors of recessive attitudes by television advertisers. He said sales volume indicates the heightened billings pace will keep up through summer.

## Toll Franchises Repealed in L. A.

Los Angeles, March 11.

Franchises granted last November by L. A. City Council to Fox West Coast - International Television Corp. and Skiatron TV Inc., to operate pay-tv in local area were repealed last week by Council by 10-5 vote.

Action followed requests made the previous week by both closed-circuit companies that their respective franchises be rescinded. Subsequent to Council action last November, a Citizens Committee Against Pay-TV obtained sufficient signatures on two petitions for public to vote on measure in June primaries.

In a further development on the local pay-tv situation, Julius Tucher, who directed activity of Citizens Committee in its fight against feevee, disclosed at Council session where franchises were repealed that he will attempt to place an initiative on the November ballot making pay-tv unlawful in the L. A. sector.

The five dissenting councilmen who voted that the franchises not be abrogated, went on record that "the people are entitled to vote." Another councilman, however, in arguing for repeal, stated, "there is no point in making a free survey for some organization at a cost of \$69,000." This is the figure placed upon measure if it were put on the June primary ballot.

Baseball was attributed as "the whole thing" behind the fight against pay-tv, by another councilman. He pointed out it was his understanding that the people who opposed the deal with the L. A. Dodgers would throw their fight against feevee.

## Cinerama's Buffalo End

Buffalo, March 11.

Cinerama this week departed from Buffalo. Projection and screen equipment were removed from the Teck Theatre with future use of the 1,200 seat house uncertain.

Equipment was shipped to Long Island for reconditioning and use elsewhere, and work is now being completed restoring the theatre, which opened for Cinerama on March 15, 1955, to its original condition.

Loew-Shea interests, present holders of the lease, which has about 10 years more to run, will decide shortly on what use will be made of the house.

Additional equipment is being readied to meet the demands of the 200-outlet network TelePrompter hopes to assemble for the March 25 closed-circuit television fight between Carmen Basilio and Ray Robinson. The units, known as Giant Vues, are being put together by the Melnik Steel Safe Co. of Toledo which has acquired the parts formerly employed in the manufacture of the Fleetwood projectors. TelePrompter will obtain the gear on a rental basis.

According to Irving Kahn, president of TelePrompter, the Melnik Giant Vues "are close to" the TP-owned General Precision 611A units "from an engineering point of view." Both these projectors, which will be employed in about two-thirds of the situations carrying the closed-tv fight, are capable of providing pictures of up to 10½x14 feet, Kahn indicated. The rest of the network, Kahn stated, will be supplied with the PT-100 large projectors which provide 15x20 feet pictures. Between 50 and 80 of the large units will be permanent installations and about 25 are mobiles, according to the TelePrompter chieftain.

Kahn stated that the seating capacity of a theatre was not the determining factor in the size of the unit that is placed in the house. Each theatre and arena, he said, will receive gear that has been considered in relation to the location. In arenas, for example, each piece of gear will take care of 2,500 seats.

"There is no rule of thumb," Kahn added, pointing out that some theatres with a 3,000 seat capacity can be covered by the 611A's with the 10½x14 picture. He stressed that Hubert J. Schaffly Jr., the company's engineering v.p., had checked the ability of each piece of equipment to perform in each situation.

While the TelePrompter network will rely mainly on the PB611A's and the Giant Vues, previous closed-tv fight hookups have had a majority of the larger PT-100's. These larger units are no longer being manufactured by General Precision or RCA and TelePrompter corralled the units available in order to meet the demands of the huge network which Kahn predicts "will have the largest number of seats available for any closed-circuit event ever held." According to Kahn, the size of the hookup could be greatly expanded if additional line facilities were available.

Kahn acknowledged that "there was a little noise" from exhibitors because the fight had been given to arenas in some territories. "Out of approximately 200 hookings," he said, "there have been only five or six complaints that I'm aware of and some of these have been resolved. In my experience with exhibitors, they have been much more outspoken than they are in this situation. Nobody is batting us on the head."

### Troy Not Echoing Albany

Albany, March 11.

Fabian's Palace will revert, for the Basilio-Robinson middleweight championship fight, March 25 to its original role of sole outlet for the closed-circuit, in the Albany - Schenectady - Troy triangle. The chain's Proctor Theatre in Troy (six miles from here) will not be in the hookup, as it was for the first bout between Basilio and Robinson. Turnouts in the Collar City did not make the venture profitable, in view of added costs for micro-waving.

This is TelePrompter's debut hereabouts as presenter of a fight-cast.

The Palace, normally seating 3,660, will again charge \$3.50 admission on a first-come, first-served basis. Tickets are on sale. Newspaper advertising over a wide area backs up trailer promotion in Fabian houses of Albany, Schenectady and Troy. The Palace made money on telecast of the initial Basilio-Robinson scrap, with approximately 3,200 paid admissions noted.

## Restrain Sale of Selectivision Stock

vision were "false, misleading and deceptive." P. J. Gruber, president of the brokerage firm; J. T. Hamilton, president of Selectivision, and Bernard L. Goldenberg, Hamilton's assistant, have been ordered to appear for examination in Supreme Court tomorrow (Thurs.).

According to the Attorney General's complaint, Gruber's brochures reportedly claimed that \$4,000,000 has been invested in the pay-tv system and that full-scale operations were expected to be in

"full swing" by February or March. In addition, Lefkowitz charged that the literature said 100,000 homes would be wired by that time.

However, according to the complaint, an investigation by Lefkowitz's office disclosed that "only a handful of houses" had been wired by Selectivision up to this time. The probe also revealed that that only some \$150,000 and not \$4,000,000 as claimed had been invested in Selectivision, the complaint noted.

# SARNOFF BARES ECONOMIC FACTS OF TV LIFE IN 'BARROW BORING'

By JACK LEVY

Washington, March 11.

NBC proxy Robert Sarnoff told the FCC yesterday (Mon.) that its staff proposals to restrict operation of tv networks "would seriously impair and ultimately might destroy" their ability to furnish a comprehensive national program service to the American public.

Leading off a list of NBC witnesses at the Commission hearings on the Barrow report, Sarnoff said he could see no justification for the recommendations inasmuch as there is now "intense competition" among networks and between nets and other national media.

While crediting the report with "laying a solid base of descriptive material on issue after issue," Sarnoff testified that the recommendations "seem to be based on preconceived ideas, with no regard for the character of the service now received by the public."

In the process of justifying its proposals, he said, the report ignores traditional Government evidence that a business practice is harmful. The Barrow approach, he asserted, "is consistently that the Government should require changes in existing industry practices unless the industry can justify the practices. In our opinion, this effort to shift the burden of proof reflects a failure to produce tangible evidence supporting the proposals for change."

**No Allowance for Rivalry**  
Sarnoff said the report "fails to make any systematic examination of the effectiveness of inter-network competition—the very point at issue. Instead it invokes the 'economic theory . . . that because there are only three national networks it should be presumed that they do not compete with each other but follow a policy of 'live and—let—live.'"

In the name of "competition," Sarnoff asserted, the report "seeks results which the major element of the national spot medium—the stations—do not need or want, and which would not improve service to the public."

The NBC topper found it "strange indeed" that voluminous 700-page report, so concerned with competition, "should fail so conspicuously to study the most obvious area of . . . competition among the three networks."

Yet, he said, this is where competition in tv is "most strenuous" and produces the "maximum values" for the viewers. "And it is only by remaining strong and effective that networks will be able to compete fully with other national media vying for the advertisers' dollar."

Discussing specific recommendations, Sarnoff took issue with the report's contention that network ownership of stations discourages new networks. He found this claim "self-defeating—for two reasons: "First, it recognizes that station ownership is essential for networks."

(Continued on page 44)

## Eddie Fisher In Half-Hr. Format?

Eddie Fisher may go to a weekly half-hour status under Liggett & Myers auspices next season on NBC-TV. Singer is currently bankrolled by the tobacco company on an alternate-week hour basis, sharing his Tuesday time slot with George Gobel (latter is bankrolled by RCA-Whitpool), with an exchange guest-shot format.

Ciggie outfit, though disappointed with the alternating arrangement, feels high on Fisher himself and would like him for weekly exposure in the half-hour format. It also feels that there would be fewer format problems for Fisher in a half-hour show. McCann-Erickson, the Liggett & Myers agency, is currently discussing the matter with Fisher, but hasn't yet made a commitment to NBC for the fall. As for Gobel, NBC would like to return him to the half-hour fold, though no actual plans have been set.

## Du Pont Renews Specs

Du Pont has renewed its "Show of the Month" series of 90-minute specials on CBS-TV, and next season will bankroll nine of them (as compared with 10 this year). Production duties will be split again between Talent Associates and CBS, with the TA share of the workload upped to seven instead of this year's six.

Accent again will be placed on classic literary properties, with such works as "Treasure Island," "Pride and Prejudice" and "The Prisoner of Zenda" under consideration.

## Phil Silvers 'Ifs' Pontiac Hour Bid

Pontiac, which bankrolled the recent Victor Borge special on CBS-TV, has put in a bid to Phil Silvers to star in its next one-hour special on CBS May 13. Silvers, however, has told the automaker he'll be available only on condition that the network and sponsor find a way for him to spend a few weeks preparing the show without interfering with the production of his regular Friday night series.

Silvers will still be shooting his weekly show in May, and he's indicated he doesn't want to do just any kind of spectacular for Pontiac. "If I do the show, I want a few weeks to prepare; I'd want to do a 'Little Revue' type of show, and that takes time. But we're shooting our regular show at that time, so I told them the only way I'd do the special is if they can find a way to reschedule our shooting."

Whether Pontiac gets Silvers or not, it's committed to the one-shot on May 13. Show will go into the 9 to 10 p.m. Tuesday slot, preempting "To Tell the Truth" and Red Skelton on that night. MacManus, John & Adams is the Pontiac agency.

## CLEVE'S FREE-FOR-ALL BID TO 9 POLITICOS

Cleveland, March 11. KYW, KYW-TV is offering free program time to all nine candidates in the gubernatorial primary race, prior to the May 6 primary.

"We consider it our duty to stimulate as much voter interest as we can in the upcoming primary elections and because of the large number of candidates and issues, we feel it is very important to get the largest possible turnout," said Roland V. Tooke, Westinghouse v. p. in Cleveland.

The program, entitled "The Big Campaign," will give each candidate one-half hour radio time on "Program P. M." Wednesday evening, 9:30 p. m., with the same candidate returning the next Sunday for a 3:30-3:50 p. m. tv appearance.

## PATT BARNES HEARD FROM

Air Vet and Longtime City Boy Now WISN's 'Farm Director'

Milwaukee, March 11.

Broadcast veteran Patt Barnes is now doing a daily quarter-hour television program plus a daily radio crossborder here on WISN and WISN-TV. Barnes is a new Milwaukee air personality under his latterday title as "farm director." He quips, "I've been everything else."

Barnes dates back to Chicago's old radio beep, WHT (Mayor William Hale-Thompson) which is today's WBBM. Until a couple of years ago he did a morning man stint on NBC out of Radio City.

Barnes is actively making the civic clubs in the Milwaukee area a part of his farm directorship. He's producing this year's gridiron dinner April 10 for the Milwaukee Press Club.

## Name Arkansan, Govt. Career Man, To Succeed Mack

Washington, March 11.

John S. Cross, a Government career man, was nominated by President Eisenhower yesterday (Mon.) to succeed Richard Mack as a member of the FCC.

Cross, 53, a Democrat, is assistant Chief of State Department's Telecommunications Division and has represented the U.S. at several international conferences in this field. An engineer, he is a graduate of Alabama Polytechnical Institute. He was born in Birmingham but is a legal resident of Eureka Springs, Ark.

It's understood that the White House checked with Rep. Oren Harris of Arkansas, Chairman of the House Committee probing the FCC, before making the appointment and that the latter said he was not sponsoring anyone but regarded Cross as "a good man with independent judgment" who will make a contribution to the FCC.

It was learned that Cross was considered three years ago for the same appointment which was given to Mack.

Speed with which the appointment was made came as a big surprise. Mack resigned March 3 and the next day Cross was called to the White House. Noting that he had Arkansas political support for the FCC post in 1955, Presidential Assistant Sherman Adams asked Cross whether he still had the Arkansas congressional delegation behind him. Cross said he'd find out and reported back that he had.

It appeared that Cross's Arkansas (Continued on page 52)

## Facts & Figures on NBC o&o's

Washington, March 11. NBC exec v.p. Charles R. Denny, testifying before the FCC today on Barrow Report recommendations for further limitations of network ownership of stations, revealed that NBC's seven owned & operated tv stations grossed \$40,181,135 during 1956. Of this total, the net income before taxes came to \$15,087,783. Denny compared these figures released for 1956 by the FCC on all 474 U.S. stations, demonstrating that the NBC-o&o account for only 7% of the U. S. gross and 10% of the U. S. net profit. Detailed chart submitted by Denny follows:

	All Stations Reporting	NBC Owned Stations +	NBC's % of Total
Network Times Sales	127,985,619	11,795,099	9%
National & Regional Time Sales	281,192,868	21,447,499	8%
Local Times Sales	174,002,085	8,649,487	5%
Total Broadcast Revenues*	551,350,856	40,181,135	7%
Total Broadcast Expenses	405,094,375	25,093,352	6%
Total Broadcast Income (Before Federal Income Tax)	146,256,481	15,087,783	10%

\*The FCC Report contains this footnote: "Total revenues consist of total time sales less commissions plus talent and program sales." Hence the total is not the sum of the three categories of time sale.

WNBC, New Britain, is listed as an owned station for the full year, although NBC did not finally take over its operation until December 13, 1956.

## 'Tough to Make a Buck': Sarnoff

Washington, March 11.

NBC proxy Robert Sarnoff revealed some hitherto confidential "financial specifics" in his testimony before the FCC yesterday (Mon.) on the Barrow report. He pointed out that in the 11-year period from 1947 through 1957 the total net profit of NBC's tv network averaged only \$1,270,000 a year. In 1952, he said, network sales of almost \$100,000,000 yielded less than \$500,000. In 1953 despite a 10% increase in sales, profits were nil.

From a loss of \$3,000,000 in 1950, he testified, the network moved to a profit of over \$1,000,000 in 1951, to less than \$500,000 profit in 1952, to a loss of about \$250,000 in 1953.

Such instability, Sarnoff disclosed, continues into the present and can be expected to recur in the future. From 1956 to 1957, he said, network profit dropped by more than half.

Two principal reasons for this drop, he testified, were a softening of the advertising market and necessity for NBC to revise its program structure, involving heavy costs.

"Without reliance on profit from the NBC-owned stations," he said, "we could not have undertaken such a costly and risky effort on the network, and the ultimate loser would have been the public."

## WOR-TV to Go Educational in Daytime If Legislature Okays Regents' 369G Bid

Under a projected deal between WOR-TV, N. Y., and the N. Y. State Board of Regents, the RKO Television station would become an educational outlet from 9 a.m. to 5 p.m., Monday thru-Friday, starting next September. Plan also envisions Saturday 9-12 classes.

RKO Teledirect proxy Thomas F. O'Neil and Jacob Holtzmann, chairman of a special Regents committee on educational tv, in a joint statement said the "full facilities of WOR-TV have been offered . . . for the purpose of educational telecasting, subject to legislative approval."

The Regents are seeking about \$369,000 from the state legislature, the cost of the package deal with WOR-TV for a 12-month period. The appropriation would cover production costs, studio facilities, etc. Regents plan is to have top instructors in various fields telecast primarily to an in-school audience at the junior high and high school level.

WOR-TV Philadelphia baseball schedule would hardly be affected by the arrangement, with only two day games slated in September after the Regents schedule starts.

If appropriations are forthcoming—and the Regents consider the likelihood good—the deal would take WOR-TV out of commercial competition in the daytime hours with the other six stations in the N. Y. market. Station presently signs on at 1:45 p.m. The Regents made the WOR-TV deal on the heels of withdrawing their application for WATV, headquartered in Newark. The application had sought to upset National Telefilm Associates' purchase of WATV.

## Next Headache: Multichrome Pact

Once the regular contract negotiations are concluded with NBC and ABC, the National Assn. of Broadcast Employees & Technicians will step into a couple of new and time-consuming dickers with one of the networks. Probably in April, officials of NABET's Chicago, Los Angeles locals will convene in New York to work out new demands on multichrome.

Union figures that color tv will become such a major factor that it requires entirely separate handling. NABET officials, who shortly after their own powwow intend beginning talks with NBC to clarify the color situation, are most interested in working conditions and the adjustment of staff rates.

NABET is also going to begin talks with NBC to clarify rank-and-file position in Washington. The network's new plant there is expected to open sometime in April and the union says that the new setup might affect the number and kind of NABETians working for NBC in D. C. According to the union, NBC's Washington operation has been spread all over town and it's the hope of the union that the new centralized operation, with a transmitter at the site, will make room for more live Washington emanations.

## CBS-TV to Remington: 'All or Nothing' on 'Line'

Remington Rand and CBS-TV have reached standoff status on the former's sponsorship of "What's My Line?" Razor company, which has alternate sponsorship of the series, has been getting short-term "relief" deals since the first of the year, and after Remington asked for relief for the entire second quarter a couple of weeks ago, CBS laid down the law, telling Remington in effect to "either get in or get out."

Granting Remington relief for the entire second quarter would have meant letting them out of seven shows, running right into the summer. Remington has already had relief on six segments since the first of the year, with Florida Citrus and Mutual of Omaha picking up the tabs. CBS, upon receipt of Remington's latest request, told them that they must either stay in the series as a regular without relief or drop their franchise in the series. Remington thereupon withdrew its request for second-quarter relief and is now considering the choice laid down by CBS.



# COWAN NAMED CBS-TV PREXY

## Walter Craig Pulls a Nifty

A new-type tv quiz show will bow on NBC-TV on June 26, going into the 10:30 to 11 p.m. slot currently occupied by the Jane Wyman vidpix series. It's called "ESP" and is based on extra sensory perception, with an assist from Duke Univ. and other authorities in the field. Show has been packaged by Providence Productions, which is headed by George Wolf, the ex-Ruthrauff & Ryan tv-radio chieftain, with General Amusement Corp.'s tv subsidiary representing the outfit.

Unusual aspect of the deal, however, is how Walter Craig, of Norman, Craig & Kummel agency, brought Chesebrough-Pond into the sponsorship picture. Chesebrough billings are divided up among J. Walter Thompson, McCann-Erickson and Compton agency, all of whom will share the billings on the show's sponsorship. Norman, Craig & Kummel are strictly outsiders so far as any previous Chesebrough identity is concerned. Yet it was Craig who, plunking down his own agency's coin in underwriting pilot, latched on to Chesebrough and what is expected to be a major future stake in the company's representation. With Craig's agency acting in a supervisory capacity, McC-E, JWT and Compton will be strictly looking in from the outside, despite divvying up the sponsorship. If "ESP" will be watched closely, it's because it was the self-same Craig who sparked the tv giveaway craze several seasons ago by latching on to "\$64,000 Question" and inviting the Revlon sponsorship.

## Attack Rating-Week Gimmicks

### Radio's Passion for 'Giveaways & Hideaways' To Inflate Aud Invites Censure

Those radio rating-week contests and gimmicks, designed to inflate ratings during the survey week while allowing them to fall back into normal levels on off-weeks, are beginning to fall into disrepute among top New York ad agencies, according to some station managers.

At least one of these managers, prez of a Rochester, N.Y., AM'er who prefers to remain anonymous, proposes to do something about it in his market "to prevent it from falling into the undesirable category of others." He's written to heads of other Rochester stations proposing that they join together in an agreement "not to carry any giveaway, hideaway, or other audience purchase schemes, which would tend to buy audiences rather than spending the money for good public interest programming."

This particular station chieftain describes the giveaway gimmicks has been held "just prior to and during the week ratings are being taken, and then carry on the various giveaway gimmicks on a much lower prize basis throughout the rest of the time until such time as another rating is being conducted." He holds that these gimmicks are resulting "in the effect that the rating services are considered valueless by many of the agencies."

In his letter, he stated that in a recent visit to N.Y. agencies, he found them discounting rating info from the Buffalo market because of the surge of contests there, and suggested that "we all in Rochester might take a serious look at the situation before we all jump headlong into the same pit." Warning (Continued on page 52)

## Talent Scouts Shifting to Wed.

Arthur Godfrey's "Talent Scouts" moves to Wednesday nights in place of "The Big Record" on Sept. 24. Latter, which recently cut back to a half-hour, will be dropped by the network and its Oldsmobile sponsor at the end of the summer.

With Godfrey going into the 8:30 slot, CBS-TV is considering installing a new hourlong western, "Rawhide," at 7:30 as its competition to NBC's "Wagon Train" and as the lead-in to Godfrey. Move hasn't been finalized, by any means, and is subject to approval by Remington Rand and the Compton agency, since they'd have to move their "Leave It to Beaver" to another time slot. "Beaver" was recently moved from Fridays into the Wednesday 8 to 8:30 slot by Remington. "Rawhide" is the new Charles Marquis Warren oater.

## JONES TO HEAD STATION DIVISION

Louis G. Cowan, staff vice-president of CBS, Inc., who has had a freewheeling assignment in the tv, radio and Columbia Records areas since joining the corporate setup, will become the new president of CBS Television. Merle Jones, the tv network's present prexy, will be designated President of CBS Television Stations.

Key execs of the network have been notified via a top echelon memo of the high level reshuffle and of the decision to create a separate division for the network's owned-and-operated stations. Move has been necessitated by the complexity of the business and the mushrooming of CBS activity which has made it unwieldy to operate within the present framework.

The memo points out that since 1951 the television billings have spiraled from \$42,500,000 to the 1957 banner figure of \$240,000,000. At the same time the o&o operation has been multiplying to the extent that CBS now has six company-owned outlets, in addition to approval now being awaited on the acquisition of WCAU (AM & TV) in Philadelphia, which represented an outlay to the network of \$20,000,000.

Cowan, who joined the network more than two years ago after severing relations with his own packaging house (since renamed to Entertainment Productions, Inc.) will be named to the CBS board of directors shortly. Both he and Jones are currently vicepres of the parent company. As creator of such successful program entries as "\$64,000 Question" and its companion "\$64,000 Challenge" (plus such previous top-rated shows as "Stop the Music"), Cowan's primary area has been programming, but during his tenure as staff vicepres he has been shuttling around in all areas of the company absorbing the trends and patterns.

Jones became president more than a year ago when Jack Van Volkenburg resigned. Latter has since been in retirement in Florida. Primarily a station man, having headed up some of the CBS' key operations, Jones is considered by the Frank Stanton-Bill Paley high command as the ideal choice for the new job. In ascending Jones' new role, Stanton's memo pointed to the fact that CBS network operations today account for 50% of company profits.

## Lawrence, Eydie Gorme May Sub Steve Allen

Steve Lawrence and Eydie Gorme will probably get the first tv show of their own as summer replacements for their old mentor, Steve Allen. Latter is due to hiatus for eight weeks from his Sunday night NBC-TV show, and his Bellmeadow Productions and NBC are dickering with Lawrence and Miss Gorme to take over for the eight-week span, starting either July 14 or 21.

Lawrence and Miss Gorme (they were recently married) started out on Allen's old "Tonight" show as vocalists. After Allen moved to Sunday nights, they dropped out of the show as regulars to take up freelancing, though doing frequent guest shots on the Allen as well as other shows, plus night clubs. Since their marriage, they've been making most of their tv guest appearances together.

## WABD to Expand 'Bingo'

Virtually at the point of SRO now for the hour a day of "Bingo-At-Home" it produces, WABD, DuMont tv'er in New York, plans shortly to expand the giveaway to homecreensers by as much as another half-hour a day.

Show now runs from 3:30 to 4:30 cross-the-board. Extension is being considered for the tailend of the show, making the new time 3:30 to 5.

## 'See It Now' Bonus as Sponsor Bait For 'Small World' (Also With Murrow)

### By the Shores Of—

The "Battle of the Hiawathas" has been won by Talent Associates. The TA production being brought in for Rexall sponsorship next October has been given the NBC nod as the first of two scheduled "Hiawathas" slated for network presentation.

Other is being done by Henry Jaffe Associates for its Shirley Temple fairy tale series. Jaffe was planning to bring in his filmed version ahead of the TA live production. TA balked and asked NBC to arbitrate. NBC arbitrated in favor of the Rexall show.

"Small World," the Ed Murrow-Fred Friendly tv package involving transatlantic conversation among top personalities, is a hot item again on the CBS-TV sales agenda, but with one difference from last season, when it was first offered. Murrow himself has decided to take over the emcee spot on the show, instead of Eric Sevareid, who was previously set to emcee the stanza.

Change stems from two factors—Murrow himself has decided he'd like to do some more work, and his presence on the show is somewhat more attractive to sponsors. CBS is talking about a Sunday at 6 spot for the package in the fall, provided it's sold. One source of sponsor interest is Hamm Brewing, Murrow's old "Person to Person" sponsor. Should Hamm buy the show, it would be on a split-network basis, with Hamm taking the country west of Cleveland and CBS forced to find a bankroller (probably an oil company) for the east.

As an added sponsor incentive, it's understood, Murrow & Friendly are considering giving the "Small World" bankroller four "See It Now" segments as a sort of bonus. One way this could be done would be to make the "See It Now" stanzas special editions of "Small World," in which the bankroller would pay the additional time costs involved but get "SIN" at the same price as "Small World." Both CBS and Murrow & Friendly have had increasing difficulty in finding sales prospects for "See It" during the past year.

## NBC-TV Bumps Airline Plugolas; 'Let 'Em Pony Up'

NBC-TV is quietly eliminating free airline plugs on the network. Move to rid itself of the plugs came on the first of the year in a directive handed down to producers from high brass, reportedly at the insistence of affiliates and spot sales reps who felt that the plugs were being used by the airlines as a substitute for legitimate ad revenues they would be spending with the stations.

Web is permitting only two exceptions to its ruling, one where a contest in conjunction with a program involves free transportation for winners at the expense of the airline, the other where the airline is legitimately involved in transporting personnel for a program. In the latter case, web will permit the plug only on a dollar-for-dollar basis, i.e., it won't plug an airline, for example, which has transported one or two persons for a show and where the expense to the airline doesn't even approach the time cost of the plug.

In those cases where the plugs are permitted, they are being limited to only eight seconds of audio, with the only video permitted on the plug a picture of the airline's emblem, sans pictures of planes in flight, etc. Great deal of impetus for NBC to crack down on the shows and airlines came from CBS-TV's recent edict against the airline plugolas.

## SEVAREID COMING IN ON A WING & PRAYER

Bedford, Mass., March 11. A CBS crew, headed by newscaster Eric Sevareid, took off from Bedford Air Force Base Friday morning (7) for a blind flight to Los Angeles, using an inertial navigation system which steers the plane without a radio beam or star sightings.

Sevareid will describe the flight on his "Conquest" show, April 13 from 5-6 p.m. News of the navigation system was first released approximately a year ago, and it since has been refined. It is the work of a team headed by Prof. Charles S. Draper of M.I.T.

## 'Ike' Levy on Mend

Palm Beach, March 11. I. B. (Ike) Levy is recuperating here at the Palm Beach Towers from a mild stroke which is expected to be cleared up.

Philadelphia industrialist and tv exec dates his illness back to a Tokyo vacation and the fact that he had a Seeburg jukebox setup on the veranda of his hotel which induced him to relax two and three hours at a stretch every day for several days. The sun supposedly had an invidious effect, which resulted in dehydration.

## 'Father' Switching Back to CBS-TV

"Father Knows Best" is moving back to CBS-TV in the fall, after three and a half years on NBC-TV. Scott Paper will move the Robert Young-Jane Wyatt comedy series into the Columbia Monday at 8:30 period being vacated by Arthur Godfrey's "Talent Scouts," which switches to Wednesdays at 8:30 in September (see separate story). Scott, which has been sharing "Father" with Lever Bros., will take over weekly sponsorship on CBS-TV, and is buying daytime on CBS as well.

The "Father" switch comes as something of a surprise, in view of the fact that it's enjoying its best season ever in its current Wednesday at 8:30 slot on NBC-TV, due partially to the fact that it's kept building and also due to the substantial lead-in supplied by "Wagon Train." Also, it's moving into a CBS time slot that has an uncertain lead-in situation. That's the "Burns & Allen" show, which is being deprived of the services of Gracie Allen. (George Burns is prepping a new pilot for CBS and his sponsors this month on a without-Gracie format.)

"Father" began on CBS in the fall of '54 for Kent ciggies in the Sunday at 10 period, but though receiving good critical acclaim, didn't pull too much audience in that time period. Mid-season, it switched to NBC for Scott Paper, and thereafter began to build in its Wednesday slot. J. Walter Thompson engineered the switch.

As to Scott's new CBS daytime commitment, it is buying three quarter-hours a week. One will be on "Verdict Is Yours," other two still not decided.

## Brit. TV Sets Up 11%

London, March 11. Sales of tv sets in Britain during January were 11% higher than the same month in 1957. The total of 132,000 receivers sold during the period was an all-time high for the month, states the British Radio Equipment manufacturers' Assn.

### 'Top' Vice(roy) 'Lucky'

Brown & Williamson Tobacco has changed the name of its upcoming Saturday night CBS-TV entry from "Lucky Dollar" to "Top Dollar."

Reason is that its Viceroy brand wants no part of "Lucky" in any sense of the word.

## M-P-M Acquires 'Wonderful Town' As 90-Min. Spec

"Wonderful Town" may show up on NBC-TV in April as a 90-minute musical spec, with Nancy Walker reprising her starring role in the current New York City Center revival of the musical comedy. Packaging firm of Mills-Park-Milford has acquired the rights to the legit from Herbert Ross, who supervised the current City Center production and are already in negotiation with NBC for a Monday 9:30-11 berth for the show in April. Mills-Park-Milford have also worked out a deal with legit producer-composer Frank Loesser for a unique plan for production of four musicals next season. The musicals, not necessarily Loesser's own, would first do out-of-town stands of two weeks or more before hitting the television cameras, a sort of road tryout. Mechanics of financing the road tryout would be worked out with the sponsor, possibly with the advertiser footing the bill. Another possibility is that the road stand would be mounted with the television sets, costumes, etc., thus cutting costs on the venture.

As to "Town," the original authors, Joseph Fields & Jerome Chodorov (book), Leonard Bernstein (music), (Continued on page 52)

## BELL & HOWELL'S MAY-JUNE BUYS

Chicago, March 11. Bell & Howell Camera Co. through McCann-Erickson is spending \$350,000 with NBC-TV in concentrated buy through May and June, onset of the active photography season. Purchase involves one half-hour on "Wagon Train," one-half on "Suspicion," one entire "Restless Gun" (all with cross plugs) and three Chet Huntley newscasts.

B&H has been active in a few participation shows in the past and is entering network tv on a large scale for the first time. Company is evidently motivated by Eastman Kodak's recent web activity.



# TV FILM SPECIAL

This number, to be published later this month, will contain features of special interest to all those who are concerned with the foreign and domestic use of TV-FILMS. Here are a few of the features:

- A Blow-by-Blow Rating Rundown on Hits & Misses In Syndication
- Foreign Sales of Vidpix
- Top 50 Free Pix for TV
- Feature 'Greats' on TV
- Symposium on tape versus film for future commercials
- The Threatened Post-'48 Feature "Blowup"

These are just a FEW of the feature stories and charts that, combined with VARIETY'S regular news coverage, create DEMAND readership values.

Take advantage of the special exploitation values of this issue and Make Your Space Reservation Now

## VARIETY

NEW YORK 36  
154 W. 46th St.

CHICAGO 11  
612 N. Michigan Ave.

HOLLYWOOD 28  
6404 Sunset Blvd.

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

## Top 20 National Syndicated Shows

(Based on Pulse's Spot Film Report for February)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast.

The 22 markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

Rk.	Show	Distributor	Natl. Wgt. Rtg.
1.	Esso Golden Playhouse	Official	23.4
2.	Highway Patrol	Ziv	20.1
3.	State Trooper	MCA	18.6
4.	Honeymooners	CBS	18.0
5.	Silent Service	NBC	17.0
6.	Grand Ole Opry	Flamingo	16.8
7.	Death Valley Days	U.S. Borax	16.2
8.	Sheriff of Cochise	NTA	16.0
9.	Casey Jones	Screen Gems	15.3
10.	Cisco Kid	Ziv	15.3
11.	Annie Oakley	CBS	14.5
12.	Men of Annapolis	Ziv	14.3
13.	Boots & Saddles	NBC	14.1
14.	Popeye	AAP	14.0
15.	Code 3	ABC	13.5
16.	Whirlybirds	CBS	13.3
17.	Harbor Command	Ziv	13.2
18.	Crusader	MCA	13.0
19.	26 Men	ABC	12.8
20.	Decoy	Official	12.6
20.	Dr. Christian	Ziv	12.6

### M-G's 'Tom & Jerry' As Vidpix Series With Lahr Added Bonus as 'Leo'

Hollywood, March 11. Metro TV's newest project is a vidseries consisting of 26 "Tom and Jerry" cartoons plus new footage of Bert Lahr, who will be seen as "Leo, the Wonderful Lion." Project was disclosed here by Charles C. (Bud) Barry, v.p. in charge of tv for Metro, and Sam Marx, exec producer of the studio's tv setup.

Metro execs are currently negotiating a deal with a sponsor. Plan is to use "T&J" cartoons originally seen in theatres, and integrate them with footage of Lahr. Larry Harmon is producer-writer of the show. In addition, Barry and Marx are casting two new pilots, "The Fastest Gun Alive," and "Father of the Bride."

Barry has just returned from a trek abroad, where he discussed sale of studio's "Northwest Passage" to British commercial tv, and "The Thin Man" series with French tv execs.

Regarding Metro's post-1948 backlog of product, Barry commented: "We are giving no consideration to unloading these pictures to television." Studio, like the other majors, has released its pre-1948 pix to teevee.

### CBS FILM SALES' SERIES ON SCIENCE

CBS Film Sales is offering "Exploring Space," a factual science adventure show, for syndication.

Dr. I. M. Levitt, director of the Fels Planetarium and columnist, is slated to act as host and narrator. Skein will be a combination of film, animation and filmed interviews with the world's top scientists. It will be produced and directed by Paul Thoma, producer of theatrical short subjects for many years.

A camera crew will shoot footage at seven strategic missile and jet development sites. Additional film will be secured from film libraries at Cape Canaveral, White Sands, the Bureau of Astronautics, the American Rocket Society and other interested areas.

### Stagg's Oater Series

Hollywood, March 11. Jerry Stagg is planning to produce an hour-long western tele-series next fall.

Stagg, who "hates the incredibility of the continuing western character who is engaged in harrowing adventures week after week," plans, for that reason, to produce the series as an anthology.

### It Looks Like SAG Will Avert Strike; Still 1 Issue Left

American Assn. of Advertising Agencies, the decisive voice in present vidblurb dickers, is reported ready to ink a new two-year contract with Screen Actors Guild, but the more than 30 members of Film Producers Assn. are resisting strenuously the thesp union's demand for a change in the "unit payment" plan, so that teleblurb actors will hereafter be paid for each commercial done instead of for an eight-hour day in which many commercials might be lensed.

FPA, a New York body, does not represent the rest of the 872 signatories to the teleblurb Code, and are only a "small dissenting voice" to final agreement, according to a SAG spokesman. He held out hope that final agreement could be reached, although no definite time is set for the next meeting.

There is accord on all sides concerning the rest of the contract. FPA said the various hikes for SAG will amount to between 50 and 100% more than under the pact that ended March 1.

FPA sent a telegram to its membership yesterday (Tues.), day after the last negotiations between AAAA, FPA and SAG. The New York production group expressed fear that destruction of the per diem payment to performers would also affect future demands by the craft unions.

FPA said that it is impractical to pay actors for each commercial made at the time it is made. It is a payment made by the producers and not by the ad agencies, even though the ultimate cost is absorbed by the agencies in paying for the production work.

SAG chief John Dales said that some 3,000 strike votes have been counted and that so far there was 94.8% of the membership in favor of a strike. The actual voting deadline is March 18, when the 10,000 or so votes in SAG must be in.

### Zsa Zsa's 'Paris' Vidpix

Hollywood, March 11. Zsa Zsa Gabor will star in a projected vidpix series titled "Zsa Zsa in Paris," set for April lensing by Alex Gottlieb.

It goes on Hal Roach Productions program.

# WEBS' 'ALSO-RANS' HOT STUFF

## Pilots Look Better 'Later'

Metro TV, CBS Film Sales, along with a number of other telefilm houses, are holding off exposing any of their pilots to agencies and ad execs until next month at the earliest.

Telefilmers feel that early screenings of pilots kill off a possible chance of sale, with the would-be purchasers unwilling to make a commitment at this date. If the same pilot is screened again later, in the April-July buying period for next season's network programming, it carries a "we've seen that one before," tag that tends to kill a sale. The approach appears to be that to keep it fresh, expose it when a sale has a greater potential.

Metro TV has the "Min & Bill" pilot in the can and CBS Film Sales has a number of pilot properties. Metro TV v.p. Charles (Bud) Barry is on the Coast to get production going on two more pilots. Projects being considered are "Fastest Gun Alive," a western; "Father of the Bride," comedy; "Report from Space," science fiction; and "Jeopardy," a meller.

## Desilu, 4 Star, Thomas, Edelman

### Mull Merger as No. 1 Vidfilmery

Hollywood, March 11.

Amalgamation of Desilu Productions, Four Star Productions, Danny Thomas' Martero telefilmery and Louis F. Edelman's vidpix company is being discussed in exploratory talks here. While talks are in initial stages and such a deal is concededly a long way off, it tells it would make the merged companies the top "major studio" in the tv film field in Hollywood.

Idea currently being discussed by those involved is to put all their vidseries under one hat, and their pooled resources under such an umbrella would easily make the merged company the leading vidfilmery today. Revue, MCA's subsid., is currently rated No. 1, but a merger of the four telefilmers would probably see close to 30 series being shot by such a company.

Desi Arnaz, prexy-owner of Desilu, recently acquired by the RKO Gower and Pathe studios, and these with his Motion Picture Center give him 35 stages, which would easily be able to handle the combined shooting sked envisioned. Danny Thomas wants to do one more year of his highly successful series, then would like to turn to producing vidpix.

All four of the companies involved in the talks are highly successful, and production breakdown for each is as follows:

Desilu: "The Lucille Ball and Desi Arnaz Show"; "December Bride"; "Sheriff of Cochise"; "This Is Alice"; "Official Detective"; "Whirlybirds"; "Walter Winchell Show"; "Desilu Playhouse."

Edelman: "Wyatt Earp" and "Adventures of Jim Bowie," (in partnership with Bob Sisk); "The Californians."

Four Star: "Dick Powell's Zane Grey Theatre"; "Trackdown"; "Alcoa Theatre"; "Richard Diamond, Private Detective."

Thomas: Danny Thomas series and "The Real McCoys."

This lineup of series does not include a number of new projects planned by each company. In some cases, pilots have already been shot on new entries.

## NBC-Cal Nat In Shift to U-I Lot

Hollywood, March 11.

NBC, which has made an extensive telefilm production deal with Universal-International, has leased a building at U-I and is moving its California National Productions subsid and NBC production personnel to U-I studios.

CNP, now at Metro and California Studios, will be making the moveover before May.

NBC, already in a deal for a vidfilm pilot based on U-I's "Saddle Tramp" feature, is discussing several co-production deals with U-I based on the studio's oldies, namely "Tammy," "Ma, Pa Kettle," and "Up Front." The plan is to co-produce at least three or four series with U-I.

## Chas. C. (Bud) Barry

(Vesp in Charge of MGM-TV)

Is of the opinion that

**THE NEW TV  
COMPRISES TRIED &  
TESTED THEATRICAL  
PROPERTIES**

one of the many special byline  
pieces in the upcoming

Semi-Annual TV Film Issue

**VARIETY**

OUT THIS MONTH

## Cheaper to Buy Syndicated Show Than Spots: TPA

A schedule of spot announcements on a local station costs the sponsor a good deal more than if the same sponsor would buy a syndicated skein for airing, according to a recently completed Television Programs of America study.

The study, similar in respects to others done in the field, is dramatic in some of its implications. It also offers details which other studies lacked.

Covering 20 typical markets, the study compared the combined time and talent costs for such a syndicated property as "New Adventures of Charlie Chan" with the cost of nine 20-second spots a week. The nine spots figure was chosen so that the per commercial second cost could be calculated—a half-hour skein having three one-minute commercials, or 180 seconds in commercial time weekly.

It was found that on the average the schedule of nine 20-second spots weekly was 40% more than the time and cost talent for a syndicated property.

TPA exec v.p. Michael (Mickey) Sillerman, commenting on the survey, opined that perhaps the most important factor is the question of sponsor identification which is difficult to obtain with spots unless the spots are part of a high budget, mammoth saturation campaign. Additionally, he pointed out, be-

(Continued on page 50)

## Jason Rabinovitz In

### Switch to Metro TV

Jason Rabinovitz, assistant treasurer of Loew's, has been moved over to Metro TV, assuming the post of general manager, a newly-created spot.

Understood one reason for moveover is the constant traveling of Charles Barry, Loew's v.p. and head of the Metro TV division. Barry has been shuttling between N. Y. and L. A. the past few months, as well as taking an overseas trip to London recently.

## FLOCK OF OLDIES FOR SYNDICATION

New skeins generally don't blossom for spring airing, the winter season being usually a tougher time for selling, as compared to the peak late spring and summer periods, when the drive is on for the new fall season.

Nevertheless, there are a handful of new properties around for airing shortly, the harder souls pacing syndication's all-year-round business status.

In this relative hiatus of new syndicated properties, a virtual avalanche of off-network skeins have been put into syndication—at least 10 properties in the past four to six weeks, far more in number than put into syndication in a similar period for a long time.

Many of the rerun skeins are not shows recently lopped off the networks, although there are some represented in that category, too. For instance, there is the original "Lassie" property, currently being pitched by Television Programs of America, properties which loom just as importantly first-run off-network, as some fresh-made for syndication properties.

Usually, the grossing potential for an off-network rerun syndication ride is closely related to the skein's network success. The hits get top dollars in syndication and the also-rans wind up with smaller dough.

But there are surprises with off-network series. Jackie Gleason's "Honeymooners," when it was first launched in September, was not touted as the skein which would kick up such hefty rating dust. With Ralph Bellamy returning to the limelight, MCA TV has dusted off the Bellamy-starrer "Man Against Crime" for a syndication ride.

In many instances, it's found that with times and tastes changing, a network also-ran finds a ready syndication market. Seldom, though, is the reverse true—a network hit skein losing its way in syndication.

These are the new off-network properties either being sold or about to be pitched in syndication: "77th Bengal Lancers," Screen Gems; "Lassie," TPA; "Medic," "It's A Great Life," NBC's California National Productions; "Assignment Foreign Legion," "You Are There," CBS Film Sales; "Man Against Crime" (redubbed "Follow That Man"); another 39 episodes of "If You Had a Million," MCA TV; "O.S.S.," Flamingo Films; and "Perspective," Lakeside Television.

The only new made for syndication shows now being sold and firmly set for airing shortly are Ziv's "Target" and TPA's "Tugboat Annie."

## 'Star Golf' Reruns In 3-Buyer Birdie

Chicago, March 11.

"Top Pro Golf," first off-the-network reruns of the hour-long "All Star Golf" series which premeed on ABC-TV last fall, found three takers in its first week of syndication—WBKB, Chicago; WXYZ, Detroit, and KSTP-TV, Minneapolis. First two are ABC stations, which have been carrying the network edition on Saturday afternoons. Series is being distributed by Walter Schwimmer Inc., which also produced it.

Both "Top Pro Golf" and its sister Schwimmer series, "Championship Bowling," are targeted for an April 6 release date. Shooting of new skeins for both series should begin early in June.

More TV Film News  
Page 48

## 1,000 Fresh-for-TV Features To Swell Depleting Video Cinematics; UA-TV Preps Bundle of Post-'48's

Everett Rosenthal  
(Executive Producer, Pyramid Prods.)

has some pertinent views on the

**PROMISE OF A BETTER  
TOMORROW IN N.Y.  
PRODUCTION OF  
TELEFILMS**

another Editorial Feature in the  
Semi-Annual TV Film Issue

**VARIETY**

OUT THIS MONTH

The features-for-tv pool, which remained fairly stable the past six months, is about to be swelled by at least 1,000 fresh-for-tv titles, the bulk of them coming from the Paramount library recently sold to MCA.

But there are other sources as well.

United Artists is prepping a fresh package. Its tv division, given the greenlight, is clearing titles to a group of post-'48's and hopes to have them ready for the April National Assn. of Broadcasters meeting in Los Angeles. The go-ahead signal was given in the face of heavy exhibitor pressure to "hold the line at '49."

Republic Pictures, via Hollywood Television Services subsid., is selling off Republic post-'48's. There are about 203 titles in the group, which were bought by the NBC o&o's for \$2,000,000.

Flamingo Films has been appointed the sales agent for Distributors Corp. of America, which has packaged a group of 22 pix for tv.

M & A Alexander and Medallion Pictures have put out separate packages recently, all post-'48's. Tallying the post-'48 lineup, there are 203 Republics, 15 from M & A Alexander, 21 from Medallion, 22 from DCA, and about 39 from UA, which gives a sizable 300 post-'48 titles for tv exposure.

This breach in the post-'48 ceiling has occurred despite the Hollywood talent guilds' contractual arrangements with the major studios which prohibits the distribution of pictures made after August, '48 to tv unless the talent guilds are cut in on tv revenues, at a formula to be agreed upon.

Republic Pictures has ignored (Continued on page 50)

## Revue Still Puts Accent on Oaters; Preps 4 of Them

Hollywood, March 11.

Emphasis on westerns continues at Revue Productions, with at least four oaters in process of preparation for pilot activity on the Valley lot within a month. Other pilots under consideration include those for a pair of situation comedies, an anthology and a romantic adventure series.

"Town Tamer," a western vidpix series based on a novel by Frank Gruber, will be produced by Don Feddersen Productions, with tentative plans to shoot the pilot film March 28. Pilot, titled "The Man from Idaho," will be directed by Herschel Daugherty, with Gruber producing. Company is still seeking a leading man, to be the only continuing character in the series. In addition to this pilot, Feddersen Productions is mapping several live, audience-participation ventures.

Nat Holt, who has completed a pilot of "Yankee Bligh," Alex Nicol starrer being shipped this week to NBC to be served up for sale by the web, is currently working with Gruber on another western (Continued on page 50)

## Johnny Green To Desilu on Musicals; 2 Original Scores

Hollywood, March 11.

Johnny Green has joined Desilu and will act as right hand man on forthcoming musicals to Arnaz, company prexy. Contract calls for Green to begin his new duties on April 9.

The former Metro musical chief will produce and write original scores for at least two musicals to be presented on next year's "Desilu Playhouse." Green is off on a month's Caribbean cruise. On return he will stop over in N.Y. to gander new shows, rights to which Desilu is interested in acquiring.

## How High the 'Noon'

"High Noon" is probably the top-rated feature pix making the tv rounds.

According to a recent compilation of American Research Bureau ratings by distrib National Telefilm Associates, the Gary Cooper-Graec Kelly starrer drew a 49.5 rating in Philadelphia, a 37.5 ARB in San Antonio, 39.7 in Detroit, 36.4 in New York, and a 25 in Charleston, W. Va.

In Philadelphia, the 49.5 on WCAU-TV on Sunday afternoon (2) was the highest rating ever achieved in the Philadelphia market, which spans an 11-year period.

## Everybody's On 'Marco Polo' Kick

Hollywood, March 11.

Marco Polo never had it so good. Explorer has been suddenly discovered by tv film, and there are three vidpix series currently in the works revolving about Polo.

First W. Lee Wilder and Allied Artists revealed they plan a series, "The Adventures of Marco Polo."

Next day Hayward-Brown Enterprises disclosed they had already shot five vidfilms in a series, "Tales of Marco Polo," and they were showing the merchandise to prospective sponsors.

Polo popped up again, when the following day the Ann Spencer agency said it packaged "Travels of Marco Polo" two years ago, had shown it to Television Programs of America, but they nixed it because they couldn't get a top name for the series. But agency has 13 finished scripts, and Miss Spencer said she is mulling whether or not to submit the series again, acknowledging she was "startled by the multiplicity of Polo series."

## WNAC-TV's Pix Buys

Boston, March 11.

WNAC-TV inked big package of films, "Triple Crown," through Screen Gems, including eight of the filmed "Playhouse 90" shows and a number of old horror pics plus films from United Artists and Columbia library.

In the buy are films: "It Happened One Night," "Shock Proof," "Lost Horizon," "Pacific Adventure," "Brute Force," "Suspect," "Texas," "My Sister Eileen," "All My Sons," "Framed," "All Quiet on the Western Front," "I Was a Prisoner on Devil's Island," "Strange Death of Adolf Hitler," "Mummy's Ghost," "Frankenstein" and "Night Monster."

## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (+) stands for local programming and the (\*) for network shows.

## ST. LOUIS

Stations: KSD, KTVI, KWK. TV Homes: 560,200. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	Gunsmoke (Sat. 9-9:30)	KWK	43.9	1.	Death Valley Days (Sat. 9:30)	KWK	29.5	47.	Your Hit Parade	KSD	19.9
2.	Perry Como (Sat. 7-8)	KSD	41.2	2.	Boots and Saddles (Fri. 9:30)	KWK	27.5	45.	Big Story	KTVI	16.9
3.	Playhouse 90 (Thurs. 8:30-10)	KWK	36.2	3.	Whirlybirds (Tues. 10)	KSD	25.9	47.	10-Report	KWK	18.7
4.	Danny Thomas (Mon. 8:30-9)	KWK	35.9	4.	State Trooper (Tues. 9:30)	KSD	25.2	39.	Movie	KWK	17.0
5.	Alfred Hitchcock (Mon. 8:30-9)	KWK	35.9	5.	Annie Oakley (Sat. 6)	KWK	23.2	67.	Passport to Danger	KWK	22.2
6.	December Bride (Mon. 8:30-9)	KWK	34.5	6.	Highway Patrol (Thurs. 9:30)	KSD	22.5	32.	Who's Who-Govt.	KSD	6.7
7.	Have Gun Will Travel (Sat. 8:30-9)	KWK	32.9	7.	Passport to Danger (Tues. 9:30)	KWK	22.2	35.	Movie Museum	KSD	7.0
8.	I've Got a Secret (Wed. 8:30-9)	KWK	32.9	8.	Men of Annapolis (Thurs. 10)	KSD	21.7	41.	Playhouse 90	KWK	35.4
9.	Groucho Marx (Thurs. 7-7:30)	KSD	32.5	9.	Harbor Command (Wed. 9:30)	KSD	21.2	35.	State Trooper	KSD	25.2
10.	Red Skelton (Tues. 8:30-9)	KWK	32.0	10.	Star Performance (Wed. 10)	KWK	19.9	41.	10-Report	KWK	21.3
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	10-Report, Misc. (M-F 10-10:15)	KWK	19.0	11.	Marlin Kane (Fri. 10)	KSD	19.7	30.	Cine Theatre	KWK	19.7
2.	*Art Linkletter (M-F 1:30-2)	KWK	15.7	12.	Cisco Kid (Sat. 5:30)	KSD	19.5	55.	Studio 57	KSD	18.2
3.	*Mickey Mouse Club (M-F 5:30-6)	KTVI	14.6	13.	If You Had a Million (Mon. 10)	KSD	18.5	39.	10-Report	KWK	23.7
4.	*Late News (M-F 6:15-6:30)	KSD	14.4	14.	Studio 57 (Wed. 10)	KSD	18.2	37.	Columbia-Movie	KWK	22.0
5.	*Wrangler's Club (M-F 5-6)	KSD	14.4	15.	Silent Service (Mon. 10)	KWK	18.2	38.	Paul Winchell	KWK	9.9
6.	*Queen for a Day (M-F 3-3:45)	KSD	14.3	16.	Silent Service (Mon. 10)	KWK	18.2	37.	Silent Service	KWK	18.2
7.	*News, Sports View (M-F 6-6:15)	KSD	14.3	17.	1 Search for Adventure (Sun. 10)	KWK	17.9	38.	Star Performance	KWK	19.9
8.	*News, Misc. (M-F 10:30-10:45)	KSD	14.2	18.	Gray Ghost (Sun. 9:30)	KSD	17.2	38.	If You Had a Million	KSD	18.5
9.	*Movie, Misc. (M-W 10:30-S.O.)	KWK	13.5	19.	Big Story (Fri. 9:30)	KTVI	16.9	38.	Snook Spectacular	KTVI	19.9
10.	*Matinee Theatre (M-F 2-3)	KSD	13.4	20.	Damon Runyon Theatre (Tues. 9:30)	KTVI	16.5	28.	What's My Line	KWK	28.7
					Hera'd Playhouse (Sun. 6)	KWK	16.2	26.	Boots and Saddles	KWK	27.5
								26.	State Trooper	KSD	25.2
								27.	Shirley Temple	KSD	27.5

## CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	Gunsmoke (Sat. 10-10:30)	WJW	41.9	1.	Silent Service (Sat. 10:30)	WJW	30.0	47.	Your Hit Parade	KYW	20.9
2.	Perry Como (Sat. 8-9)	KYW	40.8	2.	Highway Patrol (Tues. 7)	WJW	25.5	45.	6 O'Clock Adventure	KYW	18.5
3.	Lucy-Desi Show (Mon. 8-9)	WJW	37.8	3.	Popeye (M-F 5:30)	KYW	23.2	51.	Mickey Mouse Club	WEWS	17.8
4.	Playhouse 90 (Thurs. 9:30-11)	WJW	37.4	4.	Last of the Mohicans (Thurs. 7)	WJW	22.5	38.	Death Valley Days	KYW	19.9
5.	Wyatt Earp (Tues. 8:30-9)	WEWS	37.2	5.	San Francisco Beat (Wed. 7)	WJW	22.5	39.	Captain David Grief	KYW	18.2
6.	Danny Thomas (Mon. 9:30-10)	WJW	35.9	6.	Frontier Doctor (Mon. 7)	KYW	21.9	36.	Badge 714	WJW	19.9
7.	Alfred Hitchcock (Sun. 9:30-10)	WJW	32.9	7.	Annie Oakley (Sat. 6:30)	WJW	21.5	51.	Bowling Stars	WEWS	14.7
8.	Shirley Temple (Sun. 6:30-7:30)	KYW	31.6	8.	Studio 57 (Fri. 7)	KYW	21.2	51.	Liberace	WEWS	14.0
9.	G. E. Theatre (Sun. 9:30-10)	WJW	31.5	9.	Kit Carson (Sun. 6)	WEWS	20.9	52.	My Little Margie	WEWS	17.9
10.	December Bride (Mon. 9:30-10)	WJW	30.9	10.	Sheriff of Cochise (Thurs. 10:30)	KYW	20.9	52.	Boots and Saddles	WJW	12.2
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	*Popeye (M-F 5:30-6)	KYW	23.2	11.	Gray Ghost (Tues. 10:30)	WJW	20.3	53.	Playhouse 90	WJW	36.7
2.	*Sohio, Sports Final (M-F 11-11:15)	WJW	20.3	12.	Rad-r 714 (Mon. 7)	WJW	19.9	33.	Code Three	WEWS	16.9
3.	*Mickey Mouse Club (M-F 5:30-6)	WEWS	17.8	13.	Death Valley Days (Thurs. 7)	KYW	19.9	34.	Frontier Doctor	KYW	21.9
4.	*6 O'Clock Ad., Misc. (M-F 6-6:45)	KYW	17.3	14.	State Trooper (Tues. 9:30)	KYW	19.9	34.	Last of the Mohicans	WJW	22.5
5.	*American Bandstand (M-F 3:30-4:5)	WEWS	16.5	15.	Charlie Chan (Sat. 7)	WJW	19.9	35.	Red Skelton	WJW	28.9
6.	*CBS News (M-F 6:45-7)	WJW	16.5	16.	Whirlybirds (Mon. 7)	WEWS	18.9	47.	Farm Bureau Jamboree	WEWS	10.9
7.	*News-T. Field (M-F 11-11:15)	WEWS	15.5	17.	Captain David Grief (Wed. 7)	KYW	18.2	31.	Frontier Doctor	KYW	21.9
8.	*11th Hr. News, Wea. (M-F 11-11:15)	KYW	14.0	18.	My Little Margie (Fri. 7)	WEWS	17.9	32.	San Francisco Beat	WJW	22.5
9.	*Comedy Time (M-F 5-5:30)	KYW	13.8	19.	Waterfront (Thurs. 10)	WEWS	17.9	24.	Studio 57	KYW	21.2
10.	*Highlights-News (M-F 6:30-6:45)	WEWS	13.7	20.	Doug Fairbanks Presents (Fri. 10:30)	WEWS	17.2	24.	Playhouse 90	WJW	38.3
					Sea Hunt (Fri. 7)	WJW	17.2	27.	Person to Person	WJW	26.9
								31.	Studio 57	KYW	21.2

## SAN ANTONIO

Stations: KCOR, KENS, KONO, WOAI. TV Homes: 142,000. Survey Dates: Jan. 13-20, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	Gunsmoke (Sat. 9-9:30)	KENS	50.9	1.	Death Valley Days (Sat. 9:30)	KENS	38.0	58.	Your Hit Parade	WOAI	16.4
2.	Wells Fargo (Mon. 7:30-8)	WOAI	39.5	2.	Sheriff of Cochise (Tues. 9)	KONO	27.7	40.	\$64,000 Question	KENS	20.2
3.	Have Gun Will Travel (Sat. 8:30-9)	KENS	38.4	3.	Gray Ghost (Tues. 8:30)	KONO	26.5	37.	Red Skelton	KENS	27.0
4.	Restless Gun (Mon. 7-7:30)	WOAI	36.5	4.	Annie Oakley (Tues. 6)	KONO	25.5	55.	World at Large	WOAI	13.0
5.	Maverick (Sun. 6:30-7:30)	KONO	35.7	5.	State Trooper (Fri. 9:30)	KENS	24.9	37.	NBC News	WOAI	11.7
6.	Wyatt Earp (Tues. 7:30-8)	KONO	35.2	6.	Sheena, Queen of the Jungle (Fri. 6)	KONO	24.7	53.	Boxing, Misc.	WOAI	20.2
7.	G. E. Theatre (Sun. 8:30-9)	KENS	34.5	7.	Ramar of the Jungle (Mon. 6)	KONO	23.7	50.	World at Large	WOAI	13.7
8.	Perry Como (Sat. 7-8)	WOAI	34.5	8.	The Tracers (Sat. 6)	KENS	22.5	48.	NBC News	WOAI	14.0
9.	Danny Thomas (Mon. 8-8:30)	KENS	33.5	9.	Highway Patrol (Thurs. 7)	WOAI	21.9	33.	S. Donovan, W. Marshall	WOAI	15.5
10.	Alfred Hitchcock (Sun. 8:30-9)	KENS	32.7	10.	Jungle Jim (Wed. 6)	KONO	21.5	46.	Zorro	KONO	25.2
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	*12 Star Final (M.TuTh.F 10-10:15)	KONO	25.2	11.	Sky King (Sat. 11:30 a.m.)	KENS	21.2	54.	World at Large	WOAI	15.7
2.	*Mickey Mouse Club (M-F 5:30-6)	KONO	20.5	12.	Boots and Saddles (Wed. 9:30)	KENS	18.2	54.	Ramar of the Jungle	KONO	13.5
3.	*News (M-F 10-10:15)	WOAI	16.6	13.	The Three Musketeers (Thurs. 6)	KONO	17.7	27.	Boxing	KONO	25.2
4.	*American Bandstand (M-F 3-5)	KONO	15.5	14.	The Three Musketeers (Thurs. 6)	KONO	17.3	42.	World at Large	WOAI	15.3
5.	*Price Is Right (M-F 10-10:30 a.m.)	WOAI	14.7	15.	Silent Service (Tues. 9:30)	KENS	17.2	27.	NBC News	WOAI	14.0
6.	*World at Large (M-F 6-6:15)	WOAI	14.3	16.	Guy Lombardo (Sun. 9:30)	WOAI	16.7	26.	Navy Log	KONO	26.5
7.	*Afternoon Movie (M-F 12-1:30)	WOAI	14.1	17.	Harbor Command (Fri. 9:30)	KONO	16.5	25.	What's My Line	KENS	29.5
8.	*Art Linkletter (M-F 1:30-2)	WOAI	14.1	18.	S. Donovan, West. Marshal (Sat. 6)	WOAI	15.5	33.	State Trooper	KENS	24.9
9.	*20th Cent. Th. Misc. (M-F 10:30-12)	WOAI	14.1	19.	Star Performance (Sun. 9:30)	KONO	15.2	24.	Tracers	KENS	22.5
10.	*Trust Your Wife (M-F 3:30-4)	KONO	13.7	20.	Ramar of the Jungle (Sat. 11:30 a.m.)	KONO	13.5	34.	What's My Line	KENS	29.5
								34.	Sky King	KENS	21.2

## FRESNO, CAL.

Stations: KFRE, KJEO, KMJ. TV Homes: 82,700. Survey Dates: Jan. 13-20, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	Gunsmoke (Sat. 10-10:30)	KFRE	41.8	1.	I Search For Adventure (Tu. 7:30)	KJEO	26.3	45.	Big Time Movie	KMJ	16.0
2.	Boxing (Fri. 7-7:45)	KMJ	40.7	2.	Boots and Saddles (Tu. 8:00)	KJEO	25.8	43.	To Tell the Truth	KFRE	20.3
3.	Sports Desk 24 (Fri. 7:45-8)	KMJ	37.0	3.	Highway Patrol (Fri. 8:30)	KMJ	23.3	51.	Leave It to Beaver	KFRE	14.8
4.	Bob Hope (Fri. 8-9)	KMJ	34.6	4.	Sheriff of Cochise (Tu. 9:30)	KJEO	20.8	33.	Bob Cummings	KMJ	23.3
5.	Perry Como (Sat. 8-9)	KMJ	33.8	5.	Captain David Grief (Fri. 10:00)	KMJ	20.3	39.	Waterfront	KFRE	16.8
6.	Boxing (Wed. 7-8)	KJEO	33.1	6.	Frontier Doctor (Sat. 9:00)	KFRE	20.3	29.	Lawrence Welk	KJEO	32.3
7.	Lawrence Welk (Sat. 9-10)	KJEO	31.8	7.	Gray Ghost (Mon. 7:30)	KJEO	19.8	35.	Godfrey's Talent Scouts	KFRE	19.8
8.	This Is Your Life (Wed. 10-10:30)	KMJ	30.8	8.	Honeymooners (Tu. 9:30)	KFRE	19.8	31.	Bob Cummings	KMJ	23.3
9.	Groucho Marx (Thurs. 8-8:30)	KMJ	30.5	9.	State Trooper (Th. 7:30)	KFRE	19.8	34.	Circus Boy	KJEO	20.3
9.	People Are Funny (Sat. 7:30-8)	KMJ	30.5	10.	Death Valley Days (Mon. 7:00)	KJEO	18.8	33.	Burns 'n' Allen	KFRE	21.3
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM	STA.	RTG.
1.	*Mickey Mouse Club (M-F 5:30-6)	KJEO	22.2	11.	Kingdom of the Sea (Sat. 9:30)	KFRE	16.8	26.	Lawrence Welk	KJEO	31.3
2.	*Queen for a Day (M-F 1-1:45)	KMJ	19.0	12.	Gangbusters (Tu. 10:30)	KMJ	16.8	32.	Movieland	KJEO	9.5
3.	*Big Time Movie (M.Tu.Th. 6:30-8)	KMJ	18.1	13.	26 Men (Th. 7:00)	KFRE	16.3	32.	Big Time Movie	KMJ	19.5
4.	*NBC News (M-F 6:15-6:30)	KMJ	17.3	14.	Harbor Command (Tu. 10:00)	KFRE	16.3	30.	Captain David Grief	KMJ	20.3
5.	*Shell News (M-F 6:15)	KMJ	16.8	15.	Jungle Jim (Mon. 6:30)	KJEO	16.3	34.	Californians	KMJ	24.8
6.	*Modern Romances (M-F 1:45-2)	KMJ	16.5	16.	Last of the Mohicans (Tu. 6:00)	KJEO	16.3	42.	Big Time Movie	KMJ	19.3
7.	*Webster Webfoot (M-F 4-5)	KFRE	15.2	17.	Sky King (Th. 6:00)	KJEO	16.3	38.	Shell News	KMJ	15.5
8.	*Price Is Right (M-F 4-5)	KMJ	14.4	18.	Whirlybirds (Wed. 6:30)	KJEO	16.3	33.	Shell News	KMJ	19.5
9.	*Art Linkletter (M-F 11:30-12)	KFRE	13.1	19.	Hopalong Cassidy (Mon. 6:00)	KJEO	15.8	40.	I Love Lucy	KFRE	17.3
10.	*Matinee Theatre (M-F 12-1)	KMJ	12.9	20.	Silent Service (Th. 7:00)	KJEO	15.8	30.	Shell News	KMJ	16.0
									NBC News	KMJ	16.0
									Big Time Movie	KMJ	19.3



## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (+) stands for local programming and the (\*) for network shows.

## LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,892,000. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA. DISTRIB.	AV. RTG.	AV. ST.	PROGRAM	STA.	AV. RTG.
1.	Playhouse 90 (Thurs. 9:30-11)	KNXT	34.4	1.	Sheriff of Cochise (Sun. 7:30)	KTTV NTA	16.3	25.	People Are Funny	KRCA	20.8
2.	Lucy-Desi Show (Mon. 7-8)	KNXT	31.9	2.	Men of Annapolis (Thurs. 7:30)	KNXT Ziv	14.2	22.	Tic Tac Dough	KRCA	17.2
3.	Dean Martin (Sat. 9-10)	KRCA	30.7	3.	Star Performance (Sun. 9:30)	KNXT Official	13.9	21.	Dan Martin	KRCA	16.6
4.	Gunsmoke (Sat. 9-9:30)	KNXT	30.4	4.	Highway Patrol (Mon. 9:30)	KTTV Ziv	13.7	19.	Studio One	KNXT	27.2
5.	Shirley Temple (Sun. 6:30-7:30)	KRCA	30.4	5.	Honeymooners (Thurs. 7:00)	KNXT CBS	13.5	23.	Death Valley	KRCA	13.4
6.	Groucho Marx (Thurs. 8-8:30)	KRCA	30.2	6.	Death Valley Days (Thurs. 7:00)	KRCA U.S. Borax	13.4	21.	Honeymooners	KNXT	13.5
7.	Perry Como (Sat. 8-9)	KRCA	29.7	7.	I Search for Adventure (Thurs. 7:00)	KCOOP Pagnall	10.7	13.	Honeymooners	KNXT	19.5
8.	Alfred Hitchcock (Sun. 9:30-10)	KNXT	28.2	8.	Harbor Command (Sat. 7:00)	KTTV Ziv	10.5	17.	Perry Mason	KTTV	21.9
9.	Have Gun Will Travel (Sat. 8:30-9)	KNXT	28.2	9.	Star Performance (Mon. 10:00)	KNXT Official	10.3	17.	Suspicion	KRCA	17.7
10.	Phil Silvers (Tues. 7-7:30)	KNXT	27.4	10.	Badge 714 (Mon. 8:30)	KTTV NBC	10.2	15.	December Bride	KNXT	21.7
				11.	Harbor Command (Mon. 9:30)	KTTV Ziv	10.2	15.	Studio One	KNXT	26.7
				12.	Decoy (Mon. 8:00)	KTTV Official	9.2	13.	Dan Thomas	KNXT	27.2
				13.	If You Had a Million (Tues. 10:00)	KNXT CBS	9.2	16.	Californians	KRCA	14.8
				14.	Abbott and Costello (Fri. 7:00)	KTTV MCA	8.4	15.	Trackdown	KNXT	15.9
				15.	Studio 57 (Sat. 8:00)	KTTV MCA	8.3	17.	Perry Com	KRCA	32.2
				16.	Looney Tunes (M-F 4:00)	KTLA Guild	8.1	30.	Paradise's Feature	KRCA	4.2
				17.	Gray Ghost (Mon. 7:30)	KTTV CBS	7.9	12.	McElroy's Movie	KRCA	4.6
				18.	Kit Carson (Wed. 6:00)	KABC MCA	7.8	19.	Fun at Five	KABC	7.5
				19.	Sky King (Tues. 6:00)	KABC Nabisco	7.7	16.	Lucy-Desi Show	KNXT	30.8
				20.	Whirlybirds (Mon. 7:30)	KHJ CBS	7.7	18.	Six O'Clock Report	KNXT	10.3
				21.	Popeye (M-F 6:00)	KTLA AAP	7.7	17.	CBS News-Edwards	KNXT	12.3
				22.	Silent Service (Fri. 7:30)	KTTV NBC	7.7	17.	CBS News-Edwards	KNXT	13.8
				23.				17.	Lucy-Desi Show	KNXT	30.8
				24.				17.	Six O'Clock Report	KNXT	10.0
				25.				17.	CBS News-Edwards	KNXT	10.7
				26.				17.	Zane Grey	KNXT	21.7
				27.				17.			
				28.				17.			
				29.				17.			
				30.				17.			
				31.				17.			
				32.				17.			
				33.				17.			
				34.				17.			
				35.				17.			
				36.				17.			
				37.				17.			
				38.				17.			
				39.				17.			
				40.				17.			
				41.				17.			
				42.				17.			
				43.				17.			
				44.				17.			
				45.				17.			
				46.				17.			
				47.				17.			
				48.				17.			
				49.				17.			
				50.				17.			
				51.				17.			
				52.				17.			
				53.				17.			
				54.				17.			
				55.				17.			
				56.				17.			
				57.				17.			
				58.				17.			
				59.				17.			
				60.				17.			
				61.				17.			
				62.				17.			
				63.				17.			
				64.				17.			
				65.				17.			
				66.				17.			
				67.				17.			
				68.				17.			
				69.				17.			
				70.				17.			
				71.				17.			
				72.				17.			
				73.				17.			
				74.				17.			
				75.				17.			
				76.				17.			
				77.				17.			
				78.				17.			
				79.				17.			
				80.				17.			
				81.				17.			
				82.				17.			
				83.				17.			
				84.				17.			
				85.				17.			
				86.				17.			
				87.				17.			
				88.				17.			
				89.				17.			
				90.				17.			
				91.				17.			
				92.				17.			
				93.				17.			
				94.				17.			
				95.				17.			
				96.				17.			
				97.				17.			
				98.				17.			
				99.				17.			
				100.				17.			
				101.				17.			
				102.				17.			
				103.				17.			
				104.				17.			
				105.				17.			
				106.				17.			
				107.				17.			
				108.				17.			
				109.				17.			
				110.				17.			
				111.				17.			
				112.				17.			
				113.				17.			
				114.				17.			
				115.				17.			
				116.				17.			
				117.				17.			
				118.				17.			
				119.				17.			
				120.				17.			
				121.				17.			
				122.				17.			
				123.				17.			
				124.				17.			
				125.				17.			
				126.				17.			
				127.				17.			
				128.				17.			
				129.				17.			
				130.				17.			
				131.				17.			
				132.				17.			
				133.				17.			
				134.				17.			
				135.				17.			
				136.				17.			
				137.				17.			
				138.				17.			
				139.				17.			
				140.				17.			
				141.				17.			
				142.				17.			
				143.				17.			
				144.				17.			
				145.				17.			
				146.				17.			
				147.				17.			
				148.				17.			
				149.				17.			
				150.				17.			
				151.				17.			
				152.				17.			
				153.				17.			
				154.				17.			
				155.				17.			
				156.				17.			
				157.				17.			
				158.				17.			
				159.				17.			
				160.				17.			
				161.				17.			
				162.				17.			
				163.				17.			
				164.				17.			
				165.				17.			
				166.				17.			
				167.				17.			
				168.				17.			
				169.				17.			
				170.				17.			
				171.				17.			
				172.				17.			
				173.				17.			
				174.				17.			
				175.				17.			
				176.				17.			
				177.				17.			
				178.				17.			
				179.				17.			
				180.				17.			
				181.				17.			
				182.				17.			
				183.				17.			
				184.				17.			
				185.				17.			
				186.				17.			
				187.				17.			
				188.				17.			
				189.				17.			
				190.				17.			
				191.				17.			
				192.				17.			
				193.				17.			
				194.				17.			
				195.				17.			
				196.				17.			
				197.				17.			
				198.				17.			
				199.				17.			
				200.				17.			
				201.				17.			
				202.				17.			
				203.				17.			
				204.				17.			
				205.				17.			
				206.				17.			
				207.				17.			
				208.				17.			
				209.				17.			
				210.				17.			
				211.				17.			
				212.				17.			
				213.				17.			
				214.				17.			
				215.				17.			
				216.				17.			
				217.				17.			
				218.				17.			
				219.				17.			
				220.				17.			
				221.				17.			
				222.				17.			
				223.				17.			
				224.				17.			
				225.</							

## BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 352,400. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS								
1.	Gunsmoke (Sat. 10-10:30)	WBEN	43.9					
2.	Playhouse 90 (Thurs. 9:30-11)	WBEN	41.4					
3.	Danny Thomas (Mon. 9-9:30)	WBEN	40.9					
4.	Lucy-Desi Show (Mon. 8-9)	WBEN	39.1					
5.	Wyatt Earp (Tues. 8:30-9)	WGR	38.2					
6.	Sugar Foot (Tues. 7:30-8:30)	WGR	36.4					
7.	Lawrence Welk (Sat. 9-10)	WGR	35.7					
8.	Alfred Hitchcock (Sun. 9:30-10)	WBEN	35.2					
9.	Perry Como (Sat. 8-9)	WBUF	34.8					
10.	What's My Line (Sun. 10:30-11)	WBEN	32.2					
TOP TEN MULTI-WEEKLY SHOWS								
1.	*11 O'Clock News (W-F 11-11:15)	WBEN	27.0					
2.	*Your Esso Rep't. (M.T.T. 11-11:15)	WBEN	26.0					
3.	*Mickey Mouse Club (M-F 5:30-6)	WGR	24.3					
4.	*Wea. Sp'ts R. (M.T.T. 11:15-11:30)	WBEN	22.0					
5.	*News-Poth. Wea (M-F 11-11:15)	WGR	21.3					
6.	*American Bandstand (M-F 3:30-4:5)	WGR	19.1					
7.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WBEN	18.2					
8.	*The Linkletter Show (M-F 2:30-3)	WBEN	17.4					
9.	*Search Tomorrow (M-F 12:30-12:45)	WBEN	17.3					
10.	*Guiding Light (M-F 12:45-1)	WBEN	17.2					
1.	Highway Patrol (Tues. 10:30)	WGR	Ziv	29.9	47.	Decoy	WBEN	19.9
2.	Sheriff of Cochise (Fri. 7:00)	WGR	NTA	29.2	56.	Sword of Freedom	WBEN	14.5
3.	Silent Service (Sat. 10:30)	WBEN	NBC	27.9	41.	Harbor Command	WGR	21.9
4.	Whirlybirds (Mon. 7:00)	WBEN	CBS	26.9	52.	Meet Corliss Archer	WGR	17.2
5.	My Hero (Thurs. 7:00)	WGR	O'Telal	25.2	51.	Studio 57	WBEN	16.2
6.	Men of Annapolis (Mon. 9:30)	WBEN	Ziv	24.9	34.	Top Tunes & New Talent	WGR	31.2
7.	Annie Oakley (Tues. 7:00)	WBEN	CBS	21.9	42.	Captain David Grief	WGR	19.9
8.	Harbor Command (Sat. 10:30)	WGR	Ziv	21.9	43.	Silent Service	WBEN	27.9
9.	Gray Ghost (Wed. 7:00)	WGR	CBS	21.2	45.	26 Men	WBEN	19.2
10.	Captain David Grief (Tues. 7:00)	WGR	Guild	19.9	46.	Annie Oakley	WBEN	21.9
	Code Three (Fri. 10:30)	WGR	ABC	19.9	29.	Person to Person	WBEN	30.9
	Decoy (Tues. 10:30)	WBEN	Official	19.9	32.	Highway Patrol	WGR	29.9
	Long John Silver (Sat. 11:30)	WGR	CBS	19.5	50.	Andy's Gang	WBUF	10.5
	Whistler (Mon. 10:30)	WGR	CBS	19.5	32.	Studio One	WBEN	27.5
	Twenty Six Men (Wed. 7:00)	WBEN	ABC	19.2	40.	Gray Ghost	WGR	21.2
	Jungle Jim (Sat. 11:00)	WGR	Screen Gems	18.9	42.	Huckle & Jeckle	WBEN	18.2
	Casey Jones (Sun. 6:00)	WGR	Screen Gems	18.9	43.	I Love Lucy	WBEN	17.2
	Sky King (Tues. 6:00)	WGR	Nabisco	18.2	52.	Headlines	WBEN	10.7
	Sea Hunt (Thurs. 9:30)	WGR	Ziv	17.5	48.	Sports Quiz	WBEN	10.7
	State Trooper (Wed. 10:30)	WBUF	MCA	17.5	23.	Playhouse 90	WBEN	41.2
					27.	Circle Theatre	WBEN	24.5

## PORTLAND, ORE.

Stations: KGW, KOIN, KPTV. TV Homes: 245,400. Survey Dates: Jan. 13-20, 1958.

TOP TEN NETWORK SHOWS								
1.	Bob Hope Show (Fri. 8-9)	KPTV	40.0					
2.	Playhouse 90 (Thurs. 9:30-11)	KOIN	34.7					
3.	Perry Como (Sat. 8-9)	KPTV	33.8					
4.	Gunsmoke (Sat. 9-9:30)	KOIN	33.4					
5.	Danny Thomas (Mon. 8-8:30)	KOIN	31.5					
6.	Alfred Hitchcock (Sun. 9:30-10)	KOIN	31.2					
7.	Cheyenne (Tues. 7:30-8:30)	KGW	30.7					
8.	Climax (Thurs. 8:30-9:30)	KOIN	30.7					
9.	Wyatt Earp (Tues. 8:30-9)	KGW	30.5					
10.	Boxing (Wed. 7-8)	KGW	29.6					
TOP TEN MULTI-WEEKLY SHOWS								
1.	*Mickey Mouse Club (M-F 5:30-6)	KGW	22.4					
2.	*CBS News (M-F 6:15-6:30)	KOIN	15.6					
3.	*Wea, Sports, News (M-F 6-6:15)	KOIN	15.2					
4.	*City Desk, misc (M-F 10:30-10:45)	KOIN	14.5					
5.	*Cartoon Time (M-F 5-5:30)	KOIN	13.4					
6.	*High Time (M-F 5-5:30)	KPTV	12.6					
7.	*Pioneers Club (M-F 4:30-5)	KGW	12.6					
8.	*Queen for a Day (M-F 1-1:45)	KPTV	12.0					
9.	*Art Linkletter (M-F 11:11-12)	KOIN	11.3					
10.	*NRC News (M-F 1-1:30)	WTV	10.9					
TOP TWENTY SYNDICATED SHOWS								
1.	Sheriff of Cochise (Thurs. 7:00)	KOIN	NTA	29.5	54.	Super Club	KPTV	14.9
2.	I Search for Adventure (Thurs. 7:30)	KOIN	Bagnall	25.9	37.	Tic Tac Dough	KPTV	22.9
3.	Death Valley Days (Sat. 9:30)	KOIN	U.S. Borax	25.9	37.	Lawrence Welk	KGW	28.5
4.	Highway Patrol (Mon. 7:30)	KGW	Ziv	21.9	31.	Godfrey's Talent Scouts	KOIN	24.9
5.	State Trooper (Tues. 7:00)	KGW	MCA	19.9	33.	Phil Silvers	KOIN	26.2
6.	Badge 714 (Mon. 7:00)	KPTV	NBC	19.5	30.	Burns 'n' Allen	KOIN	27.2
7.	26 Men (Sat. 7:30)	KGW	ABC	19.2	32.	People Are Funny	KPTV	23.2
8.	Studio 57 (Wed. 10:00)	KOIN	MCA	18.9	30.	This Is Your Life	WTV	25.2
9.	My Little Margie (Tues. 6:30)	KPTV	Official	18.5	38.	Name That Tune	KOIN	18.2
9.	Men of Annapolis (Sun. 6:30)	KPTV	Ziv	18.2	43.	20th Century	KOIN	12.3
10.	Dr. Hudson Secret J1 (Thurs. 9:00)	KPTV	MCA	17.9	27.	Climax	KOIN	31.2
11.	Captain David Grief (Mon. 7:00)	KGW	Guild	16.9	26.	Burns 'n' Allen	KOIN	27.9
11.	Star Performance (Mon. 10:00)	KOIN	Official	16.9	29.	Suspicion	KPTV	21.9
11.	Last of the Mohicans (Tues. 6:00)	KGW	TPA	16.9	39.	Weather, Sports, News	KOIN	15.3
11.	Star Performance (Fri. 6:30)	KOIN	Official	16.9	40.	CBS News	KOIN	15.7
11.	Damon Runyon Theatre (Sat. 7:00)	KPTV	Screen Gems	16.9	40.	Decoy	KPTV	14.2
11.	Kit Carson (Sun. 6:00)	KPTV	MCA	16.9	40.	Perry Mason	KOIN	26.2
12.	Waterfront (Sat. 6:30)	KPTV	MCA	16.2	30.	Honeymooners	KGW	14.9
13.	Casey Jones (Thurs. 6:00)	KGW	Screen Gems	15.9	36.	Perry Mason	KOIN	24.5
13.	Star and the Story (Tues. 9:30)	KOIN	Official	15.2	41.	Weather, Sports, News	KOIN	16.3
14.	Gray Ghost (Tues. 10:00)	KOIN	CBS	15.2	23.	CBS News	KOIN	16.1
23.	Bob Cummings	KPTV			27.	Bob Cummings	KPTV	28.5
27.	Californians	KPTV			27.	Californians	KPTV	24.7

## BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 149,900. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	
1.	Gunsmoke (Sat. 9-9:30)	WBRC	51.8	1.	State Trooper (Tues. 9:30)	WBRC	MCA	39.5	69.	Susie	WABT	18.3
2.	Alfred Hitchcock (Sun. 8:30-9)	WBRC	47.8	2.	Sheriff of Cochise (Thurs. 10:00)	WBRC	MCA	36.8	63.	Men of Annapolis	WABT	21.8
3.	Lucy-Desi Show (Mon. 7-8)	WBRC	46.6	3.	Harbor Command (Thurs. 8:30)	WBRC	Ziv	36.3	62.	Ernie Ford	WABT	33.8
4.	Ed Sullivan (Sun. 7-8)	WBRC	45.8	4.	Highway Patrol (Sat. 9:30)	WBRC	Ziv	36.3	56.	Your Hit Parade	WABT	29.3
5.	G.E. Theatre (Sun. 8:30-9)	WBRC	45.3	5.	O. Henry Playhouse (Thurs. 9:00)	WBRC	Gross-Krasne	35.8	51.	Lux Show	WABT	29.8
6.	Have Gun Will Travel (Sat. 8:30-9)	WBRC	44.3	6.	Twenty Six Men (Fri. 9:30)	WBRC	ABC	35.3	48.	Boxing	WABT	17.5
7.	Zane Grey Theatre (Fri. 7:30-8)	WBRC	44.3	7.	Boots and Saddles (Thurs. 9:30)	WBRC	NBC	33.3	68.	Comment, misc.	WABT	16.5
8.	Millionaire (Wed. 8-8:30)	WBRC	43.8	8.	Martin Kane (Tues. 8:00)	WBRC	Ziv	33.3	53.	Jane Wyman	WABT	29.8
9.	Mr. Adams & Eve (Fri. 8:30-9)	WBRC	43.8	9.	Whirlybirds (Sat. 10:00)	WBRC	CBS	33.3	48.	Adventures of McGraw	WABT	35.3
10.	I've Got a Secret (Wed. 8:30-9)	WBRC	43.5	10.	Public Defender (Tues. 10:00)	WBRC	Interstate	32.8	62.	Walter Winchell	WABT	18.8
TOP TEN MULTI-WEEKLY SHOWS				11.	Annie Oakley (Fri. 6:00)	WBRC	CBS	31.8	62.	Date With the Angels	WABT	20.3
1.	Mystery Playhouse (M-F 10:30-11)	WBRC	25.0	12.	Sky King (Wed. 6:00)	WBRC	Nabisco	31.8	63.	News, Sports, Weather	WABT	19.0
2.	My Little Margie (M-F 5-5:30)	WBRC	23.8	13.	Sea Hunt (Tues. 6:30)	WBRC	Ziv	31.3	64.	News, Sports, Weather	WABT	17.3
3.	Circle 3 Ranch (M-F 5-5:30)	WBRC	23.0	14.	Silent Service (Fri. 10:00)	WBRC	NBC	30.8	61.	Lone Ranger	WABT	20.3
4.	Mickey Mouse Club (M-F 5:30-6)	WABT	20.6	15.	Death Valley Days (Tues. 6:00)	WBRC	U.S. Borax	30.3	61.	M. Squad	WABT	19.3
5.	Mystery Theatre (M-F 11-11:30)	WBRC	20.6	16.	Frontier (Fri. 6:30)	WBRC	NBC	30.3	62.	News, Sports, Weather	WABT	19.0
6.	Alabama Newsrel (M-F 5:30-6)	WBRC	19.8	17.	My Little Margie (Sun. 5:30)	WBRC	Official	28.8	56.	Circus Boy	WABT	23.8
7.	CBS News (M-F 5:45-6)	WBRC	19.3	18.	Gray Ghost (Wed. 10:00)	WBRC	CBS	27.8	48.	Shirley Temple	WABT	31.3
8.	CBS News (M-F 6:15-6:30)	WABT	19.0	19.	Grand Ole Opry (Sat. 6:00)	WBRC	Wingo	23.8	49.	Art Boone & Harriet	WABT	25.0
9.	News Sports, Wea (M-F 6-6:15)	WABT	18.4	20.	My Little Margie (M-F 5:00)	WBRC	Official	23.8	64.	Fun at Five	WABT	13.8
10.	Verdict Is Yours (M-F 2:30-3)	WABT	17.3									

## AB-PT Board Okays Riddell As B'cast Boss; Goldenson Tells Why

Appointment of James G. Riddell as executive vice-president of American Broadcasting Co. the snoring-posted chairman of both the radio and television networks, will not change Leonard Goldenson's status in the broadcasting picture, according to Goldenson himself.

Riddell, who leaves the presidency of ABC's WXYZ-plus-tv in July to officially assume his new duties in New York, was also appointed a director of the parent American Broadcasting-Paramount Theatres along with Simon B. Siegel, financial veep and treasurer of the parent body.

Goldenson, AB-PT prexy, said he was not retreating to the theatre operation and added that he "will tie in" with radio and tv to the same extent as before. He explained that he works directly in the tv-radio areas whenever he finds "that I can be helpful with administrative problems."

Goldenson, in an interview on Monday (10) evening, after the AB-PT board of directors sanctioned the appointment of Riddell and the upping of Siegel, said that the recent administrative changes constituted "no compromise at all" with alleged opponents on the board. Oliver Treyz was made president of ABC-TV, after nearly a year-and-a-half of being vice-president in charge of that branch of operations. Of course, there is the immediately subsequent Riddell appointment too, which many in the trade assumed meant Goldenson would be devoting more and more time to the waning theatrical arm of AB-PT, as requested by board opposition. (In order to get Goldenson back to theatres by bringing Riddell in, it was widely believed the opposition had to okay Treyz promotion.)

The AB-PT topper said that board member Edward Noble, who owns probably the largest single block of company stock, never threatened to begin a proxy fight. Goldenson was quite definite on that point. He added that Riddell was not brought in as part of a compromise, since it does not change one iota the operational power of either Treyz or Robert Eastman, prexy of the radio network of ABC, and it does not affect him.

He said Treyz's record as head of tv "speaks for itself—the tv network's profits have been going ahead tremendously."

The primary reason for wooing Riddell away from the Detroit owned & operated stations was (Continued on page 52)

### Another Feature TV's Top 50 Free Films

one of several interesting charts

in the soon-coming

Semi-Annual TV Film Issue

VARIETY

OUT THIS MONTH

### German-Sponsored Music Series Gets A 25-Station Play

Contemporary European and American composers are getting their first hearing in the U. S. on an unusual radio music show which came on the air 18 months ago and has mushroomed onto 25 stations since. It's "Music from Germany," produced and presented by David Berger and sponsored by the Assn. of German Broadcasters.

Berger, who is commentator on the half-hour weekly segment, reported last week that his program to date has presented 105 U. S. premieres of new musical works by contemporary German, Italian, American, Austrian and Israeli composers. In addition, it offers "neglected" compositions by the old masters, such as an obscure Beethoven mandolin fantasy and a guitar-and-piano divertimento by Karl Maria von Weber.

Two operas—Wolfgang Fortner's "The Forest" and Herman Reuter's "Bridge of San Luis Rey"—got their first U. S. presentation on "Music from Germany."

The German radio nets, which are public institutions supported by listener dues, maintain their own orches, commission works and scour the world for talent. Berger has available their tapes and selects his programs from them. He used to be on the Voice of America.

Actually, he says, the German radio nets play more new American music than do the American commercial stations, and the mail indicates that it has a preponderantly young audience.

One curious aspect is the predominance of Israeli music on the German air. One show had the Hamburg children's choir singing modern Israeli music in Hebrew. An Israeli concerto, written by Haubenstock-Ramati and commissioned by a German network, got its U. S. preem on Berger's showcase.

### Bergmann's WABD Buy For Pharmaceuticals

Maybe it's a small case of nostalgia mixed with some hard business sense. Ted Bergmann, the new president of Parkson agency and the old topper of the now-defunct DuMont Television Network, bought a sizable hunk of time on the web's former New York key, WABD, in behalf of Pharmaceuticals.

Pharmaceuticals has often bought local spot time in New York, but reportedly has never bought a local program before. However, Bergmann inked for a quarter-hour across-the-board of WABD's hot newcomer, "Bingo-At-Home." Buy begins March 17.

### Art Ford's 'Ballroom' From Brussels Fair

WNEW, N. Y., latest stunt is to send deejay Art Ford to Brussels to do his regular "Make Believe Ballroom" stints right from the World's Fair opening there on April 17.

Ford will do the shows, both the 10 to 11:30 a.m. and the 6 to 8 p.m. strips, by trans-Atlantic wire. Deal for the live remote pickup across the Atlantic have already been made by the radio station.

## 'Madison Ave. U.S.A.' Penetrating Study Of Agency Flora & Fauna

"Madison Avenue, U.S.A." is the latest book on the wheeling and dealings of the agency boys. Written by Martin Mayer, author of "Wall Street" and "Men and Money," the book differs from most other hard covers on agency row and neither depicts the admen as hucksters, sex maniacs, nor hidden persuaders but rather is a straightforward book done in a reportorial sense on advertising.

Published by Harper & Bros. (\$4.95) the book is a must read for the "in" or those who wish to acquaint themselves with the ad industry. Mayer in 323 pages introduces the people who make the ads and how they plan their campaigns. The book deals in part with the weighty imponderables of marketing and the intricate and fascinating details of advertising creation and production. It in some measure relays the fratricidal warfare of obtaining new business and the in-fighting among the media department itself within an agency. It attempts to analyze the significance of the \$10 billion dollar industry and the advertising man himself. Mayer concludes his book by saying that advertising must be regarded as a profession based on the creative intelligence of its practitioners and advertising must break the bounds of servility, then the ad man can face himself in the morning.

Book shows the advertising man himself and his habitat, functions and history and swings into advertisements and agencies via the basic advertising proposition. Mayer makes a study of J. Walter Thompson, representative of a large agency, and spends time on agency marketing. From there he proceeds into how the message is delivered to the public.

What makes the Mayer book excellent and easy reading is his presentation of the industry's leaders and their candid and frank opinions on how to best way a job is to be handled and the medium through which it should be placed. Through Mayer's book one can meet such people as Rossar Reeves, board chairman of Ted Bates; David Ogilvy, head of the firm by the same name, and a host of other leading ad men. All in all the book reproduces the flavor of the advertising scene as known only by those who toil in it day by day. Bern.

## TODAY, PAAR RACK UP \$120,000 FOR NBC-TV

Three new clients for "Today" and the Jack Paar show have added \$120,000 to NBC-TV's participating program kitty. Three new bankrollers are Insurance Co. of North America, Cooper's Inc. and the Dixie Cup Co.

Insurance Co. of NA picked up a total of 12 participations on "Today," running from next Tuesday (18) through May 28. Coopers bought five participations on the Paar show between April 18 and June 6, while Dixie Cup split its bill between the two shows, ordering two spots on "Today" April 23 and May 13 and two on the Paar show April 22 and May 8.

## Masters Golf Tees Off American Express in TV

American Express Co. joins the ranks of network television advertisers for the first time on April 5 and 6, when it will pick up half-sponsorship of the CBS-TV telecasts of the Masters Golf Tournament on those dates. Web has scheduled an hour pickup each day on the event. American Express was repped by Benton & Bowles.

The Masters, incidentally, will bring back John Derr back to sportscasting; Derr will handle the commentary on the tourney for CBS-TV. Former director of sports for CBS Radio is currently administrative assistant to Arthur Godfrey and handles the latter's public relations, but has gotten the okay to take time off for the Masters stint. Jack Drees and Chris Schenkel will do the tourney for CBS Radio.

## CBS-TV's 6-for-10 AA on Nielsens

CBS-TV springs back into fullblown domination of the Top 10 Nielsens in the latest report, covering the two weeks ended Feb. 8. Columbia snared six out of 10 in the new report, on average audience, taking the first four spots at the same time, while NBC is down to only two entries and ABC registers with two. The westerns continue a strong factor, with five of them in the top 10, two of them CBS, two ABC's and one NBC's.

### AVERAGE AUDIENCE

1. Gunsmoke (CBS)	43.6
2. Ball-Arnaz (CBS)	41.6
3. Danny Thomas (CBS)	37.6
4. I've Got Secret (CBS)	36.1
5. Wyatt Earp (ABC)	35.4
6. Have Gun, Will Travel (CBS)	33.5
7. Wells Fargo (NBC)	33.1
8. Cheyenne (ABC)	32.9
9. Bet Your Life (NBC)	32.3
10. December Bride (CBS)	32.0

### TOTAL AUDIENCE

1. Ball-Arnaz (CBS)	46.7
2. Gunsmoke (CBS)	45.1
3. Danny Thomas (CBS)	39.9
4. Perry Como (NBC)	39.8
5. Cheyenne (ABC)	39.1
6. I've Got Secret (CBS)	38.8
7. Wagon Train (NBC)	38.7
8. Wyatt Earp (ABC)	38.0
9. Bob Hope (NBC)	37.6
10. Wells Fargo (NBC)	35.4

## NBC-TV's Study on Audience Gains, Lower Cost-Per-Thou As Lineup Rises

Walter Lowendahl

calls it

"Re-Usetopia"

one of the provocative articles in

VARIETY

Semi-Annual TV Film Issue

OUT THIS MONTH

It's been axiomatic in television that larger station lineups tend to lower costs-per-thousand by amortizing program costs and adding additional coverage at low cost, but the efficiency with which this is done is pinpointed for the first time by a new NBC study included in the network's current pre-selling season presentation to agencies.

Among the more striking data included in the study is the fact that on a show like "Dragnet," an extension of the station lineup from 125 outlets to 162 would increase the Nielsen rating from 24.8 to 26.5, increase homes-delivered from 9,929,000 to 10,630,000, and all at a cost-per-thousand for the added stations of 76c.

Moreover, it explodes the long-held theory that such a lineup expansion adds only coverage but not audience. As a matter of fact, in the specific instance of "Dragnet," coverage is 97.3% for both 125 stations and 162 stations, but the latter brings in additional audience in duplicated coverage areas, to the extent of 1.7 increase in rating and a homes increase of 701,000. That's an audience increase of 7%, bought at only 2% more cost.

Studied takes the extremes, starting with 59 stations and ranging all the way to 162. At these levels, cost is increased 19% for the added lineup, but audience is increased well over 40%. Specifically, with "Dragnet," a 59-station lineup of must-buys delivers a 20.3 Nielsen, while a 162-station lineup brings in a 26.5. The 59-station group delivers 7,251,000 homes, while the 162-station lineup delivers 10,630,000 homes. Cost-per-thousand at the 59-station lineup is \$3.55, compared with \$2.88 for the 162 stations. Coverage gain is small, from 86.6% to 97.3%, but that's the point—gain in audience far transcends the increase in coverage as well as the increased costs.

## Jacobsen Striped, Adams to NBC Bd.

NBC board of directors elected B. Lowell Jacobsen, director of personnel for the web, to a vice-presidency and also named exec v.p. Dave Adams to the board at its monthly meeting Friday (7).

Jacobsen was given his stripes reportedly for his handling of the network's negotiations with the National Assn. of Broadcast Employees & Technicians in their recent contract negotiations. As director of personnel, he is the web's chief labor negotiator. He's been with NBC in his present post since 1953, having moved over from RCA Victor after 10 years with the parent company. Adams has been NBC exec v.p. for corporate relations for a year and a half. He's been a network legal expert since 1949, prior to which he was with RCA briefly, and was a member of the FCC legal staff.

## Rambeau Reppery Goes Collegiate

The stations representative field has seen the first merger in recent years with the William G. Rambeau Co. merging with the College Radio, Corp., scholarly reps, and the organization taking on the name of Rambeau, Vance & Hoppie.

William G. Rambeau, one of the first station representatives has been named prexy of the firm with Robert R. Vance and Edwards R. Hoppie holding down vicepre slots as well as being partners.

The college group represents 96 campus stations while the Rambeau Co. is the representative for 52 radio and two tv stations. The firm is estimated at doing over \$700,000 in radio and television billings.

Marty Rokeach, formerly of BBDO, joined the organization this week as head of the research department.

Other rep intelligence: McGavren-Quinn has been named rep for the Triangle radio stations in Pennsylvania and Connecticut.

Devney Inc. has landed KRSD-TV, Rapid City, S. D. and WHRV, Ann Arbor, Mich.

Blair Television Assoc. named as national representative of KTVH-TV, Wichita.

Avery-Knode has been appointed to represent KVAR, KVAR-TV, Phoenix, and WESH-TV, Daytona Beach.

Robert Teter, named a board member of Peters, Griffin, Woodward.



# TV 'SPRINGS' 26-WK. SUMMER

## Hizzoner Needs a Format

Though most will go along with them for another year in all probability, several New York station executives expressed serious dissatisfaction with continuation of New York Mayor Robert F. Wagner's radio and television programs. There seems to be some difficulty in finding a popular format for the city official's program, a point which will be taken up when industry execs meet with the Mayor's assistants sometime in the near future. Privately, during a luncheon given on Monday (10) by the mayor, one radio station official said, "No matter how you cut it, the show's still a bomb."

All the comment wasn't private. Industryites openly expressed to Wagner and his radio and tv aide, Lloyd Whitebrook, who took over last year from Arnold Cohan, that the show needed a genuine jazzing up—perhaps via a hotter q & a period running the entire length of the monthly half-hour show.

It was Whitebrook's idea to spend the first quarter hour of the first show having the Mayor and other city officials discuss a particular city department, showing the fine job that it's doing, and the last quarter-hour in the usual q & a. Whitebrook, who later said he modeled his plan after the tv show Jersey Gov. Meyner does weekly on WATV, Newark, was challenged before reporters and industry execs alike by William Peer, the mayor's executive secretary. Peer said Whitebrook's plan was an old one, which didn't work then and he didn't expect it to work now.

As one executive expressed it, again privately, the answer is neither straight q & a or a mixture of lecture and q & a. He said that Wagner's personality created a unique problem for the City Hall reporters who do the show for \$50 a throw. "The Mayor hardly ever makes his answers forceful enough," he said, "to sustain interest for a half-hour." He was also against an undisguised plug in the way of a straight speech every month by the Mayor.

## Living by 'Faith, Hope & Foundations,' META Launching Educ'l Fund Drive

A non-commercial tv operation, such as the Metropolitan Educational Television Assn., the only outlier in the New York area devoted solely to providing educational tv programming, "lives by faith" in order to keep going, according to META prexy Alan W. Brown.

To get sufficient funds for maintenance and growth is a touch and go proposition, an experience shared by most of the 30-odd educational tv outlets in the U. S. But META has problems peculiar to itself.

Brown was queried about META's plans and problems in the wake of WPIX's offer to step up the amount of time devoted to META programs. The educational organization currently is programming five-and-a-half hours weekly via WPIX during the morning hours. The New York Daily News indie station's v.p. Fred Thrower, impressed with META's programming, would like to increase the time to seven-and-a-half hours weekly.

Expansion means dough and the dollar is META's biggest headache.

Foundation got the organization on the air last September, contributing some \$510,000 for studio, equipment, salaries, etc., monies which were used up as of Jan. 1. Other sums have been donated by foundations and private sources to keep META going. But in an attempt to get META on firmer

Foundations got the organization going to launch a \$1,500,000 fundraising campaign, a two-year goal to cover operating costs, capital improvements and program expansion. In preparation for the spring campaign, it's now in the market for a public relations and

(Continued on page 52)

## Tint Spook Hour Subs Gobel-Fisher

A live, one-hour mystery series in color is virtually set as the Eddie Fisher-George Gobel summer replacement on NBC-TV. Albert McCleery, producer of the web's "Matinee" series, is currently prepping budgets on the series, and if these are acceptable to sponsors Liggett & Myers and RCA-Whirlpool, McCleery will produce, with the show originating from the Coast.

Budget situation is the only thing holding up finalization of McCleery as producer. If he can't come up with a satisfactory cost, MCA, sponsors and NBC will stay

(Continued on page 52)

## No Pusey-Footing?

Madison Ave.'s copywriters have long felt the whiplash of criticism from academic pundits, ranging from college professors all the way up to university presidents. Now, they may have a chance to strike back.

All the commercials for "The Case for the College," special one-hour program sponsored by Harvard College March 28 on CBS Radio, are being written by Harvard President Nathan M. Pusey.

## Gen. Mills as TV's 'Big Sport' Via 70 Pre-Game Gambit

General Mills is returning to sports as the advertising mainstay for its Wheaties, with "Breakfast of Champions" motif and all. The cereal firm, starting June 1, is plunging into a year-round, three-network tv deal which will see it bankrolling some 70-odd pre-game programs on the webs every other week.

Programs will take the form of 10-minute or quarter-hour shows intruding each sports event. They will be packaged for General Mills by Sports Programs Inc., and will have a central emcee but will differ in content and guest stars according to the type of sports event they precede.

First shows will be pre-game segments for "Baseball Game of the Week" on both CBS (Saturday and Sunday) and NBC Saturdays. Later, shows will precede NCAA football on NBC, pro football on CBS, basketball on NBC, hockey on CBS, etc., right into next spring. ABC gets only one program as of the moment, the pre-game segment for the web's telecast of the College-Pro All-Star Football game in August from Chicago.

On a regular basis, though, the series of pre-game shows will be sponsored on an alternate-week basis, though naturally the NBC-CBS duplication means that over 70 shows in all will be involved. CBS-TV has already picked up Carter Products to take the skip-week on one of the pre-game sessions on baseball. General Mills deal was set via Knox-Reeves with Sports Programs prexy Ed Sherick.

## TAP RERUNS NOW FOR AXED SHOWS

Not only does this promise the most slapdash summer of all on network television, but the webs are moving into a "summer in springtime" status by extending the usual castoff variety of dog-days programming into the regular spring schedule. It's a case of belt-tightening, but it won't help the webs on an "audience relations" basis.

To cite some examples, NBC-TV is installing two of last season's short-runners, "Panic" and "Noah's Ark" on Sunday nights at 7:30 and 7:35 respectively, starting around the end of the month and running through the summer. "Panic's" going to be commercial; "Ark" will be a sustainer. Both will consist of some "fresh" footage (in the sense that the shows were cancelled last year before the episodes had a chance to be shown) and reruns.

Another rerun package slated for prime time at the end of this month is the combined "Schlitz Playhouse" "CE Theatre" repeats scheduled to replace Gisele MacKenzie on NBC for Scott Paper and Schick. On CBS-TV, reruns of a this-season flop, "Dick & the Duchess," move into the Friday at 7:30 spot on a sustaining basis, replacing "Leave It to Beaver" when the latter switches to Wednesdays. Another perennial summer entry, "Pantomime Quiz," gets the "springtime" treatment via a Tuesday ABC-TV slot in April as the "Telephone Time" replacement.

All these slottings take the form of replacements for cancelled shows, but they move in at the season's 26-week mark, instead of the customary 39-week summer start. It's the first time the networks have failed to bring in brand-new programming as mid-season replacement fare, and the reasons are primarily economic. With all the webs finding the financial going rough, as well as the mid-season sales picture on the gloomy side, they're refusing to take any chances on expensive new product. They'd rather call it a season for the time periods involved and start fresh in the fall.

Which may be all very well as far as their collective pocketbooks are concerned, particularly when they can write off their losses on the flop series via replays and use of unplayed film. But for the television audience, the move means a long 26-week stretch of summertime fare instead of the usual 13 weeks, which in the past has been bad enough.

## Johnson Wax Buy

Chicago, March 11.

Johnson Wax Co., for its Stride and Pride products, bought a block of 10 quarter hours on NBC-TV daytime worth about \$150,000. Buy is divided thus: three quarter hours on "Treasure Hunt," three on "Modern Romances," and two each on "Price Is Right" and "Matinee Theatre."

Deal was set through Needham, Louis & Brorby agency in Chicago.

Television Programs of America Pres.

Milt Gordon

**STRONG SYNDICATION  
AS A MAJOR WEAPON  
IN TV'S HIGHLY  
COMPETITIVE ERA**

**an Editorial Feature in the  
Semi-Annual TV Film Issue**

**VARIETY  
OUT THIS MONTH**

## GF Eyes Summer 'Lucy' in Old Mon. Slot; May Go for 'Steady' Vice 'Bride'

### Found: Explorer II

NBC News took the long way around to get its footage of the Explorer II firing last Wednesday (5) on the Chet Huntley-David Brinkley "NBC News" show. Right after processing the films, the web discovered that the phone company had taken its single line to WFGA-TV, Jacksonville, out of service for repairs, leaving only CBS' line open.

Producer Reuven Frank got together with his traffic dept. and started some extensive re-routing. Frank was able to route the films through a round-robin of circuits into Paducah, Ky., all the way to the Coast. There, the feed of the films were taped, and the Huntley-Brinkley show was able to cut to Hollywood to pick up the films of an event that happened 3,000 miles away.

## ABC Radio Still On the Prowl For Effective Format

Status of "live fun radio" at American Broadcasting Co. seems more in doubt than ever this week. Whether the several talents involved were notified could not be ascertained, but, admittedly, the radio web is seriously considering putting the performers on the Jim Backus and Merv Griffin shows under contracts giving only two weeks notice—just in case these live musical shows have to be dropped at the insistence of the powers-that-be.

Even if live programming does not go out the window completely, the chances for the survival of the original Robert Eastman concept for network radio programming seem extremely slight. Various officials have explained in general that the network will continue, and that investigations for effective programming are constantly going on.

Asked whether the possible demise of the Backus and Griffin shows means the end of Eastman's usefulness as the radio web prexy, Leonard Goldenson stated that he has "never even thought of removing him from his job." Goldenson said that Eastman (who has a five-year contract with ABC) will continue running the operation, and that when he bought Eastman he "didn't buy a concept" but did buy a man.

One of the proposals apparently being considered is converting the radio network from a sponsored operation into a news service, which would charge affiliates for news coverage, and not be in

(Continued on page 52)

## COOLEY'S 'SING ALONG' AND BE A NOVELIST

CBS-TV producer Lee Cooley, currently riding herd on the web's proposed "Sing Along" series, is also sideling in writing, and has registered a sale on his first novel along with an option for his unfinished second. Doubleday has bought the still untitled first tome which, in a sort of switch, isn't a television exec's novel about television but instead deals with his experiences in the Merchant Marine. Second novel, under option to Doubleday, will deal with tv, though.

Cooley cut the "Sing Along" kinnie for the network last week, with Jim Lowe (deejay on CBS Radio's Gotham flagship WCBS) as emcee and Dick Brill as associate producer.

"I Love Lucy" may become a summer replacement in its old Monday at 9 regular season time slot on CBS-TV—something of a switch in that "Lucy" never did have summer exposure when it was a regular entry on the network. General Foods is toying with the idea of buying the "Lucy" reruns as the dogdays replacement for its Danny Thomas series.

At the same time, GF is also considering purchase of "Too Young to Go Steady," the Talent Associates-Screen Gems package starring Don Ameche, for a summer run with options in place of "December Bride." GF, however, wants a guarantee from CBS that if "Too Young" clicks, CBS will have another time slot ready for it and GF will have first crack at alternate-week sponsorship.

As of the moment, neither deal has been consummated, and in fact there may be some juggling involved under which "Too Young" might replace Thomas and "Lucy" substitute for "December Bride," or one or both of the deals could fall apart. Nonetheless, there are some intriguing angles to the thinking involved in both transactions.

For one thing, General Foods has been a hot proponent of bringing in new properties for summer tryouts, a la "Too Young." Last season, it brought in "Richard Diamond," but subsequently could not get a time period for the show and had to drop it as a fall entry. This time out, it wants assurance that if the show's a click, it can continue in a suitable time slot.

As to the "Lucy" reruns, while "Lucy" was ensconced in its Monday night slot, it never did summer duty, yielding to replacements like "Racket Squad," "Charlie Farrell Show" and "Those Whiting Girls." Now, it may be called up to fill the summer niche for its old spot. There's no conflict involved with the current run of "Lucy" reruns Wednesdays at 7:30 for Gold Seal Co., since Gold Seal's sponsorship lapses the end of May and CBS-TV will replace the show with some other less expensive rerun series.

## Time Mag Has 'The Last Word'

Time magazine has purchased two editions of CBS-TV's "The Last Word" as an experimental television buy. It's program's first money. Time will sponsor the March 30 and April 6 segments of "Word," the public affairs-produced paneller on English usage.

Buy is in connection with a subscription drive by Time, and will be handled on the basis of the mail pull. If the series does give the subscription campaign substantial impetus, Time will probably extend its sponsorship on the show. Purchase of the Bergen Evans starrer is in line with Time's pitch on the intellectual qualities of its readership, and it figures that the "Word" audience is a natural source of new readers. Deal was set through the Ben Sackheim agency, which handles Time's subscription advertising.

## WBZ-TV Hopped Up

Boston, March 11. WBZ-TV goes with first Hub record hop tv program live sometime early in April, Herb Cahan, program mgr., said. It will be an "American Bandstand" type show and Dave Maynard, WORL disk jock, will emcee.

It will mark Maynard's first tv show, and the time sked, from 1:30 to 2:30 p.m. Saturdays, finds the disk jock in competition with his own radio station. The televised record show will be sponsored by a record distributing company, Records, Inc., of which Cecil Steen is prexy.



NEXT SUNDAY, MARCH 16,  
Channel 4 in St. Louis becomes  
*CBS Owned KMOX-TV\**...  
bringing new viewing pleasure  
to more than 775,000 television  
families in Mid-America: the  
CBS Television Network roster  
of entertainment, news and  
information programs...*plus*  
the great feature films of MGM,  
Warner Brothers, Columbia  
and 20th Century-Fox...*plus*  
local shows patterned to local  
tastes and designed to enable  
KMOX-TV to play an ever-larger  
role in the public affairs of  
the St. Louis community.

# KM



Without the "TV," these call  
letters have meant fine radio  
for the past 33 years. Now,  
with "TV" added, they mark  
the beginning of a new and  
exciting era of great television  
service for Mid-America.

*\*Formerly KHK-TV.*

**X-TV**

The new  
KMOX-TV  
Channel 4  
St. Louis

CBS Owned

Represented by

CBS Television

Spot Sales

# Madison Ave. Confident Sponsors Won't Cut TV Budgets Despite '58 Stress—On Other Agency Fronts

By JACK BERNSTEIN

The latest unemployment figures list nearly 5,000,000 people out of work and industrial production off nearly 7% with steel production operating at 54% of capacity. But the Madison Ave. agency boys seem oblivious to the fact that the nation is caught in the midst of a recession. Instead they are taking the fat-cat attitude that (1) advertisers will not cut their radio and television budgets and (2) they point out that all media advertising expenditures in 1957 reached an all-time high when \$10.3 billion was poured into the advertising kitty, an increase of 4% over the previous year.

The only recession the radio and television radio heads claim to feel is in program ratings. The smug attitude the recession won't hit the agencies is reflected by the agency line that "advertisers have learned their lesson." Agencies point out that in 1949 and again in 1954 when the nation appeared headed for a recession, advertising budgets were increased instead of cut to the bone and, as a result of the advertising push, consumer buying increased instead of going down. This has given the agency men grounds for claiming they are not merely an added and uneasured expense to national and local advertisers but rather a vital force and part of the business.

## 'Now More Than Ever'

In the strictest economic sense the agencies feel that only through consumption can production be stimulated and, boiled down to radio and television, advertising budgets, sponsors will be increasing their selling efforts and shelling out more coin instead of reducing their allocations.

The agencies are willing to admit that national advertisers presently are taking a hard look at their budgets in terms of sales and want to stretch every dollar as far as it will go with the agencies being pressured to take a second look at their network and spot recommendations to see that they are getting the most value out of their dollar.

The cost per thousand and impact for the sponsor varies has never been as important as it is currently to radio-TV program heads and timebuyers.

Optimism by the ad men is based on the fact that both radio and television in 1957 were up as compared to the previous year. Television advertising expenditures totaled \$1.3 billion showing an increase of 8% over the previous year and radio advertising showed an 11% climb totaling nearly \$635 million. Added to this is the Television Bureau of Advertising answer to the recession and talk of soft markets—"tv network time billings for January of 1958 had improved 17% over the same month in 1957 and national spot video showed a slight increase."

## Fewer Advertisers

Regardless of these figures the number of network television advertisers in 1957 dropped from 321 in 1956 to 293 with the number of spot tv advertisers also on the decline. In 1957 there were 4,154 spot television advertisers as compared with 4,399 the previous year.

In addition, the softening television market has produced the greatest upheaval of split sponsorship in recent years with availabilities piling up on prime night time hours, with more than 24 agencies either wanting out or willing to share their shows on skip-a-week basis with major and minor identifications.

A recent study of availabilities showed that the three networks have 25 shows looking for bankrollers and willing to share the tv load for the remainder of the television season. ABC was in the least trouble and looking for five rich uncles for alternate sponsorship, with NBC in search for nine backers and CBS heading the list and looking for 11 bankrollers.

To date the hard goods industries, such as household appliances, equipment, radio and tv sets, and office equipment have been hit the hardest. The agencies packaging soft goods such as food, toiletries, soaps and cigarets have been feeling quite secure, reasoning that

the radio and television public is not about to either give up smoking or washing for the present.

## The Auto Dilemma

The agencies which push the hard goods aren't relaxed though with the often repeated remark that "as Detroit goes so we go." The automotive industry in Detroit isn't going though and the trade is beginning to wonder how much longer Chrysler, Ford and General Motors will keep appropriating fat advertising budgets while auto production has slowed down to a snail's pace. Last year the three corporations shelled a total of \$44,672,000 into network television alone. To date Ford has produced 92,963 less cars than it did last year and Plymouth is down over 73,000 with Buick production off 43,029 cars compared to this time last year. This is just a minor sampling of the auto decline but yet indications point out that if the auto manufacturers aren't producing the cars then it's doubtful if they will maintain their huge advertising budgets. What is causing concern is that Chrysler, Ford and General Motors are all in the nation's top 10 network television advertisers.

Still another question that is raised by recession talk is whether the agencies will change their pitches from a soft sell to a hard sell and vice versa. Nick Keesley, veteran radio-tv head at Lennen & Newell summed up the feeling of nearly every ad agency tv head on Madison Ave. when he said, "In the twenties costly lessons were learned in the field of advertising. Most of the leading brand advertisers gave up their advertising expenditures and found it unwise. Advertisers have to have a keen regard of competition in times of economic recessions as well as in times of prosperity, and in times of soft markets you have to go after sales with more vigor, but what's equally important you have to keep your product in front of the public. In times when goods aren't moving advertising is partially considered as an investment."

As for client dropping television shows Keesley feels this is more often than not a product or marketing problem, and to date has had little to do with the country's economic condition.

Keesley and other tv program heads feel that slack times will have more people staying at home and clients will be reaching more people at a reduced cost per thousand.

## SWITCHES

Alfred F. Calabro, former manager of N. Y. branch of Wilson, Haight, Welch & Grover, has been appointed general manager of Product Services.

Paul Synor, formerly associated with J. Walter Thompson, has joined Leo Burnett as a tv copy supervisor.

Frank Walsh, who served as assoc. director of research at McCann-Erickson, has been appointed director of research at Erwin Wasey, Routrauff & Ryan.

John Coulson, manager of the research department and Guy Saffold, account supervisor, have been named vicepres of Leo Burnett.

Watts Wacker, media director for D. P. Brother, has been selected as a veepee of agency.

John Elliott Jr. and Thomas C. Dillon have been elected to the board of directors of BBDO.

John D. Hayes, manager of the international department of EW, R&R has been appointed a vice president.

## LOST & FOUND ACCOUNTS

Kenyon & Eckhardt landed the \$3,000,000 Lincoln automotive account thus ending firm's six-week search for an agency since resigning Young & Rubicam. K&E is no stranger to the Lincoln division account having handled it from 1948 through 1955. With the appointment, an estimated switching of over \$50,000,000 in auto accounts has been completed.

Anderson & Cairn's this past week resigned the Waring Products division of Dynamics Corp. of America.

Atherton & Currier has been named agency for the Wilpulte

coke oven, Semet-Solvay and Semet-Solvey engineering divisions of the Allied Chemical and Dye Corp.

## Chi Agencies

By LES BROWN

Chicago, March 11.

Hotpoint has revealed it is desirous of consolidating its \$3,500,000 in annual ad billings in a single agency, which means two or even all three of its three present handlers may be dropped. These are Maxon Inc., J. R. Pershall, and Needham, Louis & Brorby. It's known that several outside agencies are under consideration, but meanwhile the appliance company is looking over presentations.

A Hotpoint source said the dropping of any of its agencies "reflects in no way the company's dissatisfaction" with them. Single agency handling, he said, would correspond with the company's own recent realignment of its divisions.

Needham, Louis & Brorby, meanwhile, has acquired increased billings from State Farm Insurance Co., 19-year-old NL&B client. Agency's share is separate from State Farm's national advertising.

## Burnett Again

Allsweet Margarine, Vigoro and certain other Swift & Co. products that were resigned by Chi J. Walter Thompson agency last week, went to Leo Burnett Co. in a move that surprised the local ad trade. Speculation was high the billings would go to McCann-Erickson. There are still several products in the ex-JWT bundle up for grabs, among them Swift Peanut Butter, Swift-Ning, and Pard Dog Food.

Keyes, Madden & Jones got the new Dr. West's push-button toothpaste account of Weco Products Co. It's expected to bill around \$1,000,000 per year.

David R. Canfield transferred to Chi office of Campbell-Mithun from home base in Minneapolis.

John A. Malloy, ex-Caldwell Advertising where he was a creative v.p., joined McCann-Erickson here as senior writer.

Jack Willem, veepee in the Chi office of J. Walter Thompson, transferred to New York as account supervisor of Eastman-Kodak. He replaces Charles Rheinstrom there, who went to American Airlines as v.p. in charge of sales and advertising.

Mead Johnson & Co. has turned over its Pabulum division billings to Keyes, Madden & Jones starting April 20. Account is now handled by McCann-Erickson.

Weber Marketing Systems, a division of Weber Advertising Machine Co., named Waldis & Briggs for advertising, sales promo and marketing. Account was previously in Stoetzel shop.

Leo Burnett agency assigned F. Strother Cary and W. L. Diner the new Chrysler account. Both are veepees.

Burnett has appointed two new veepees, John Coulson, research manager, and Guy Saffold, account supervisor. Coulson has been with the Burnett office seven years, Saffold two. Agency also regained the services last week of Paul Synor, as tv copy supervisor. Synor had been a tv supervisor for J. Walter Thompson the past three years.

Campbell-Ewald appointed Austin B. Chaney Jr. account supervisor of the Herz Corp. business. Chaney has been account exec of Chevrolet for C-E in Detroit.

Edmond Gray, former radio-tv director of North Advertising, has shifted to McCann-Erickson here as tv producer.

John L. Baldwin, ex-Needham, for factor in its move west.

Account execs from Donahue & Coe have been frequent visitors on the Culver City lot during the past month. They have visited the set of every production shooting and had conferences with all or almost all of the producers, directors and other execs involved in production on the lot.

The company's L.A. office is in addition to branch offices in Chicago, Atlanta and Montreal, and will have an initial staff of 35 under exec v.p. Richard C. Moses.

## London Agencies

By BARRY BARNETT

London, March 11.

Erwin, Wasey agency is handling a tv campaign on behalf of the Weston Biscuit Company Ltd. (Continued on page 42)

# TV-Radio Production Centres

## IN NEW YORK CITY

John Horn leaving "Person to Person" as editorial associate after more than four years, with Charles Romine moving over from CBS Public Affairs as his replacement. Romine was producer of "Odyssey," "UN in Action" and "Adventure," as well as writer for "Air Power" and "The Search" . . . George H. Gallup, ex-McCall's, joining CBS Radio as a sales account exec . . . Mike Donovan, CBS doorman, does his 11th annual St. Patrick's Day guest stint on the Robert Q. Lewis show March 17 . . . Candy Jones Conover did three new tv commercials and seven new radio blurbs for Colgate last week before checking into St. Luke's Hospital for surgery this week . . . Nicole Millinar, exec producer of "Dick & the Duchess," arrived in the States from London and planes to Miami for a week's vacation . . . Lee Robinson, director of Lowell Thomas' latest "High Adventure," back in town from Australia . . . Irving Gitlin, CBS director of public affairs, named a guest professor for '58 at Syracuse U. . . Douglas Edwards emceed opening of ORRadio Industries' new videotape plant at Opelika, Ala., Edwards' home state, March 29 . . . Gerry Maushy, manager of network broadcasts for CBS Radio, back from a month's vacation in Mexico . . . Everett Sloane stars on "Suspense" and Walter Greaza doubles for "Auntie Mame" into "FBI in Peace & War," both on CBS Radio Sunday (16) . . . META program chief Dick Heffner lectures on "Educational Television Is Community Television," before the Barnard College Colloquium on Education tomorrow (Thurs.) . . . Bill Leonard vacations in the Dominican Republic for the next two weeks . . . Nazaret Cherkezian, producer of WCBS-TV's "Eye on New York," addresses a Hofstra College class in mass communications next Tuesday (18).

With American Broadcasting Network in a state of flux, the radio web's research topper Lawrence (Larry) Pollock is shifting over to WABC-TV as director of research and sales development for the ABC o&o . . . Sid Gould, Buddy Lester and Henry Youngman are leading off on the new "Make Me Laugh," the Pat Weaver package premiering March 20 on ABC-TV . . . Arnold Hartley, WOV v.p. in charge of programs, sailed for Palermo last week on the Vulcania.

CBS-TV's Garry Moore show does its 2,000th telecast on March 21, and marks the occasion with a 15-minute segment devoted to kinnies of the segments first week of the show in June, 1950 . . . Millicent Brower into a running role in "Backstage Wife" on CBS Radio . . . Anne Cantrell does the Adorn commercial on the Arthur Godfrey show Monday (17), also does three filmed commercials for Wash. 'n' Curl . . . Nathaniel N. Weinreb, story analyst in the NBC program dept., sold his novel, "The Copper Scrolls," to Putnam for April 7 publication.

Bob Rubin, having completed production manager chores on four one-hour shows in "The Twentieth Century" series, takes off for a brief Florida vacation . . . Mary Margaret McBride, who initiated a series of Saturday programs over MBS last year, will return to Mutual for another 26-week 15-minute series, starting April 5 . . . With the tax season underway, Mutual has launched its "Income Tax Answers" series . . . John B. Gambling celebrated his 33rd anniversary with WOR Radio on Saturday (8). He is presently heard for 16 hours each week . . . Mitch Miller will be the special guest on WOR-TV's "Ted Steele Show" on Friday (14). He will discuss trends in the record industry.

Bob Williams replacing Tom Reddy on NBC-TV's "Treasure Hunt" . . . Jan Murray, who owns "Hunt," has appointed Herb Straus associate producer and Kevin Johnson director of his new CBS-TV "Wingo," premiering April 1 . . . Shoshana Damari, Israeli singer, into "Night Beat" tonight (Wed.), and on Tuesday (18) host John Wingate will interview actor Kenneth Haigh . . . Elliott Wax named assistant to Harry Kalcheim at the William Morris Agency . . . Bernie Weintraub to ditto for Les Colodny at that office . . . Shari Lewis to wed DuMont producer Jeremy Tarcher Saturday (15) . . . Adman Lawrence Gumbinner feted by some 60 friends, many going back to schooldays in New York, on his 60th birthday Saturday night (8) at Le Valois restaurant on Park Ave. . . Helen Johnson, for the past eight years associate producer on "Meet the Press," has resigned from the show, effective March 31; no new plans . . . Maureen O'Hara in from the Coast for a guest shot on the Perry Como show Saturday (15) . . . Will Holt on the Art Ford WABD show this Friday . . . Ronald Dawson doing two more shots on the recorded "Objective" show and set for "Frontiers of Faith" Sunday . . . Barbara Meltzer, wife of tv scripter Neil Meltzer, convalescing at home following surgery . . . Marjorie Hildreth named production assistant on the Patrice Munsel show . . . Richard Bauman and June Prud'homme join Julie Harris on Hallmark's "Little Moon of Alban" on NBC-TV March 24 . . . Clayton Willis joined the Tex & Jinx staff as a writer-reporter . . . Bill Davidson, g.m. of WRCA-TV, received the Air Force Award of Appreciation for his cooperation with reserve activities in the metropolitan area . . . Al Perlmuter, WRCA special events manager, spoke at the Overseas Press Club special scholastic reception Friday (7).

## IN HOLLYWOOD . . .

Lucille Ball won the Genil award of Radio and TV Women of So. Cal. as "the most outstanding woman in TV in 1957" . . . Mary Pickford and Buddy Rogers bought a radio station in Wichita, Kas. . . Dinah Shore will play two weeks in Vegas this month-end to break in some new routines for her tv series . . . Warner Toub Jr., producer of "Mr. Adams and Eve," would like to loop Jackie Gleason for "Medicine Man," a western series . . . NBC's press chief Casey Shawhan, added another newsmen to his staff, Doug Duitsman . . . Mutual-Pacific radio network added KITO, Riverside-San Bernardino as an affiliate . . . The kids will soon be running around with the "Paladin" mustaches. They chose it over Dick Boone's gun or hat in a merchandising poll . . . Bob Hawk's panel show, "Coincidence," is being readied for agency and network inspection . . . NBC's John Nelson, head of daytime tv programming; Oscar Turner, labor relations, and Fenton Coe, California National, taking their turn at being schooled in advance management at Princeton. Course calls for a week of day and night sessions . . . Wen Niles Jr. caught on with Colgate in his first pitch for a job in N.Y. He'll be liaison between the client and its agencies.

## IN CHICAGO . . .

Michael Stehney quit United Films after couple weeks as exec producer . . . Absence of Jerry Colonna from WBBM-TV's "Late Show" these past two weeks is explained thus: he's meeting recording commitments on the Coast. Colonna returns to the station betimes to essay some new program ideas, and he's slated to sub for Jim Conway on "In Town Tonight," April 7 for a fortnight, but his role as cinematic interlocutor for the station is no more . . . WGN Inc. added another to Ward Quaal's Cincinnati Gang in Frank Hart, creative writer formerly with WLW-WLW-TV . . . Jim Hurley, former Chi disk jockey who has been teaching at Spaulding School the last couple years, going back into radio on Buddy Black's new FMer located at Edgewater Beach Hotel . . . H. Leslie Alass, Chi CBS veepee, vacationing in Havana . . . George Diefenderfer, NBC radio net sales manager in Chi, and David Preston, general ad manager of the Sun-Times, taking their wives on a 16-day Caribbean cruise this week . . . Carlos Chan's "Rio Rhythms," which started as a filler record show on WMAQ, notched its 10th year . . . John Doremus joined WIND for two decay shows (Continued on page 42)



# WBC'S DO-IT-YOURSELF MEET

## Some Balto Vanda-lisms

Baltimore, March 11.

Comments by Charles Vanda, v.p. in charge of programming for WCAU-TV, Philadelphia, in discussing "Some Aspects of Television News" at the Westinghouse Baltimore Conference:

"I object to the announcer who calls himself a news commentator because he's got a sponsor.

"I object to the man who tears from the teletype his profound and personal observations for the day.

"I object to the station policy which fosters the growth of disk jockey journalism.

"I object to the sales policy that prevails so that the President's illness is followed by a plug for a headache remedy.

"I object to—let's call them—the voices that pontificate the paragraphs of the ghost writers.

"I object to the freedom-to-fool-the-public by presenting the men who cannot think, cannot understand—but simply can read—simply.

"We (at WCAU) are very leery of commentators, and a man's qualifications for commentary must be unimpeachable before he can engage in it here. Having lusty vocal chords doesn't make a man a commentator any more than the possession of other masculine accoutrements makes him a Casanova.

"There are countless cracks about so-called newscasters, as well as there should be! For instance:

1.) The distinction between a reporter and a commentator is that a reporter is a man who tells his story in the first paragraph; a commentator tells his in the last.

2.) Then there is the 'I have been to Hoboken' school of commentator. After reading an item about affairs in Poland, the astute pundit remarks 'I have been to Poland, and I know, etc.'... Investigation would develop that the commentator had been to Poland during summer vacation from college in 1933 and that he rode through Poland on a bicycle acting as a stringer for the Ladies Home Journal, sending back recipes for Borscht.

"We do not hold with the press-card-in fedora reporting but we prefer even that to the Sulka-cravatted commenting."

"Copy must be accurate. If the Phila. Bulletin says 'you're dead,' then, by God, you're dead!—no matter how well you feel. This is a tribute to the Bulletin's passion for accuracy, which WCAU shares. The audience has a right to your best thought and research, to the end that a story may be presented with the greatest accuracy possible."

## Radio's Pubservice Contributions

### Get In-Depth Probing at WBC Meet

Baltimore, March 11.

Radio's role in public service broadcasting certainly received its share of attention during the Westinghouse Broadcasting Co.'s pubservice conference here. Radio was pushed, pulled, sat on, brainstormed, discussed, dissected, and generally considered by station people from various cities representing large, medium, and small markets.

Kickoff session on Wednesday afternoon (5) on "The Care and Feeding of Ideas," was chaired by Gordon Davis, g.m. of KYW, Cleveland. Problems in public service were presented by spokesmen from four stations. Each explained a particular public service situation in his market but did not disclose either the course of action pursued by his station or the eventual outcome of the endeavor. Following presentation of the problems, panel broke up into four groups to discuss and evaluate, as well as contribute their own ideas to one of these public service problems. Subjects ranged from WIP, Philadelphia, and its "Crusade for Peace," to WOWO, Ft. Wayne, and its efforts in stimulating interest in a fine arts revival in the Hoosier city. The Minnesota Centennial was presented by WCCO, Minneapolis-St. Paul, and WTTM, Trenton, showcased a strictly local issue.

(Continued on page 50)

## Some Kellogg 'Big' Coin to Godfrey

Kellogg, which is checking off CBS-TV's "The Big Record" this week, is plunging back some of its coin into the network's daytime schedule, via the purchase of a weekly quarter-hour of "Arthur Godfrey Time" starting April 1. Deal runs for 52 weeks.

Buy is in the new tv-only half-hour Godfrey format, which makes Kellogg the first new advertiser for the show (other than those of his old simulcast bankrollers shifting over). Leo Burnett is the Kellogg agency.

## Kaycee at the Bat

Baltimore, March 11.

Some of the panelists attending the Baltimore Conference of WBC were also shuttling out to Kansas City to participate in the disk jockey convention, both of which were running concurrently.

Naturally, it was bound to happen—and it did. One of the first of the "twofer" boys got up at the Balto meet with the inevitable "It gives me great joy to be in Kansas City."

## Chi Radio's Play For Farmer Aud As WGN Moves In

Chicago, March 11.

WGN Radio is intensifying its overtures to the farm market apparently with an eye to making inroads into an audience that WLS has championed for years. Both are clear channel stations with broad rural coverage in the central states, a region that is maybe the country's richest agriculturally.

In recent months the Tribune-owned station expanded its noon-hour "Country Fair" to 50 minutes and perked it with live entertainment instead of the original recordings. Station also has an early morning farm show, "Milking Time," and throughout the day runs one-minute farm news and market announcements. Now WGN is adding Saturdays to the regular daily broadcasts of both shows and is planning to remote them from the hinterlands occasionally, much in the way WLS does with its 34-year-old "Barn Dance."

WGN's farm timelots are directly competitive with WLS' except the latter broadcasts four hours of farm shows per day to WGN's 90 minutes. WLS, which (Continued on page 42)

## BALTO CONFAB AS AID TO INDUSTRY

By GEORGE ROSEN

Baltimore, March 11.

It's a neat trick to parlay the two most deadly, scare-'em-away words in broadcasting—public service—into an absorbing, engrossing and showmanly four-day meeting. Yet that's precisely what Westinghouse Broadcasting Co. accomplished for the second successive year as its Baltimore Conference emerged into bigtime industry status in playing host to broadcasting execs from nearly 170 radio and tv stations.

The timing of last week's meet, impersarled by WBC's Don McGannon-Dick Pack-Bill Kalland leadership, could not have been more appropriate. For in the industry's winter of discontent, when it is being subjected to Barrow beatings and, in the eyes of the public, literally "living in sin"; at a time when the industry's own watchdogs, the FCC Lord High Executioners, are on the Congressional hot seat and creating national disquietude which must inevitably affect the broadcasting industry, the WBC Balto Conference emerged as an instructive and refreshing antidote. If nothing else it inspired the conviction that at least some people are doing the right things.

Thus it's unfortunate that the portrayal of the industry in such light doesn't lend itself to consumer press headlines, for the broadcasters can do with a bit of uplift press relations. And it's primarily because the Westinghouse do-it-yourself conference is more or less shrouded in "trade secrecy" that McGannon-Pack & Co. rate kudos. As with its initial conference in Boston last year, it had nothing to gain but industry respect.

If the WBC conference is unique in today's broadcast scheme, it's because it is at once removed from the Madison Ave. mores, and yet its participants, far from being ivory tower addicts, are men and women schooled in the realistic, hard cold facts of every day AM-TV communications. This was a down-to-earth meeting and group of workshops for "working men only," of, by and for those mainly responsible for the nation's local programming flow. The jam-packed agenda was loaded with pertinent hows & whys and the savvy panelists, speakers and other, participant.

(Continued on page 44)

## Susskind's at It Again! 'TV This Season Banal and Stupefying'

Baltimore, March 11.

David Susskind, characterized here as "Mr. Television of '58" by virtue of Talent Associates' snazzy onward-and-upward status, and generally recognized as tv's "Peck's Bad Boy" on the gab circuit, tossed some more of his celebrated razzmatazz into the Baltimore Conference sponsored by the Westinghouse Broadcasting Co.

Susskind's "I deplore" rampage highlighted one of the meeting's major panel discussions on "What About the Audience?" and his symphony of lament can be summed up thusly:

"Too many television executives throw up smoke screens of pious poop and rancid rationalization in defending the plethora of mediocrity and inanity of current television programming. The new programs of quality and distinction this season (apart from the many excellent specs) can be numbered on the fingers of less than two hands. The holdover quality programs from previous seasons are almost equally slim in number. For the most part, however, television programming this year has been banal and stupefying—an enervating dosage of entertainment Milltown. How long are the industry masterminds going to continue to pander to the lowest common denominator of public taste? The avalanche of Westerns, inept pop singers, and game and giveaway shows should bring a five-count indictment against those who perpetuate these shows on the American public:

1. Shocking irresponsibility.
2. Gross insensitivity.
3. Slavish conformity.
4. Crippling stupidity.
5. Callous indifference to the public interest and they are guilty on all counts.

"The men who programmed this year's television schedule whether (Continued on page 42)

## Creative People Fleeing From TV: Tunick at Balto

Baltimore, March 11.

Irve Tunick, the tv writer, told the WBC Conference here that at no time have writing horizons in video been so limited or the geography so restricted. He characterized "the flight of the creative people away from the industry" as television's most serious problem. "It's not a flight, but an exodus," he said. "Every writer worth his salt prays for the seas to part, so that he can raise his head and march toward Zion."

"If you think I exaggerate," Tunick continued, "let me call out a distinguished roster: Paddy Chayevsky, Reginald Rose, Rod Serling, Tad Mosel, Gore Vidal. How long has it been since you have seen a play written by one of these distinguished writers on television? A long time. And be-

(Continued on page 50)

## WBC Dickering Soviet Exchange

Baltimore, March 11.

Donald H. McGannon, prexy of Westinghouse Broadcasting Co. stations, revealed that his outlets had volunteered their services to the State Dept. to help promote better United States-Soviet Union relations.

Speaking at the final session of the Baltimore Conference on Local Public Service Programming, McGannon said WBC had offered the State Dept. full cooperation "including the services of creative, producing and performing talent, specific radio and tv programs and counsel to the fullest extent of our abilities."

Ambassador William S. B. Lacy, Special Assistant to the Secretary of State, informed WBC that "we were the first broadcasters to come forward" with an offer of cooperation in the cultural exchange, McGannon said.

"We offered specific programs—our tv math series, 'Adventures in Number and Space,' featuring Bill and Cora Baird and their marionettes; Helen Parkhurst's "Growing Pains," and other programs reflecting the way Americans live, think, hope and aspire," McGannon said. "We offered counsel to the fullest extent of our abilities; we even offered to go to Russia, if it would help."

"We were advised by Ambassador Lacy that we were the first broadcasters to come forward in response to this opportunity not only to serve our own nation but hopefully to contribute toward the greatest goal to which mankind can aspire—international understanding, the only true and lasting basis for world peace."

McGannon urged the 325 broadcasters present at the final session to devote their energies toward achieving a lasting peace.

## Doing the John Brown Bit

Baltimore, March 11.

Billy Rose and the late Max Reinhardt would have been proud to claim credit for the pageant staged by the Westinghouse Broadcasting Co. for broadcasters attending the Local Public Service Programming Conference. But credit, in this instance, must go to Bill Kalland, WBC's National Program Manager, who conceived the idea of staging a tribute to Harper's Ferry goings-on in the 1860's. It also pointed up the host's contention that the raw material of programming often can be gandered in a local station's backyard.

With backing from Don McGannon, WBC prexy, and Dick Pack, programming head, Kalland produced a spectacle that moved a pack of frost-bitten, unemotional broadcasters to shouts of admiration and envy.

Guests were awakened at dawn by Union and Confederate soldiers and told that train for Harper's Ferry was leaving within hour. When broadcasters reached B&O station they boarded train of Civil War vintage for first part of journey and subsequently transferred to modern rolling stock for rest of trip. At Harper's Ferry, realistic touches continued, with large cast strolling in costumes of period. As guests climbed hill of national

shrine, they witnessed re-creations of vivid Civil War battle scenes.

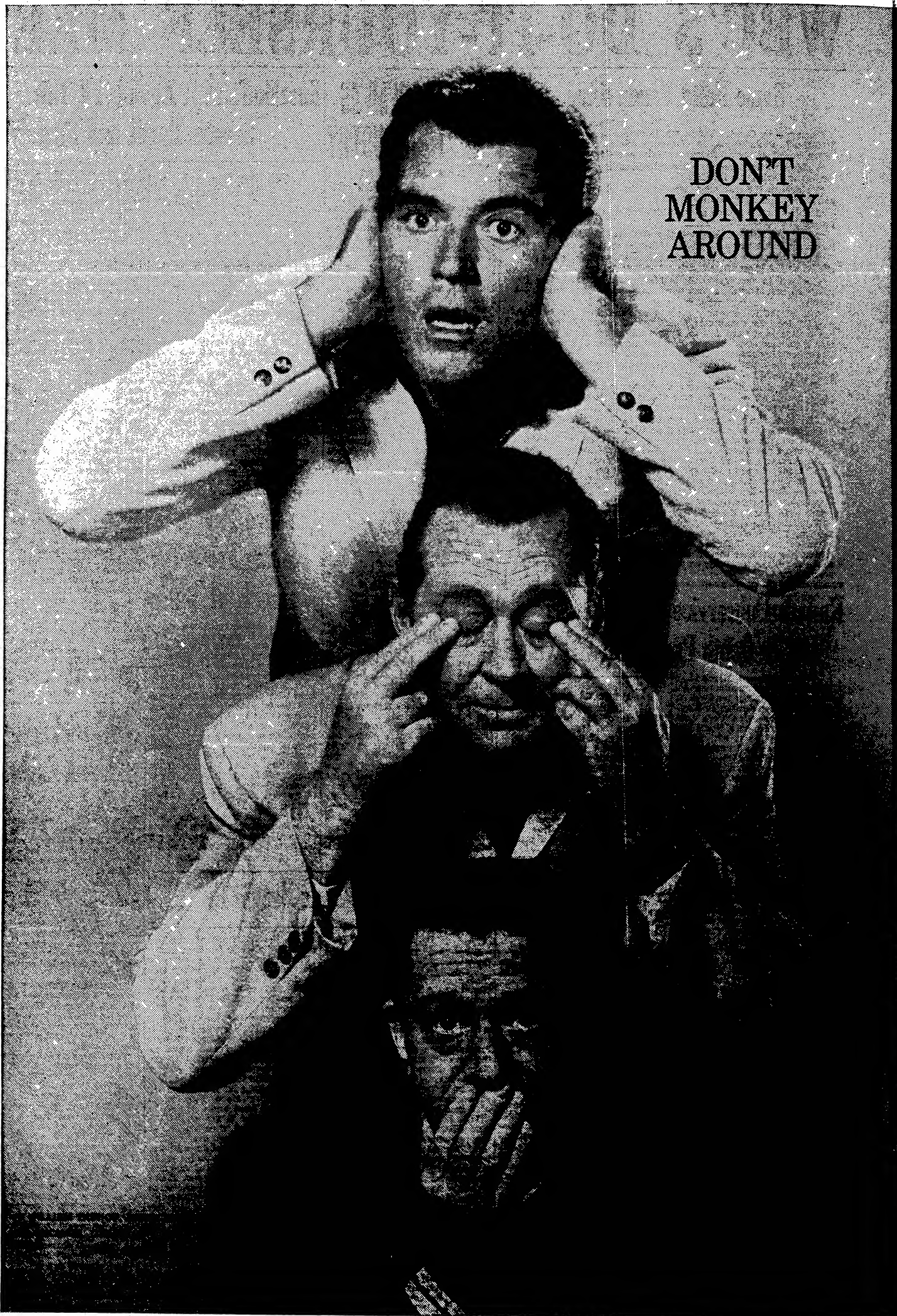
Throughout morning, guests were startled by touches of realism such as distribution of authentic daily from 1863 with news of battles and singing of Civil War songs by troubadors.

Luncheon called for showing of specially-made film with Civil War background. It featured stills by Matthew Brady, famed photographer of bloody conflict, but the climax was yet to come. Shortly after, broadcasters crossed a hill to board the train for return journey to Baltimore when they heard "Taps" and band broke into strain of "The Battle Hymn of the Republic," first soft, then louder and as cannon fire spread over the setting sun, the image of John Brown, famous abolitionist, hove into view, with blood-red beard of fanatical figure shining in fading sun. It was pageantry that tore at heart cords of those witnessing the display.

Working with Kalland on this majestic production were Chet Collier, exec producer, WBC; Ray Hubbard, asst. program manager, WBC; Boston; Tom Dukeheart, publicity director, WJZ, Baltimore, and others.

It took two months to fashion the tableaux "Date With History" but those who witnessed it say it will take years to dim impact.

DON'T  
MONKEY  
AROUND



From a programming point of view, comedy is nothing to laugh at. It's a funny business that has to be taken seriously. Mainly because there are teeth in the old saw, "Laugh and the world laughs with you!"

Which is why it's such a good idea always to have a hearty laugh or two up your transmitter. Which, in turn, is why VICTORY PROGRAM SALES is delighted to offer you its newest first-run-off-the-network acquisition, IT'S A GREAT LIFE.

Lest you get the impression that the VPS product roster is longer on quality than on variety, let's check it against your programming needs. Westerns? HOPALONG CASSIDY, STEVE DONOVAN, FRONTIER. Mysteries? THE FALCON, INNER SANCTUM. Documentary? VICTORY AT SEA. Drama? MEDIC. Adventure? Intrigue? You'll find them all in goodly number among the properties listed below.

Ready to help you make the most of this wide-ranging repertoire is the man from VPS, a specialist in Station Program Sales and Planning who, like our product roster, is good for much more than a laugh!

# VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

IT'S A GREAT LIFE • MEDIC • ADVENTURES OF THE FALCON • CAPTURED • CRUNCH AND DES • DANGEROUS ASSIGNMENT  
• FRONTIER • HIS HONOR HOMER BELL • HOPALONG CASSIDY • INNER SANCTUM • PARAGON PLAYHOUSE • STEVE DONOVAN,  
WESTERN MARSHAL • THE GREAT GILDERSLEEVE • THE LILLI PALMER SHOW • THE VISITOR • VICTORY AT SEA • WATCH THE WORLD



# Foreign Television Reviews

## INTERNATIONAL CELEBRITY FESTIVAL

With Sir Malcolm Sargent, Ukrainian State Cossack Co., Margot Fonteyn, Michael Somes, Eileen Joyce, Yehudi Menuhin, London Philharmonic Orchestra, Trumpeters of the Royal Military School of Music.  
 Producer: Bill Ward  
 Executive Director: Ian Hunter  
 60 Mins., Mon., 8:30 p.m.  
 Associated Television, from London

British commercial television's biggest bid at bringing culture with a capital C to its public registered as a big success in a program which had a little of something for everyone, no matter how varied the individual taste. The programmers, Associated Television, took over the vast Royal Albert Hall and packed it with an invited audience numbering around 4,000, which included foreign diplomats from both sides of the Iron Curtain. Artists taking part ranked among the best in their class and contributed to a colorful melange of music and dancing, which was aimed at a middlebrow audience.

The show was emceed by Sir Malcolm Sargent who also conducted the London Philharmonic Orchestra. Sir Malcolm, noted for his wit and charm, was a pleasant linkman, but presumably aware that the show was going out over the commercial web, tended to introduce the pieces of music in a manner which suggested that all the viewers were a bunch of hicks about to hear their first orchestral works.

This, however, was a minor fault, but where the production really fell down was in the camera-work and lighting, which at times resulted in a hazy picture and missed a great deal of the spectacle of the Russian dancers.

Show opened with a fanfare from the Trumpeters of the Royal Military School of Music. The bias of the program, however, was Russian, with the Ukrainian State Cossack Co. (currently playing a season at the Royal Albert Hall) taking up about one-third of the offering. Impeccably performed dances, full of vigor and precision and excitement brought cheers from the audience, and even a more sedate routine from the femme members of the outfit reaped a hefty ovation. The Russians brought the program to a fiery finale after performing all their acrobatic terping tricks as an encore.

The rest of the program was devoted to snippets from classical work. Yehudi Menuhin beautifully performed Beethoven's F Major Romance; Eileen Joyce competently played the scherzo from Saint-Saens' G minor piano concerto; and Margot Fonteyn and Michael Somes perfectly danced the pas de deux from Prokofiev's "Cinderella."

## DIE FRECHSTE SCHAU DER WELT

(The Boldest Show On Earth)

With Carla Hagen, Michael Bruch, Hanne Wieder, Helmut Brasch, Ulla Torp, Kurt Grosskurth, Manfred Schmidt, others

Writer: Manfred Schmidt  
 40 Mins., Sun., 9:30 p.m.  
 West German TV, from Munich

"The Boldest Show" was, despite several flaws, an amusing departure from the domestic video cliché. Manfred Schmidt, prominent German cartoonist (he's the creator of the widely publicized "Nick Knatterton" series), has produced this 40-minute vidpic just for fun and offered to Munich's tv station. Latter found it a suitable item for the current merry carnival season and acquired it. Calling itself "an indirect telecast from the U.S.," Schmidt's show presents a cabaret program.

Although the whole thing is amateurish and also rather uneven in direction, it's an amusing offering due to various gags and tricks which click. There's a magician who can catch with his head an iron treasury weighing several hundredweights. Another act features a songstress whose singing abilities range from the deepest basso voice up to the highest C—a real howler.

All these acts are performed by friends of Schmidt, mostly Munich cabaretists and all by means of trick photography, of course. Special fun is contributed by various "unexpected" disturbances. In all, a harmless, very modestly budgeted vidpic (Schmidt reportedly produced it within six days) which unexpectedly turned out to be very entertaining and quite amusing.

Hans.

## MURDER STORY

With James Hayter, Olga Lindo, Neil McCallum, Gwenda Ewen, Tony Lyons, Patricia Heneghan, Lloyd Lamble, Anthony Bird, Jerold Wells, Mervyn Johns, James Raglan, Richard Leech  
 Writer: Ludovic Kennedy  
 Director: Dennis Vance  
 75 Mins., Sun., 9:35 p.m.  
 ABC Network, from Manchester

Ludovic Kennedy's play, "Murder Story," owed more than somewhat to an outstanding performance by a newish young actor, Neil McCallum. Playing a retarded youth who gets himself involved in the murder of a cop, though he didn't actually handle the fateful gun, McCallum gave an astute display of underplaying. He showed the youngster's bewilderment, fear, resentment and gradual redemption with considerable subtlety and, with a performance like this as its hub, the play could hardly fail to register strongly.

Kennedy's play is a passionate plea for the abolition of capital punishment. Based fairly obviously on a five-year-old British murder case involving a 16-year-old boy who actually shot a policeman but escaped the gallows because of his age, while his 19-year-old companion was topped, "Murder Story" had a short but effective run in the West End. As tv material it was at times over harrowing for consumption in a domestic lounge, but it pulled no punches in stating its case. Its fault is that it relied too much on emotion rather than on the cold logic of argument. Nevertheless, Kennedy writes fluently and with acute sympathy and observation.

Apart from McCallum's topnotch performance, there was some other very useful acting, notably Olga Lindo as the condemned boy's mother, Richard Leech as an understanding prison padre and Mervyn Johns as a sympathetic death cell warden who won the youth's confidence and helped to give him strength and courage to face his ordeal. Dennis Vance's production was authoritative and Bertram Tyrer's sets authentically caught the atmosphere of McCallum's slightly shabby suburban home and the dank misery of the condemned cell.

"Murder Story" was perhaps too episodic and lacked the element of surprise for a really sock climax, but it was a strong entry. Rich.

## THE OTHER HALF

With Norman Collins, Richard Beeston, Vincent Buist, William Clark, Don Iddon, Henry Kahn, Dr. Peter Russo, Antony Terry, David Williams

Producer-Director: Bill Ward  
 Designer: Anthony Waller  
 20 Mins., Mon., 9 p.m.  
 Associated Television, from Birmingham

On New Year's Eve, Associated Television gathered together eight top British foreign correspondents in its studio, after flying them in from global points to talk about the state of the world as 1958 approached. After the show, the scribes had dinner with Norman Collins, deputy chairman of ATV, who had taken the chair during the program, and Bill Ward its producer. During that dinner discussions which had started during the program were continued and Ward suggested there was plenty of scope for another show. Because of tight schedules the new program was put on film the next day. It turned out to be just as good an offering as the first, with the correspondents letting their hair down and revealing intimate experiences of the living standards on their news beats. Production was slicker, because of the editing, and hardly one second of the program was wasted.

Grim details of the suffering endured by millions of Indians, recounted by William Clark of the Observer, gave the airing a dramatic note which even Henry Kahn's (Daily Herald Paris reporter) almost lighthearted descriptions of the gastronomic habits of the French couldn't erase. Don Iddon, the Daily Mail's American man, didn't paint a particularly rosy picture of the States, when he said that to think that the U.S. was a great, rich nation was not altogether true, as there were many people who lived in "abject poverty and squalor." There were, he added, many Britons who were far better off.

The program was intelligently steered by Collins, and proved to be stimulating and informative.

Bary.

## BESUCH AUS DER ZONE

(Visit From the Zone)  
 With Siegfried Lowitz, Paula Denk, Werner Peters, Olga von Togni, Liselotte Walter, Uwe Friedrichsen, Hans Dieter Zeidler, Herbert Huebner, Walter Richter, Milla Kopp, others

Producer: Sueddeutscher Rundfunk  
 Director: Rainer Wolffhardt  
 Writers: Helmut Pigge, Rainer Wolffhardt (from stage play by Dieter Meichsner)  
 75 Mins.; Sun., 9 p.m.  
 West German TV, from Stuttgart

"Visit From the Zone" (Zone refers to the Soviet Zone of Germany) is one of the strongest German postwar dramas brought over the domestic video these past years. Adapted from a stage work by a new young German playwright, 30-year old Dieter Meichsner, it's a piece that depicts the tragedy of divided Germany in a manner which could be hardly more impressive.

It's a political drama, yet not one of the conventional type which portrays on one hand the good and on the other side the bad human beings. Aside from any black-and-white cliché, it's an objective, moving piece which aims at showing the complicated German postwar situation, as honest as possible. There is, for example, a Communist (an East German foreman) who's not the evil type (he's helping his capitalistic boss) and there's a West German manufacturer who doesn't just go the straight way. The plot reveals, of course, the brutality of the Communist regime under which so many have to suffer, but on the other side it also shows some unscrupulous manipulations on the part of West-German businessmen and their rightful trend towards materialism.

"Visit" concerns an East German manufacturer, of chemical piles who travels to West Germany in order to find out why his year-long business partner suddenly breaks off his connections with him. The West-German company, he discovers, is now interested in producing those chemical piles itself. It knows how to do it since in its management is a person who used to be co-owner of the East German firm (which, incidentally, has not been turned into state-property as yet), but who had to flee because of political reasons. The problem now centers around the fact that, if the West-German company breaks off its partnership with the East German enterprise, latter will have to face ruin and deprivation. The West-German argument, however, is that he must start producing those chemical piles himself if he wants to make profit. He also argues that the East German enterprise will be nationalized some day anyway. He makes the East German a generous offer: He shall stay with his family in West Germany, gets a nice job and a percentage deal. The East German is nearly about to accept this offer, which, he knows, is not pure generosity but more resulting from his partner's bad conscience. But then he does return with his family to East Germany. The perhaps decisive factor for his return is his knowledge that his employees will get into hot water if he stays in "capitalistic" West-Germany.

It's been often said that there are too few new good German plays which deal with this country's postwar problems. Here's one and an outstanding one at that. It also has been often said that there is a whole nation in search of a new good author. Here, perhaps, is one. Meichsner's initial work is more than just promising. His work's ending is unconventional and nearly hopeless as realism in this case commands it. Hopeless because of the apparent fact that there is only way out: The defeat of both communism and materialism. But how? And without blood? A big, desperate question. No doubt, "Visit" forces every German, who is not unconcerned about his country's political and economic future, upon deep meditation. Remains to be said that it is an effectively staged and acted production. And it's exciting, even in the sense of entertainment, all the way. Top honors for the flawless direction and special honors for three actors: Siegfried Lowitz as East German manufacturer, Werner Peters as his former West-German partner who went Westwards and Hans Dieter Zeidler as the West German factory boss. But also the others turned in convincing performances. In all, a very remarkable offering.

Hans.

## ABOUT RELIGION

With Dilys Powell, Carl Foreman, Alexander Mackendrick, Rev. Ronald Marshall  
 Producer: Michael Redington  
 25 Mins., Sun., 7 p.m.  
 ATV, from London

It is a praiseworthy notion of these "About Religion" programs to yank them out of the pulpit and instead have discussions on contemporary themes. The discussion under review dealt with the effects of violence on the cinema screen and lined up for the fray were producer Carl Foreman, director Alexander Mackendrick and the Rev. Ronald Marshall, warden of the Settlement at Bermondsey, a toughish London suburb, under the chairmanship of Dilys Powell, Sunday Times film critic.

The three film personalities are all intelligent and eloquent folk and it was both a surprise and a disappointment that the affair never got off the ground. For this Miss Powell must take a share of the blame since she should have guided the discussion into the more controversial channels that Foreman and Mackendrick, at least, were seeking. The Rev. Marshall, who, not unnaturally, believed that the cinema portrays too much violence made his rather labored points in far too general a fashion.

Foreman, who revealed himself as a forthright and useful tv personality, constantly tried to persuade the cleric to produce specific instances of unnecessary violence in certain films that had had a detrimental effect on young people in Marshall's neighborhood, but the parson refused to rise to the challenge. Foreman maintained that the cinema was indeed aware of its responsibility but that it was not a film producer's job to shape people's lives. That was the responsibility of the Church, but that it is the job of the cinema to hold up a mirror to contemporary life and also make constructive comment on it.

Mackendrick thought that in this violent world violence must come into contemporary films and that that did not matter providing producers made a point of stressing that there are other, better qualities in life. Mackendrick, in short, defended screen violence providing it was not just put in to give cinemagoers a vicarious kick. He pointed out that the story of the Crucifixion is a most violent and bloodthirsty one but refused to believe that seeing that story on the screen would prompt young people to go out and torture other people.

The subject of Westerns arose and Mackendrick cited "High Noon" with which Foreman was closely associated as a Western that did not rely on violence for its values but thought that "Gun Fight at O.K. Corral" was unnecessarily violent and unpleasant. He added that that was merely a personal opinion.

With the parson unable to break through the calm logic of the two filmmakers and with Foreman and Mackendrick gradually appearing to lose interest in a debate that hinged too much on theory and too little on fact this "About Religion" sesh petered out politely, with the cinema receiving a virtual verdict of "Not Proven."

Rich.

## HERE'S HUMPHY

With Humphrey Lyttelton band, Lita Roza

Director: David Main  
 30 Mins., Fri., 6:10 p.m.  
 GRANADA-TV, from Manchester

With little enough real hot music on British tv, this offering, which features one of the best known British jazz outfits, has sure little on fact this "About Religion" sesh petered out politely, with the cinema receiving a virtual verdict of "Not Proven."

Lyttelton's band, with an offbeat lineup for the sort of music it plays, is currently the topic of much discussion among British jazz buffs. Its music is mainstream and makes for good listening. Guest artist Lita Roza, former songstress with the Ted Heath band, made a couple of pleasant contributions with "The Man I Love" and "Chicago." Novel entry was Lyttelton's caricature of Dave Brubeck. The leader was a staff cartoonist with a national paper, and expressed his opinion of Brubeck by drawing the guy pounding the piano with clenched fists.

Bary.

## Foreign TV Followup

### Jack Hylton's Monday Show

Down to earth after the flight of fancy across the Atlantic in a BOAC Britannia (equipped with a honkytonk piano), the Jack Hylton entourage settled in at the New Weston Hotel, New York, before Hughie Green and Paddy Stone took off for a day around the town to show British commercial tv viewers some of the sights, and meet some of its personalities. The program, aired by Associated-Rediffusion (3), was a kind of mixed-up documentary with Paddy Stone dancing along deserted early morning city sidewalks, and on the roofs of some of the tall buildings, while Hughie Green chatted to such notables as Dr. Ralph Bunche, assistant secretary general of the United Nations in his UN hq office, about world affairs and atomic energy, and Peter Ustinov amusingly told of his "\$64,000 Question" ordeal.

Production, generally, did not reach a high standard. Sound recording quality was low, and a rendering by British songstress Patti Lewis of "How About You?" was out of sync. Photography, too, could have been far better had not director Bibi Harris been so intent time and again on superimposing city scenes on pictures of performing artists. Blind pianist Alec Templeton suffered much because of this, when neither he nor the city skyline was definable. Night show of Broadway, however, proved an eye-opener for residents this side of the water.

Bary.

### Sunday Night at the Palladium

Bob Hope, en route to Moscow ("I'll go anywhere for an audience"), topped the bill of this Associated Television show (2) during a London stopover to send off his latest picture, "Paris Holiday." As the offering had reached its 100th airing on this occasion, it was a kind of anniversary program, but festivities hardly reached any

exuberant heights, with Hope apparently not at his best, and the other Yank contributors to the show, Buddy Holly & The Crickets, not creating any fireworks either.

Show seemed to have lost its usual sparkle and zing, and Robert Morley, making his fifth appearance on the program as emcee, although jovial in his usual slightly grandiose manner, didn't bring any added life to the show. Hope, during a 15-minute stint, in which he largely cracked about tv, was uneven and appeared content to let the yocks come slowly. Only occasionally did the normal, sharp wit of the comedian come through. As a payoff to some goodnatured banter about his never winning an Oscar, Hope was presented with a statuette on behalf of the Hollywood Foreign Press Assn. for his efforts to spread goodwill. Morley, who handed over the award, muffed the job and some uncomfortable moments followed when neither he nor Hope was sure of what to do.

Holly and Crickets, here for a three-week tour, put over three of their current discalikes in Britain. "That'll Be The Day," "Peggy Sue" and "Oh! Boy." Renditions, although faultlessly performed, didn't create much impact and netted only polite applause. Reason for this stemmed from Holly's too-static delivery, and a lack of warmth in the personality of the combo.

Big hit of the outing was the dancing of Alla Markova and Borke Rolov in an excerpt from the ballet "William Tell." This type of terping has become a favorite with British tv audiences as a relief from the normal routine of tele-vaude offerings, and when impeccably performed, as it was on this occasion, gains hefty mits.

Usual support on this program by the Cyril Ornadel orch and the George Carden Dancers regularly warrants praise and this was no exception.

Bary.

## HI VARIETIES

With Johnny Shriver Combo; Sam Gifford, m.c., Bill Brittain, announcer

Producer-Director: Jack Feibrabend  
30 Mins., Sat. 6 p.m.  
FRITCH'S RESTAURANTS  
WHAS-TV, Louisville

Longtime fixture on this station, Hi-Varieties is now scheduled at the 6 p.m. spot on Saturdays. Format has been altered somewhat, and to the good, while some features in the old show have been retained. Sam Gifford introduces the teenagers, and puts them at ease as they take their places before the cameras to do their stuff. Show has a loyal following of school kids as lookers-in, and a host of them turn up for tryouts.

Opener was a s.d.-girl line, dolled up in Valentine Day motif. Gals are capably rhythmic steppers, and got the doing off to a brisk start. Boy-girl duo from a local music school performed on accordions, playing (munch) "Lichtensteiner Polka," and okey too. Then a commercial pitch for a local hamburger chain, Fritch's Restaurants, customers are invited to vote for their favorite teenage entertainer, who has a chance to win a scholarship at their favorite college. Bill Brittain, star announcer, told them about it, and put over his points nicely.

Various boy and girl singers, first Don Peterson, who won a popularity contest last year, warbling "Love In Afternoon," registered. Girl vocalist singing "Special Love," and boy chirping "My Funny Valentine," came over nicely. Femme pianist from Lexington, Ky., gave a neat performance at the piano with "Juba Dance," followed by girl singer vocalizing "Never Stop Loving You."

Windup was a 30-voice mixed choir of teenagers. Johnny Shriver's combo, with Shriver at the piano, and backed by guitar, bass and drums, gave the turns a good measure of pro support. Opportunity for new talent to be seen and heard assured that 30-minute show to be welcome for some time.

Wied.

## OUT OF THE DARKNESS

With Ray Shelton, Dr. Roderick McDonald, Dr. Dwight Townes, Dr. Arthur Keeney, Dr. Harry Pfingst, Ned Cox, Mrs. Murray J. Kinsman

Director: Dave Jones  
Writer-Producer: Dave Jones  
30 Mins., Sun. (9) 2 p.m.  
WHAS-TV, Louisville

"Out of the Darkness," a WHAS-TV showing on Sunday (9) 2 p.m. documented the establishment of the Eye Bank in Louisville with film showing the route of an eye through the Eye Bank to the operation room for transplanting.

Also on the program were a group of top specialists in the field to discuss such topics as retinal detachment, corneal transplants (which must be done within 48 hours after the death of the donor), the use of vitreous fluid (the fluid inside the eye which may be saved for re-use indefinitely) and the willing of eyes by living persons to the Eye Bank.

Participants in the Channel 11 show included Dr. Roderick McDonald, doctor in charge of the Eye Bank in Louisville; Ned Cox, Lions Club Director of the Eye Bank; Dr. Dwight Townes; Dr. Arthur Keeney; Dr. Harry Pfingst; and Mrs. Murray J. Kinsman, president of the Medical Auxiliary. Ray Shelton, WHAS-TV staffer, moderated. An outstanding effort in the field of public interest, convenience and necessity.

## 150 NBC Executives Go To Princeton in Platoons To Bone Up on Problems

NBC, which in the past has frequently sent individual executives to school for management training courses, is now staging a mass educational experiment involving some 150 of its execs on a management level.

Web and parent company RCA have set up a series of four one-week courses in so-called "case method" studies of network problems at Princeton, N. J. in co-operation with Harbridge House, which has prepared the curriculum.

Group of execs, comprising department heads and managers below vicepresidential level, has been divided into four units of 37 execs each.

First group took off for Princeton over the weekend to begin their course. They wind up Saturday (15), to be followed by the second group.

## Open Mind

"Madison Avenue—A Critique" was the topic of Richard D. Heffner's "Open Mind" session on Sunday (9) over WRCA-TV, N. Y., with Gilbert Seldes, author and tv critic (Tide), Martin Mayer (author of "Madison Avenue, USA") and David Ogilvy, prez of Ogilvy, Benson & Mather, as panelists. Benson, producer-moderator Heffner, Marshall Stone's direction, set the premise, and most of the premise seemed to stem from the P. 1 streamer in the Feb. 26 VARIETY, "It's Now 'Madison Avenue,'" by radio-tv editor George Rosen of this paper who was mentioned by name.

Heffner, making mention of his faculty connection with the New York School of Social Research, established the premise that one of the 50 top major agencies are actually on Madison Ave. and wanted to know why, as the VARIETY story observed, that thoroughfare connoted a "dirty word." He likened it to catchphrases like Main Street, Babbitt and Wall Street of other eras, recalled that the craftsmen have been labeled "Svengalis of the supermarket," etc.

Who ensued was an esoteric, jolly discussion which seemingly left a man Ogilvy most of all bewildered. Whenever Ogilvy appeared to get into stride Seldes became vocal on his esthetic theories about advertising. The little Ogilvy said was on the beam. He politely indicated that he didn't dig "you theoretical analysts," stating that he and other workaday advertising men don't "address ourselves to the men but to the women." He observed that his motto is "The consumer is not a moron" and, on the allegation of insulting public intelligence, he said, "You're talking in the clouds about something I do every day."

While Seldes and Mayer evidenced they had a savvy concept about advertising, Mayer's viewpoints were more moderate and, in some respects, the liveliest. His observations that the economy is the ultimate answer to advertising no amount of bucking can sell automobiles in a nervous market, such as now—were interlarded with some erudite, oftentimes brilliant concepts of merchandising and human relations in general. Seldes dwelt on some of the deceit in the advertising pitch—"less tar," "you don't need a prescription" (hair spray), etc. Ogilvy cited Senator Bill Benton (ex-Benton & Bowles) as observing "there was less immorality in advertising, compared to his other two careers—as an educator (Univ. of Chicago) and in politics as a U.S. Senator."

When Mayer cited a John Wana-makerism, "I know that half of the advertising money spent is wasted but what I don't know is which half," Ogilvy observed that this, in turn, was borrowed by the Philadelphia and New York merchant from Lord Leverhulme (head of Lever Bros. International).

There were some observations along the lines of advertising is not brainwashing because it's on a community basis; advertising educates people to the good things in life; advertising is not addressed to the intellectuals; "the advertising business is a convenient scapegoat" (Mayer); a Yale prof was cited that if "advertising were as effective as the critics of advertising say, all advertisers would be deliriously happy," advertising creates a desire for selling products, especially if geared to some fad (dry cereals or orange juice to health); "advertising engages people's minds deviously" (Seldes); advertising can create a desire to buy but if the economy is soft, if the guy's job is at stake, nothing will help, as witness savings and E-bond sales up since last July as against the bullish sales market of 1955.

The end result, however, was a diversity of viewpoints, none so conclusive or convincing as to leave the looker-in with any specific point of view. Abel.

## Playhouse 90

A very interesting, and at times absorbing, outing was served up by "Playhouse 90" last Thursday (6) on CBS-TV. It had the artistry of Paul Muni as a big assist and the script by A. E. Hotchner was workmanlike. Job, involving the viewer with the proceedings on the screen, was a test not passed by many live tv dramas today.

Titled "Last Clear Chance," the 90-minute excursion was a courtroom drama dealing with the question of how prevailing an attorney-client relationship should be. As posed, the problem was not easy to answer. A woman was tried for murder and found not guilty. Her lawyer knew of a zip gun in her possession, which, surely, would

have had a bearing on the case but elected during the course of the trial to withhold that vital information. The zip gun may have been the murder weapon. Yet, he said nothing to the D.A. Is the lawyer guilty of a felony by obstructing justice, or is he being true to the highest standards of his calling by protecting his client?

Broadly, that was the ethical question posed. Hotchner displayed some imagination and feel for the situation in unraveling the problem in human terms. Muni, an old hand at playing defense counsel, had the man-sized job in this drama of representing his son in disbarment proceedings. His towering abilities soon took command of the role—presenting a witty, warm, winning character, his personality embedded in fine American traditions. It almost was like a leaf out of his characterization of Clarence Darrow in the "Inherit the Wind" legit.

There was some legal abacabadra which was befuddling and the hysterical outburst of the dead man's wife against the freed defendant seemed manufactured theatrically. The author also missed a big scene in the confrontation between father and son, with the budding lawyer accusing his father of "murdering" his father in a particular case. But the exact nature of the trickery was lost in a maze of generalities.

As the son, Dick York was effective. Lee Remick played the girl acquitted of murder with all the proper nuances, leaving the viewer guessing on what her true relationship with the accused attorney was, or even whether she had committed the murder. Eithne Dunne as the widow was restrained and believable, except for the one previously mentioned scene. Luther Adler was convincing as the bar association's attorney and John Hoyt was fine as the ambitious prosecutor.

George Roy Hill directed with skill, keeping the many difficult threads together, even the most tenuous one of romance, resulting in an enjoyable hour and a half.

Horo.

## Person to Person

Since it consists of a "two-act" bill the Ed Murrow-fronted "Person to Person" has sometimes come to grips with a fundamental problem before and during public view. Basic to the CBS-TV "at home" is an attempt to make the first half and the last half mate well, regardless of the differences in personality components.

Friday's (7) "twin bill" was one of the best of the five—ones Aaron Zouman's production. There were more than sufficient name-plus-curiosity values in Ginger Rogers as the opening flash act and Charles Van Doren as the closer. While Van Doren is not the "name" or glamor puss in the sense that Miss Rogers is and has been for about a quarter-century, there was surely high viewing for "P to P" stemming from his "Twenty-One" egghead exploit of a year or so ago. NBC-TV has the Columbia U. in camera, under a compact, but with no major programs calculated to bring him out to the high potential of his talents and his savvy as a sort of encyclopediabrannica savant.

This "P to P" was a prime kind of showcase—something that NBC itself has failed to come up with in the post-"21" sweepstakes but from which that rival network got itself a fine fillip should it now decide that it has a winning hand and play it for table stakes. In his poise, his respect for the English language, his quiet integrity, in the aura of the bookish, reflective man about him, his eagerness to play it straight without "side," complemented nicely by his bride of a year, Van Doren was an ideal interviewee as caught in his "neat but not gaudy" Manhattan apartment. "The Van Dorens at home" is a "P to P" habit—Morrow some months ago brought Mr. and Mrs. Mark Van Doren—Charles' parents—before the cameras. Like father and mother, like son—literateurs and teachers with fine contributions to American thought.

Miss Rogers was the traditional Ginger—charming, a person of taste both in dress and in the decor of her BeVills domicile, and with an altogether winning approach to the chitler and chatter department. Certainly the presence of her mother and longtime manager, Lela Rogers, did not hurt any. Mom's a handsome woman who also knows her way around a conversation piece. It was a hard to see, a mother's hand in a daughter's success. Miss Rogers herself was

bright, brisk and willing to talk about anything. A crackerjack show. Trau.

## Omnibus

"Omnibus" viewers will be mitting nearly all concerned for the Walter Kerr adaptation of Mary Chase's 1952 Broadway production of "Mrs. McThing" in which Helen Hayes played the major role. In the tv version of the comic fantasy, Miss Hayes repeated her shining performance, only this time she had herself a vastly larger and more beaming audience on NBC-TV Sunday (9).

This was the first tveast of any of Mrs. Chase's Broadway offerings, and the Bob Saudek presentation was compounded of the proper amount of realism and fantasy, a difficult feat to accomplish anywhere and anytime especially in tv where the rapport between performer and audience is so wide.

Both Miss Hayes, who portrays Mrs. Larue, the wealthy, stuffy mother, and Eddie Hodges, as Howay, the son who runs away and joins the mob, and as The Stick, the boy who replaces him in the Larue mansion, turned in richly abundant performances. For Miss Hayes this was another bouncing adventure in sheer theatrics, indeed a delightful romp.

In fact, virtually the entire cast scored heavily in the play that captures the imagination of both adults and children. The moral of "Mrs. McThing" is a simple one and its message was telling as transmitted via "Omnibus."

Sam Levene as Poison Eddie Schellenbach; Irwin Corey as Dirty Joe and Guy Raymond as Stinker added considerably to the magic of the production. Alexandra Wager as Mimmi, daughter of the witch, wasn't quite so convincing. Richard Dunlap's direction and Henry May's sets were tops and the All-star Cooke intro to Mrs. Chase's play was short and fitting.

At times "Mrs. McThing" packed enough emotional wallop, notably in scenes between the two kids and in the last act where the little girl says adieu to her witch mother, to move any snobby dowager dame. Miss Hayes' passage on this week's "Omnibus" was smooth and fetching.

Rans.

## Young People's Concert

So far in his CBS-TV series on fundamentalizing the appointments and characteristics of music, Leonard Bernstein's lectures with music have had an unmanageable effect on a couple of 30-year olds, to a point where they want to drop some of their professional activities to undertake beginner piano lessons. Whether the impact of the hour-long programs by Bernstein and his New York Philharmonic has been the same on the juves it is difficult to tell, but for all their size (107 sidemen) the programs, including the last called "What Does Orchestration Mean?" on Saturday (8), have been simple and exciting.

Bernstein, conducting and lecturing, was the program's principal visual effect. Wild hair, energetic and beautiful bawling and perfect lucidity of point were the by-now veteran video performer's stock in trade. He brought with these things a faint but undeniable glamorizing note into his lectures, but it did not disturb the overall effect in the slightest.

The intermingling of carefully selected concert and solo pieces to indicate that "notes can have many different musical colors" made the point excellently.

Art.

## Conquest

Third edition in Monsanto Chemical's series of one-hour CBS-TV specials last Sunday (9) was the best of the lot. For one thing, it presented a tv first—the first photos ever shown of an atom. Its other two subjects have been treated on television before, the Antarctic and the heart-lung machine, but the "Conquest" treatment of the Antarctic was presented in a different light—the filming of a heart operation was the best television yet on that subject.

In short, "Conquest" this time out was fresh and fascinating. Host Eric Sevareid opened the show with a brief review of the attempts of science to visualize the atom, then the first attempts to actually see it. Then he switched to footage of the experiments of Penn State's Prof. Edwin Mueller with his field microscope, first showing the blurred pictures of the atom in the early stages of Prof. Mueller's experiments and finally the crystal-

(Continued on page 42)

## THE LEGEND OF SLEEPY HOLLOW

With Shirley Temple, Boris Karloff, John Ericson, Jules Munshin, Russell Collins, Fred Essler, John Mylong, Jimmy Carter, Tiger Farfar, Jim Bridges, Tim Lyon, Barbara Pepper, Barbara Morrison, Leigh Harline orch

Producer: Alvin Cooperman  
Director: Paul Bogart  
Writer: Norman Lessing (from Washington Irving)  
60 Mins., Wed. (5), 7:30 p.m.  
BRECK HILLS BROS., SEAL-TEST  
NBC-TV from Hollywood (N. W. Ayer)

Washington Irving's durable tale of hex in the Hudson Valley country got a tasty translation on video in the Shirley Temple presentations with Miss Temple stepping out of her usual character, that of narrator, to participate in its enactment. "Legend of Sleepy Hollow" was handsomely mounted and had a lot of charming moments. The yarn, presented mainly with a live cast, had to have a generous mixture of filmed operations to take care of the outdoor action sequences. Contrast between these two methods of presentation was marked inasmuch as the celluloid episodes fell down considerably and thus marred the effect of the entire presentation.

There were some basic changes in the story's concept, the major one being the interpretation of Ichabod Crane. Long depicted as having a lean and hungry look, Jules Munshin made him a florid and well-fed gent with a gourmet's delight both in the Hollandsche sodas of the country folk and Katrina, the blonde daughter of one of the wealthy farmers in the area.

The dialog was an odd mixture of excerpts from "Plain & Fancy" and Weber & Fields, and not without basic humor. As a matter of fact, the enacted portions were played more for laughs than for dramatic content. However, it fitted in well with the general air of the proceedings. Adaptor Norman Lessing also took a few liberties with the Irving original and with historical fact, but not enough to mar the charm of the piece.

Munshin carried off the air of a charlatan schoolmaster even though it seemed basically inconsistent for a man of his professed sophistication to truly believe in the hex. Miss Temple charmed her way through the show, and John Ericson made an excellent Brom Bones. Russell Collins did well as Alpheus Dankendorf, the drunken burgher.

Boris Karloff introduced himself in the narrator spot with "I am not Shirley Temple." After this obvious truth, he keyed the show with well-written narrative bridges. The accompanying music and other production accoutrements came off well.

Jaco.

## EARLE PUDNEY SHOW

Director: Hal Greene  
15 Mins., Mon.-thru-Fri., 6:30 p.m.  
PARTICIPATING  
WRGB-TV, Schenectady

The pioneer General Electric station's partial switch back from film to live talent, around the supper hour, returned Earle Pudney, WGY announcer, to televised pianoing and singing, with a trio and guests. He had worked on WRGB several nights weekly, in a somewhat similar format and at a later hour before it increased the emphasis on motion picture programming.

Feature is an unpretentious small-budgeter which should please, if not exhilarate, viewers liking live entertainment. Show, incidentally, is the only one of the kind currently originated by an area video outlet. Lighting is employed, with a minimum of scenery, to create a mood effect. Pudney not only sings and plays, but also announces the numbers and introduces guests—vocalist and instrumentalists. He fingers the keyboard skillfully and projects a quiet, pleasing personality. Song-wise, Pudney achieves perhaps the best results with the nostalgic and bitter-sweet. He possesses technique, but not too much voice. The capable backup usually consists of guitar and bass, although drums and other instruments are included.

Filmed and other commercials make for choppyness, on occasion. Signing off program, in the middle of a number, happens too frequently.

Jaco.

## WLIB Upgrades News

Indie daytime WLIB, N. Y., is climbing aboard the upbeat bandwagon.

Station, which gears its programming to the Negro market, is adding 39 additional five-minute newscasts. This will give the station five-minute news capsules on the half-hour as well as on the hour.









## GRAND MARCH

Just look at this calendar of stars appearing this month on The Late Show!

This month, any month, you won't find anywhere a greater galaxy of stars in so many box-office hits as appear night after night on television's most famous feature film program. For WCBS-TV's vast library from M-G-M, Warner Brothers, 20th Century-Fox, United Artists and Columbia has more major-studio releases than are programmed by New York's six other channels combined!

The Late Show audience, an average of 1,320,000 viewers nightly, is assured of top entertainment every time (not just an occasional good picture, or one repeated several nights a week). No wonder Nielsen, the only four-week rating service, finds The Late Show far ahead not only as New York's favorite late-evening entertainment but also as the area's most popular multi-weekly feature film program series.

Right now, at television's peak viewing season, here's a unique opportunity for you to reach bigger New York audiences at lower cost-per-thousand on The Late Show. Contact CBS Television Spot Sales today.

# WCBS-TV

CBS Owned—Channel 2 in New York—Represented by CBS Television Spot Sales

## TV Followup Comment

Continued from page 39

clear pictures of the individual atoms and the overall pattern they form in crystalline compound.

Second on the agenda was reporter Pat Trese's Antarctica report, which unlike previous footage was covered strictly from the scientific viewpoint, showing the work of the International Geophysical Year teams and evaluating their importance and significance. Trese filmed segments at the South Pole itself, at McMurdo and at Little America, talking to the scientists and showing them laboring under some of the more difficult circumstances of life there.

Final segment was the filming of a heart operation at the U. of Minnesota Hospital, an operation on a child employing the heart-lung machine, in which the heart and lungs are deactivated and isolated from the general circulation, and the machine does their work. Filming started well in advance of the operation, showing much of the pre-operative preparation, then went through the highlights of the six-hour operation with excellent closeup detail, and finally showed the post-operative recovery period. It was an exhaustive, excellent treatise on the advances in heart surgery. Harry Resoner's narration of this segment was clear and authoritative. *Chan.*

### Climax

This was a feeble job of scripting and at times a wholly nonsensical adventure in storytelling. It had Lew Ayres and Betty Furness in something tagged "The Thief With the Big Blue Eyes," wherein an American couple from the mid-west seek to adopt a Roman waif, an unappetizing youngster, with larceny in his every fiber.

The 60-minute job on CBS-TV last week (6) was adapted by Will Lorin from a story by Tom and Margaret Coffey, but wasn't worth the time and effort. Ayres and Furness certainly portrayed the most naive American travelers imaginable, in fact, at times they seemed downright stupid in their trusting behavior toward the Roman rascal.

Several bits were mildly amusing, such as when Michel Ray, playing Vito, the scheming orphan with larceny in his makeup, beat up a couple of waiters during an ejection scene at the hotel and when he delivered a stolen painting to the ever-trusting tourists. Frank Puglia was first-rate as a police officer accustomed to the highwayman tactics of the city's small fry and Franco Corsaro played a hotel manager with the proper amount of disdain. Richard Hannan's sets were faithful but Paul Nickell's direction was sprawling and doleful.

Miss Furness, who ordinarily opens Westinghouse refrigerators with elan, on this occasion combed her beautiful tresses with the gesture of a Bali dancer. Miss Furness is a goodlooking dame but she just didn't convince in this instance. The script was peppered with such Italian words as *buongiorno*, *clao*, *arviverdici* and *bene*. These were the only authentic touches to an otherwise pallid offering. *Rans.*

### Twentieth Century

Military preparations that led to that awesome eventful day of Aug. 6, 1945, when the first atomic bomb was dropped on Hiroshima, was recreated Sunday (9) on "Twentieth Century," CBS-TV, at 6:30 p.m. It was a sobering, interesting half-hour neatly summed up by the two-word entry in one of the crewmembers' diary: "Oly God."

Footage never before released by the U. S. Air Force, dealing with the actual training of the air force crew and the mounting of the bomb on the specially-prepared B-29, lent authenticity. The narration scripted by Phil Reisman Jr. and spoken by Walter Cronkite was pointed and effective.

The episode followed the training of the crew at Westover Field, Utah, members of which did not know the nature of the mission until the final hours on Tinian Island in the Pacific. The vehicle of using a running letter of the co-pilot to his mother during the fateful mission, for the final few moments of the episode, added a thought-provoking impact. *Horo.*

### Telephone Time

A touching vignette about Alfred Nobel and his professionally successful but personally tragic life was told skillfully in "War Against War," on last week's filmed "Telephone Time." It was a play marked by the fine thesping of Hume Cronyn and Jessica Tandy. Laslo Vadnay teleplay expertly etched

the personality of Nobel with realism and perception.

Nineteenth-century tale opens in Vienna, where Nobel hires as his secretary a femme pacifist hostile to Nobel because of his discovery of dynamite. As the years go on, they fall in love, but the scientist is too shy to propose. Finally she leaves him, angry because he sees only good in his discovery whereas she sees in it evil. Nobel tests cordite, and it's a disastrous failure, with his brother and hundreds of others killed in the unsuccessful test. The secretary comes to give him condolences, and Nobel finds the courage to propose, only to learn she's married. Ironically, she writes a pacifist book which wins the Nobel prize in 1905, years after his death.

Cronyn and Miss Tandy were excellent in the leads, with good assists from John Wengraf, Michael Emmet and Maurice Marsac. Don Taylor's direction was sensitive. *Duku.*

## WGN

Continued from page 35

also carries ABN's programming, gives market news and other pertinent agriculture information in evening time, too. As for the other Chicago AM stations, none is making more than token gestures to the farm market, and none has a concentrated farm strategy, per se.

In his formal announcement of the Trib station's new intentions in agriculture, WGN veep and general manager Ward Quaal gave it the old public affairs dressup, to wit, "It is part of our sacred responsibility as a clear channel station to serve the central states farmer. WGN is in the farm fraternity to stay." But in pitching his station's farm shows to ad agencies and potential bankrollers, Quaal showed the money side of the coin with statistics:

Farm incomes (Quaal pointed out), topped \$34,000,000 in 1957. Farmers spent over \$22,000,000 last year for seed, equipment, etc. No medium reaches farmers better than radio, and 99.6% of farm homes have AM sets. Soon there will be radios on nearly every farm tractor, just as there are in the majority of cars. About 20% of farms have radios in their barns (according to 1952 Nielsen National Radio Index). Rural listening is higher each day than urban. And so on.

WGN's farm shows are eschewing the hillbilly slant so as not to be distasteful to the station's urban audience. According to Norm Kraefft, the Trib station's aggressive farm director, "Where entertainment is concerned, there is no important difference between farm people and city people. Farmers today are businessmen, and many are college graduates. Our farm shows differ from our regular programming mainly insofar as they offer agriculture service."

## Chi Agencies

Continued from page 34

Louis & Brorby, signed on with the Chi office of Kenyon & Eckhardt as account supervisor of the Wilson & Co. biz.

## H'wood Agencies

By JACK BELLMAN

Hollywood, March 11.

Local offices have been opened by Donahue & Coe, Metro's ad agency for 27 years, in what further signalizes concentration of all phases of studio activity possible on the Coast. This will mean an increasingly close liaison between advertising and production to obtain the maximum return on all projects.

Excess from D&C, which also handles advertising on a placement basis for Columbia Pictures and has done some campaigns in past for Allied Artists (notably "Love in the Afternoon"), will be kept informed of all stages of production at Metro, and may even participate in planning—at least in an advisory capacity—on story material, titling, casting, etc.

The ad agency has opened a whole floor of offices and although it will service its other clients, the recent move by Metro towards greater centralization was a ma-

to promote Saltines in the UK. Plug impact is based on the fact that the crackers are a top selling line in America and Canada. TV coverage at the moment is confined to the London and Midland commercial tv outlets.

Expenditure on television advertising during 1958 has been estimated by J. P. Scott, managing director of Statistical Review of Press Advertising, at somewhere around \$125,000,000. Venturing this opinion, he said: "It usually pays to be optimistic."

R. Kirkwood, tv director for the Colman, Prentiss & Varley agency, is back at his London desk after a States trip to eye the U. S. advertising scene.

McCann-Erickson is organizing what is claimed to be one of the biggest advertising campaigns ever staged in the ice cream industry, to boost a new family pack for Lyons Malt. A cartoon commercial will be aired frequently over all commercial tv outlets at peak times.

## Susskind

Continued from page 35

network, agency or sponsor endorsed are still laboring under the conviction that the audience is a pack of supine, receptive idiots beyond the pale of taste, judgment and discriminating intelligence.

"Well, they couldn't be more wrong. And it's time they ceased demeaning and degrading the television medium by continuing to hold the audience in contempt. It's time to recognize the truth and the facts about the audience—and they are overwhelmingly simple. The audience is intelligent, it's curious, it can distinguish good from bad, it appreciates quality and only tolerates anything less. The Western, the pop singer and the giveaway show may have ratings and share-of-audience—but I think their audiences are staring in stark disbelief and disinterest, dozing, knitting or doing homework—they are asleep with their eyes wide open in front of the set and I hazard the guess that their pocketbooks are zipped. The ultimate sin to the anxious advertiser.

"As programmers, producers and managers, let's get with it before this travesty goes any further: let's try to catch up with the television audiences. They are hopelessly ahead of current programming and equally far in advance of most estimates of what they want, what they can understand and what they will appreciate. If we don't wake to the facts of the American audience and soon, future tv panels of this sort may well be held in a dark, dank corner of the Smithsonian Institute—places here taken over by experts from some dynamic new medium—perhaps color radio."

## CATHOLIC B'CASTERS SET CONFAB FOR CHI

Chicago, March 11.

Catholic Broadcasters have set Chicago as site of their 10th annual convention, which opens June 19 for three days at the Conrad Hilton Hotel. Some 485 priests and lay persons directly involved in Catholic broadcasting are expected to attend the convocation that aims to promote more religious broadcasts and to make Catholics aware of religious radio and tv programs. Father Michael Montoya of San Gabriel Mission in California is president of the association.

Danny Thomas, Molly Bee and the Paulist Choristers will entertain at the banquet June 20.

## Smith's D.C. Slot

Washington, March 11.

Carleton D. Smith, vice president of NBC and general manager of its D. C. o and o stations—WRC and WRC-TV—has been elected president of the United Givers Fund, for the Washington metropolitan area.

Elected vice president was John S. Hayes, general manager of Stations WTOP and WTOP-TV, the CBS affiliates owned by the Washington Post and Times Herald. Among other vice presidents is Arthur Larson, former director of the U. S. Information Agency.

Fort Worth—There were 660,000 television sets in the Fort Worth-Dallas area as of March 1, according to Harold Hough, director for WBAP-TV.

## From the Production Centres

Continued from page 34

daily. . . WGN-TV bought three new syndicated skeins, "Crusaders," "Target," and "Studio 57" and understood to be near closing a deal for new feature film package. . . Len Schlosser, pupaffairs producer for WBBM-WBBM-TV, attending a conference on local public service programming at Johns Hopkins U. in Baltimore. . . WMAQ's Mary and Maurice Merryfield off to Gotham next week neckstretching and taping interviews for their daily show.

## IN WASHINGTON . . .

WWDC news director Joe Phipps teed off a new series, "Are We Talking Ourselves into a Depression?" past week. . . Leonard Lieberman, former government information man, has joined firm of Robert K. Richards, specializing in broadcast clients. . . Sportscaster Jim Gibbons, WRC and WOL, back from an Orlando baseball stint. . . Len Deibert, ex of radio station WPIK, has joined news staff of WMSL-ABC. . . WTTG's top rated d. j. Milt Grant has sold Archie Bleyer, of Cadence records, two pop tunes. . . WWDC aired first two exhibition baseball games of Washington Senators past weekend, with Bob Woelf and Chuck Thompson at the mike. . . Newsman Bill Downs inked for six broadcasts, sponsored by Hertz System, in new business news series debuting on CBS March 24. . . Nancy Hanschman, producer of CBS Radio's "Leaving Question" on the mend after serious illness.

## IN LONDON . . .

Anthony Russell has joined ABC-TV as a press officer from the news room of the Daily Mail. . . Ray Bolger topped the bill of Associated Television's "Sunday Night At The Palladium" (9). He's also lined up for the top spot of ATV's "Saturday Spectacular" (15). . . Associated-Rediffusion's film industry program, "Close Up," tonight (Wed.) will feature the British Film Academy Award Presentations. . . Alan Chivers and Michael Peacock have been appointed assistant heads of outside broadcasts for BBC-TV. . . Anthony John has succeeded Douglas Neill as drama administrator for ABC-TV. John was previously with the script department of the BBC. . . Comedians Jimmy Jewel and Ben Warriss have landed a tv series of six programs with Associated Television. . . Following the screening of a new tv play by J. B. Priestley, "Doomsday For Dyson," last Mon. (10) which dealt with nuclear warfare, Granada-TV invited four controversial figures along to the studio to argue the case for and against the H Bomb. They were Peter Thornycroft, Emanuel Shiawell, Alan Taylor and Donald Soper.

## IN BOSTON . . .

WHDH-TV News scored beat with exclus tv films on triple murder in Hampden, Mass., with unprocessed film arriving 9:45 p.m. thru ingenious relay system, completed and edited in time for 11 p.m. news casts. . . Shirley Reynolds and Dotty Dooley alternating as vocalists on WEEI's "Beantown Matinee," while regular Pat O'Day fills booking in Camella Room, Drake Hotel, Chicago. . . Carlton E. Dickerman, WEEI announcer and Ralph J. Cowie, transmitter engineer, both completed 32 years of service. . . Tom Gorman, gen. mgr. WEEI, back from Washington confab of Ike's People-to-People Program, and Manhattan CBS visit. . . Arthur C. King, WEEI dir. news and public affairs, on European tour via MATS returning March 17. . . Fresh As Spring, new selling theme over WNAZ promoting saturation ad campaign for West Coast Fresh Anjou Pears. . . Fran Corcoran, WBZ-TV p. r. dir, hosted press-and party for "African Queen" and "Treasure of Sierra Madre" films at Red Coach Grill and took off for Baltimore for Westinghouse confab.

## IN PHILADELPHIA . . .

Margaret Mary Kearney, WCAU educational director, appointed to the National executive board of the Civic Committee for President Eisenhower's People-to-People program. . . Leslie T. Harris, veepee and general manager of CBS Television Film Sales to speak at luncheon meeting of the Television and Radio Advertising Club of Phila. at the Barclay (13). . . Andrew Hood, Lord Provost of Glasgow, toured WRCV-TV as part of goodwill visit to Philly. . . Charles Shaw, WCAU news director, named to national speaker's bureau of the American Cancer Society. He will be guest speaker at Rhode Island's kickoff dinner in Providence (25). . . Ronnie Barth, WRCV-TV sales traffic supervisor, upped to station traffic director. . . WIP program manager Varner Paulsen participated in the first annual top D. J. Convention Seminar in Kansas City (7-9). Paulsen, who had tapes of his flying lessons broadcast has passed his license exams and is now a qualified "Private Pilot."

## IN ST. LOUIS . . .

Falstaff's third annual "Salute to the Hawks" was televised on KSD-TV last Friday (7), the only home game beamed this season. The play-by-play was done by Buddy Blattner. . . Wilma Sim, home economics director of KSD-TV, got a plaque from the St. Louis County Farm Bureau for her "cooperation and goodwill" in using local produce on her daily homemaking show. . . Fred Moegle, formerly with KWK-TV, premiered a new 30-minute kiddie cartoon show on KTVI-TV Saturday (8). . . Laclede Gas Co., via d'Arcy, planning another stereophonic telecast, to be carried by KSD-TV and KSD on Easter Sunday, featuring live talent.

## IN PITTSBURGH . . .

Roy Philson, quitting KQV, to become a salesman at KDKA. He replaces Fred Elliott, who has taken a job in Rochester, N.Y. . . Bill Brant, morning deejay at WAMP, has quit. . . Bill Babcock, former program director at WJAS, to WERC in Erie. . . Post-Gazette radio-tv editor Win Fanning recuperating at home for next two weeks after surgery at Montefiore Hospital. . . Grace Greeting, who has been working part-time on KDKA-FM programming, now a regular. . . Nina Thornton, wife of Ch. 2 publicity director Pete Thornton, had corrective surgery at Presbyterian Hospital. . . WAKU in Latrobe has become an affiliate of Mutual. . . Ed Young, KDKA radio producer, and his wife celebrated their 17th wedding annl. . . Stan Adair has left WEIR in Weirton, W. Va.

## IN SAN FRANCISCO . . .

Dean Banta, 15 years in Frisco radio, quit as KYA sales manager and shifted to ABC's o-and-o KGO to replace Dave Lundy, who left KGO sales managership last month for the Blair Agency, Los Angeles. . . KCBS switching singing deejay Guy Cherney from his daily 25-minute morning stint to a one or two-hour weekly slot on Saturdays. Last daily show's March 22, first weekly one March 29, and Dave McElhatton will take on the additional 25 a.m. minutes. . . Bill Burgess, with KPIX eight years, quit as assistant chief engineer for a job with Lockheed Missiles, was replaced by ex-studio supervisor Al Kees. Replacing Kees is Glen Luther, ex-studio supervisor of KDKA-TV, Pittsburgh. . . Examiner's Cudley Grieve reported from the Frisco Giants' training camp, Phoenix, that Matty Fox sees a possibility of Skiatron "swinging into action" by July. Same day Chronicle's Bob Stevens reported Fox hinting Skiatron might go into operation late in the season. —yer pays yer money an' takes yer cherece.

**FIRST  
TIME IN  
SYNDICATION!**

# SHOWCASE

A star-studded anthology of exciting half-hour shows with universal appeal: dramas, mysteries, comedies, westerns, romances; originally seen as "Ford Theatre" on the ABC-TV network.

## 39

**BIG-ENTERTAINMENT  
FILM PRODUCTIONS**

**WITH SUCH  
BIG-NAME STARS**

as **BETTE DAVIS**  
**BARBARA STANWYCK**  
**RAY MILLAND**  
**RALPH BELLAMY**  
**AND MANY OTHERS!**

MAKE YOUR STATION A "SHOWCASE" STATION!

CONTACT:

The perfect package for strip programming with these other top-rated Screen Gems anthologies:

**CELEBRITY PLAYHOUSE**  
(39 half-hours)

**DAMON RUNYON THEATRE**  
(39 half-hours)

**ALL STAR THEATRE**  
(156 half-hours)

**TOP PLAYS**  
(44 half-hours)

**SCREEN GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK 713 Fifth Ave. Plaza 1-4432	DETROIT 709 Fox Bldg. Woodward 1-3579	CHICAGO 230 N. Michigan Ave. Franklyn 2-3696	HOUSTON 1502 Latexo Drive Jackson 8-5257	HOLLYWOOD 1334 N. Beechwood Dr. Hollywood 2-3111	NEW ORLEANS 1032 Royal St. Express 3513	TORONTO 102-108 Peter St. Empire 3-4096
--	---	--	--	--	---	---



## Robt. Sarnoff Testimony

Continued from page 24

However, if network ownership of stations is to be limited, as proposed, this itself would discourage the formation of new networks.

"Second, present network ownership is no bar to station ownership by new networks. In every market where a network owns a station, there are additional stations not owned by networks; and there are scores of major markets where no networks own a station. For example, there are no network-owned stations in 47 of the 58 basic markets on the NBC network."

A restriction on network station ownership, he said, is "the step most likely to discourage new network entry."

Station profits, he testified enabled NBC to invest \$25,000,000 in network plant and facilities.

The network, he said, has already invested \$26,000,000 in color and plans to invest \$28,000,000 more in the next five years.

Under questioning, Sarnoff said he saw little possibility of a fourth network being established but he conceded it would increase competition.

Asked why, in view of the perils of the business, NBC engages in networking, Sarnoff replied "that's a very good question. It has a long history. When you put the stations with the network, it's all right. And it's an interesting business."

He said it would be difficult for NBC to maintain its radio network without the earnings of the tv owned stations.

**First Week on Dullish Side**  
First week of the hearings on the Barrow network report turned out to be a rather dull affair, lightened and enlivened occasionally by the savvy testimony of CBS prexy Frank Stanton who was on the stand for three days.

With the commissioners operating in the shadow of a Congressional investigation, the atmosphere of the proceedings has been, somewhat gloomy. There was also a feeling that the agency was facing a tough job in tackling a man with Stanton's endowments. Readily, articulately, knowingly, and often wittily, he seemed to have all the answers.

While the direct testimony, usually in the form of long statements (Stanton's was 62 pages), has the advantage of careful preparation, it is the examination of witnesses by the commissioners and staff which determines the validity of positions taken. So far, on this basis, there is little to indicate that the Commission has "bought" the Barrow report. However, the supporters of the report have not yet been heard.

An example of Stanton's answers was shown in the following colloquy with Comr. Frederick Ford: Comr. Ford: "What are the different conditions today that exist that make option time imperative to your operation that didn't exist when it hadn't option time and operated successfully."

Stanton: "Well, let's start with one very simple thing that doesn't have anything to do with stations or networks but only has to do with creation. A radio script could literally be changed while the program was on the air, and I have seen it happen on network programs, where the writer wanted to change the ending of the program, and he would actually mark the script differently."

"Now that is an extreme example, but you could create almost up to air time—you had no props, you had no special lighting. . . . In television, you are starting now to plan your program schedule for the fall of 1959 and the spring of 1960 because you have to assemble manpower, properties, settings. All of these things have to be done in a magnitude that never had to be done in radio, so that, creatively there are entirely different processes you have to go through, and the amount of money that an advertiser has to commit himself for, or the amount of money that a network has to commit itself for, is substantial."

The questioning on option rights was pursued by Comr. Rosel Hyde: Comr. Hyde: "To recapitulate, in the competition for station time, a network has certain arguments that it can impress upon the station, such as continuity of service, program quality itself, program balance, an appeal to participate

in teamwork with other stations so that the program may be broadcast on a national basis, sustaining programs. . . . In view of all these factors, is it still essential that you have the option right to invoke in order to have something on the shelf to sell?"

Stanton: "Yes, sir."  
Comr. Hyde: "You would still insist that these contract rights are necessary together with the other arguments that could be marshalled?"

Stanton: "I believe that even in the larger markets the stations would perhaps want as much as 75% to 80% of our schedule . . . but no two stations would choose the same 75% or 80%. And then a few stations would take service away from over 100 that wanted it."

Comr. Hyde: "Well, before those stations would refuse a program . . . they would have to give it some pretty serious thought, even without the option provision, wouldn't they?"

Stanton: "Well, the pocketbook nerve is a pretty sensitive nerve, and I believe that some affiliates would be tempted to take the extra money that they might get by the spot route . . ."

Comr. Hyde: "Yes, but this is a short-range outlook you are thinking of."

Stanton: "I think it is, but once you take the short-range outlook, and you have the option right, how do you ever get back in again? Because the man may say, 'Gee, I am sorry that I did that, I made a mistake,' but then it is too late."

Comr. Hyde: "In your statement you did say . . . these option rights to time were essentially the product you had to sell. There is more to it than that, isn't there? You do have this network service to sell in general?"

Stanton: "I am talking about selling there to the advertiser, not to the affiliate. What we have got to sell the advertiser gets down to one thing, and that is circulation."  
Comr. Hyde: "Do you invoke the option right in your negotiation for the clearance of a program, do you refer to the chapter and verse of a contract?"

Stanton: "No, sir, not any more than you say to Mrs. Hyde, 'I invoke clause so and so in our marriage contract,' when you ask her to fix your breakfast."

## WBC Conference

Continued from page 35

pants even injected "shock values" into the interplay and exchange of ideas with some revealing contributions.

### Editorializing

The highlights were many and scattered through the four-day meet, with the opening morning's "Point of View" session on the techniques and potentials of editorializing setting the pace, the tone and an enthusiasm of sorts which managed to infect the entire confab. Some of the stations' outspokenness in this area proved eye-openers, with the editorial fillip provided by WICE in Providence and detailed by its manager-v.p. John Crohan in particular demonstrating the effectiveness of a station's contribution to the community. Leon Goldstein, v.p. of WMCA, N. Y., one of the nation's pioneer "editorial stations," perhaps best synthesized the pattern and tempo of today: "It is no longer necessary for a station to hide behind a paid commentator in getting views to the public." Rather, he argued, the industry must "use or lose" its right to air its own opinions.

Perhaps the most provocative session of all concerned simply "The Audience" in probing "who's out there?", and exploring the nature of the radio and tv audience from the viewpoint of psychologist Herta Herzog, McCann-Erickson, v.p.; researcher Melvin A. Goldberg, WBC director of research; author-critic Gilbert Selles; CBS-TV public affairs chieftain Irving Gittlin; WBC producer Bill Kalland, Talent Associates' producer-v.p. David Susskind and NBC censor Stockton Helfrich, with Dick Heffner, of WRCA-TV's "Open Hearing" and program manager of the Metropolitan Educational Television Assn., as chairman. It was a far-into-the-evening free-for-all which

## Panacea?

Boston, March 11.

FCC licensing of tv stations "ought to be subject to competitive bid, just the way government contracts are," a Harvard law school prof suggested on WGBH-TV's program "The FCC On Trial."

Prof. Phil C. Neil, visiting professor at Harvard Law School where he teaches administrative law, said, "I don't suppose we would think of giving away all leases on public land and yet here we're giving away television licenses that are just about that valuable."

Prof. Neil was interviewed by Louis M. Lyons and said, "Applicants for tv licenses should bid for them. If they were auctioned, this would also get the Commission out of the business of trying to make these judgments between applicants who are pretty close to being equal, where it's awfully easy for a Commissioner to be swayed by outside influence."

garnered a lot of brickbats and hosannas, sparked principally by Susskind, Kalland and Gittlin.

The explorations into "The Care and Feeding of Ideas" both in radio and tv (with subsequent subdivision meets which inspired while-you-wait program formats); Dr. Frank Baxter's illuminating and always stimulating projection of ideas as propounded in "If I Were a Program Manager"; the radio and tv news workshop sessions with the attendant groping for new aspects on presenting tv news (with Mike Wallace as chairman); the panels and discussions on tv children's programs, disk jockey, religious programming and promotion and publicizing of public service shows along with radio and tv's contribution to the space age were incorporated into an agenda that was notable for showmanship values and its telling impact on the conference participants. The chapter-and-verse espousals had the benefit of leaders in broadcasting in the specific fields, giving a note of authenticity and genuineness to the topics under discussion. Banquet speaker was Sen. John F. Kennedy.

## Radio Review

### MY FAIR LADY'S DAY

With Charlton Heston, Jackie Robinson, Ray Carroll, Frank Delano, Harry Downie, Mayor Samuel J. Tedesco, Bill Whalen, Tony Brunton, Al Harper, others  
Producer-Director: Cameron Mackenzie

Writer: Mackenzie  
13 hours  
PARTICIPATING  
WICC, Bridgeport

What turned out to be a record blood bank collection for the Red Cross goes into the radio book as an enormous public service feat by WICC. Undertaking to prove that housewives can be sold as a group on becoming first-time donors, the Bridgeport station put over a preliminary education campaign which resulted in an advance sellout and then topped the job with a 13-hour coverage of the event itself.

"My Fair Lady's Day" was arranged by the local Red Cross in the downtown armory as an all-day party for donors, admission by the pint. Gifts, champagne, food and free broadcasts over WICC were among the come-ons, with a stay at the Hotel Nautilus in Miami Beach as grand prize. Even free baby sitters were provided.

By the time the day (8) arrived the unusual special event had become top talk in town, with the local press giving WICC solid support. The logistical capacity for the scheduled hours, 716 pints, was booked two days prior.

WICC moved all its programming equipment, turntables, news staff and personnel to the scene and all regular shows, commercial and sustaining, were aired directly from the spot. The appearance of such guests of honor as Charlton Heston (who said he had never before autographed for blood), Jackie Robinson and Mayor Tedesco of Bridgeport, coupled with interviews with the donors, made first-rate hearing.

Despite large percentage of medical rejections, by the end of the day 516 pints of blood had been collected. Red Cross in New England, at any rate, has never known anything like it.

Came to Mackenzie, who conceived the idea and carried it through to reality, rates a very well-done.

## Inside Stuff—Radio-TV

Top Radio Corp. of America salaries for 1957, for board members earning \$100,000 or more, as revealed in the company's annual proxy statement mailed last week are:

Board chairman David Sarnoff, \$200,000 in salary, no incentive awards; executive committee chairman Frank M. Folsom, \$165,000 in salary, \$15,000 in incentives paid for '57, with \$60,000 to be earned out over the next four years; prexy John L. Burns, \$125,000 in salary, \$20,000 in incentive awards for '57 plus \$80,000 in incentive awards to be earned out over the next four years; NBC prexy Robert W. Sarnoff, \$125,000, plus \$12,273 in '57 incentive awards plus \$49,227 to be earned out in four years; Charles M. Odorizzi, exec v.p., sales & services, \$100,000 in salary plus \$7,840 in '57 incentives and \$31,360 to be earned out in four years; Elmer W. Engstrom, senior exec v.p., \$110,000 in salary, \$10,980 in '57 incentive awards and \$44,020 to be paid out over four years. RCA may have other \$100,000-plus earners among its top employees, but since they are not directors of the company, they are not listed in the proxy statement.

Coincidentally with the mailing of the proxy statements for the May 6 annual meeting, the RCA board announced a quarterly dividend of 25¢ a share payable April 28 to stockholders of record March 17, along with a preferred stock dividend of 87½¢ a share for the second quarter, payable July 1 to holders of record June 9.

Helena Rubinstein originally did not order WKOW-TV, in Madison, Wis., for Sid Caesar, but the station decided to carry his Sunday night half-hour sustaining. Madison carried the show for its first three weeks, but then ABC decided to cut Caesar's sustaining stations off the air because of the difficulty in arranging transmissions without the promise of compensation. Because of the web's action, the show is now sponsored in Madison. After the Feb. 16 cutoff date, WKOW was "flooded" with mail, according to the web, and the Rubinstein beauty house—with Caesar ratings that have been rather low of late—decided they couldn't ignore the complaints in that market. Result is that now WKOW has a sponsored version of Caesar.

NBC and ABC recently signed their pacts, and now all three networks have subscribed to A. C. Nielsen Co.'s Coverage Service No. 3. In addition, Nielsen claims over 50 advertisers and agencies and around 100 tv stations have ordered reports from the survey that will be out in August.

NCS No. 3 is a nationwide survey of tv ownership and set coverage, county by county, for which Nielsen is using one of its largest samples yet, 150,000 homes.

NBC News has concluded an exclusive exchange deal with the newly formed British Commonwealth International Newsfilm Agency (BCINA), under which the American network will have the exclusive U.S. rights to buy footage it needs from BCINA, while the latter buys its American footage exclusively from NBC.

BCINA is a new combine formed by British Broadcasting Co., Canadian Broadcasting Corp., Australian Broadcasting Commission and the J. Arthur Rank Organization to cover and feed news on a worldwide basis for its members and subscribers.

Emilio Azcarraga Jr., son of the Mexico City broadcasting tycoon, film studio owner and hotelier, is getting married in Paris March 26. Azcarraga Sr. and other kin are already ensconced in the Hotel George V, Paris, joined over the weekend by the bridegroom-to-be. The bride is Parisian socialite Pamela de Surmont. It is Azcarraga's second marriage; his first wife died in childbirth.

NBC veepee John F. Royal, longtime friend of the Azcarraga family, is flying over for the nuptials. There will be other U.S. film, radio and tv executives making the hop to the French capital for the event.

ABC veepee Sterling (Red) Quinlan has sold his first novel, tentatively titled "Merger," to Doubleday & Co. for mid-September release. Fictional work based on the merger of American Broadcasting Co. and Paramount Theatres.

Quinlan, who is network v.p. in charge of WBKB in Chicago, says emphatically "the book is not an expose of the tv industry but in fact points out how television functions with men of integrity." It took Quinlan three years to write, and he did it all in longhand.

Story last week identifying "Dotto" as the top-rated daytime program failed to establish the qualification of "adult daytimers, that is, before 5 p.m. If these latter are included (covering a different time classification, Class B as opposed to Class C), four ABC-TV shows top "Dotto," according to Nielsen. They are "Woody Woodpecker," "Superman," "Mickey Mouse Club" and "Wild Bill Hickok." Nielsen also states that "Price Is Right" tops "Dotto," but in support gives only the first quarter-hour average on "Price," which is a 12.2. However, second quarter-hour average was an 11.6, giving "Price" an 11.9 average, below "Dotto's" average of 12.1.

"Make Me Laugh," which preems on ABC-TV March 20, will get an advance live showing at Washington's National Press Club tomorrow night (12), to highlight the club's annual "Congressional Night."

Members of the Senate and House will be onstage at the dinner and show while comics of "Make Me Laugh" seek to make them laugh. Pat Weaver show will feature Will Jordan and Al Kelly. Other acts at the affair will include Dolly McVey, songbird; the Augmented Eight, and the Navy Orchestra.

Flock of tv and film personalities participated in the recent inaugural ceremonies of WICB-TV, the new educational tv outlet at Ithaca (N.Y.) College. Jay Richard Kennedy, novelist and film-tv writer, and Conrad Thibault, concert baritone, were among the speakers who addressed the tv-radio students at the college. The new tv-radio studios will serve as a lab for the more than 100 students majoring in these fields. WICB-TV will bring the college faculty and students and community organizations together in producing features on a cross-the-board schedule during the school term.

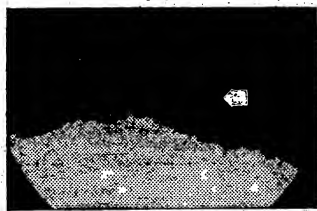
National publicity keeps rolling along for Prof. Floyd Zulli, the New York U. prof whose "Sunrise Semester," was an overnight sensation when it premiered last fall on WCBSTV, N.Y. Zulli is due for two extensive treatments in the Saturday Evening Post within two weeks of each other. First is in a piece on Television and Books by Random House prexy (and tv personality) Bennett Cerf, in the March 22 issue, with Cerf retelling the story of how Zulli caused a one-man run on the bookstores last fall. Second piece, titled "How to Get Smart Before Breakfast" and penned by Sara Murphey and Sally Baum, is a 3,000-word (and picture) layout on Zulli and the "Semester" show itself. It's set for the April 5 issue.

Donald D. Davis, president of KMBC, Kansas City, who confides only to intimates that he once won a Phi Beta Kappa key at Kansas U., has passed his unadmitted egghed qualities to a son, Heywood H. Davis, now 26. Young man was bright enough upon graduating Kansas U. Law School to be appointed to a law clerkship in the office of a United States Supreme Court justice, Charles F. Whitaker.

# Gargle came in the nick of time

*Gargle is a marionette. In Westinghouse Broadcasting's television series, "Adventures in Number + Space,"*

*Gargle and company merchandise the fun and fascination of mathematics to high school kids. Reason: America needs scientists and engineers. Without excitement over math, there won't be many youngsters fired up about becoming tomorrow's scientists. Hence, the kind of challenge WBC likes—and tries to meet month after month, year after year. True, Gargle came in the nick of time—but not by accident...*



On the night of October 12, 1957, this exclusive WBC film of Sputnik I flashed across American TV screens. It was no accident that a WBC cameraman in Baltimore had tracked and photographed the world's first satellite and "put it on the wire," for all to see. In a matter of days, President Eisenhower called for an emergency educational program to produce more teachers, scientists and engineers to cope with the challenge circling overhead. 18 months before, WBC started work on a series of TV films to attract students to science careers. Less than two weeks after the Pres-

dent's appeal for teachers and scientists, Bill Baird and his puppets, Gargle and Snarky, took off on the first of their half-hour "Adventures In Number + Space" on the WBC television stations. The Educational Television and Radio Center of the University of Michigan—supported by the Ford Foundation—made films available to educational TV stations across the country. Teachers, parents, children applauded. James Macandrew, New York City Board of Education, said,



"A wonderful job in transmitting ideas... conceived and produced with imagination." Actually, way back in 1956 WBC's "Man-Space-Time" series over KDKA-TV encouraged young people to make science a career, featured guests like Dr. Wernher von Braun



—a full year before his Jupiter-C rocketed America's satellite into space. In Boston, WBZ-TV's "2,000 A.D." had ushered in the International Geophysical Year with the first model of a satellite ever shown on TV. Early in 1956, KPIX, the WBC San Francisco station, was carrying "Science Calling," to whet the appetites of young people for science

—with regular appearances of great spokesmen like Herbert Hoover. These are just random samples of WBC's long-time focus on building interest in science.

## WHAT NEXT?

Medicine... the physical sciences... the humanities... government? Right now next month's or next year's big stories are developing in these and other areas. WBC feels they provide opportunities for the imaginative, meaningful use of radio and TV... and for our educated sense of anticipation... that continues to demonstrate that broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.

The WBC-produced "Adventures in Number + Space" series (9 half-hours) has been distributed to educational TV stations, and is now available to commercial stations everywhere. For details, write Programming Department, Westinghouse Broadcasting Company, Inc., 122 E. 42nd St., New York 17, N.Y.

**WESTINGHOUSE BROADCASTING COMPANY, INC.**

TELEVISION: BOSTON WBZ-TV ■ BALTIMORE WJZ-TV ■ PITTSBURGH KDKA-TV ■ CLEVELAND KYW-TV ■ SAN FRANCISCO KPIX ■ RADIO: BOSTON WBZ-WBZA; PITTSBURGH KDKA; CLEVELAND KYW; FORT WAYNE WOHO; CHICAGO WIND; PORTLAND KEX

# VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

## NEW ORLEANS

### TOP 10 TITLES AND OTHER DATA

	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1958 TOP COMPETING SHOWS	ARB RATING
1. <b>YOUNG TOM EDISON</b> — Mickey Rooney, Fay Bainter; 1940; MGM; MGM-TV	Sunday Matinee Sun. Jan. 19 4:30-6:00 p.m. WDSU	29.2	29.9	28.0	65.9	Paul Winchell.....WJMR ..... 6.1 The Lone Ranger.....WWW .....12.2 Twentieth Century.....WWL ..... 12.8	
2. <b>SPRINGTIME IN THE SIERRAS</b> — Roy Rogers, Andy Devine; 1947; Republic; MCA-TV	Roy Rogers Feature Sat. Jan. 18 8:00-9:00 a.m. WDSU	27.7	29.5	26.0	93.3	Captain Kangaroo.....WWL ..... 4.1	
3. <b>MRS. MINIVER</b> — Greer Garson, Walter Pidgeon, Teresa Wright; 1942; MGM; MGM-TV	First Run Theatre Sat. Jan. 18 10:45-1:00 a.m. WDSU	21.3	23.2	17.7	82.9	Theatre 4.....WWL ..... 4.2	
4. <b>BORDER PHANTOM</b> — Bob Steele; 1937 Republic; Hollywood Television Service	Two Gun Playhouse Sat. Jan. 18 4:00-5:00 p.m. WWL	17.0	17.7	16.5	62.7	Saber of London.....WWL ..... 9.6 Fairgrounds Racing, Headlines.....WDSU ..... 7.5	
4. <b>LONE STAR RAIDER</b> — Bob Livingstone; 1940; Republic; Hollywood Television Service	Two Gun Playhouse Sat. Jan. 18 5:00-6:00 p.m. WWL	17.0	17.7	16.5	36.8	Grand Ole Opry.....WDSU .....13.6 Annie Oakley.....WDSU .....20.5	
5. <b>GOD IS MY CO-PILOT</b> — Dennis Morgan, Dane Clark; 1945; Warner Brothers; Associated Artists Productions	Sunday Spectacular Sun. Jan. 19 10:30-12:15 a.m. WWL	14.6	16.1	12.2	57.9	World Tonight.....WDSU .....16.1 A Tale of Two Cities MGM Theatre.....WDSU ..... 8.8	
6. <b>BLUE, WHITE AND PERFECT</b> — Lloyd Nolan, Mary Beth Hughes; 1942; 20th Century Fox; NTA	Late Show Fri. Jan. 24 11:20-12:45 a.m. WDSU	9.9	12.6	9.4	51.6	Theatre 4.....WWL ..... 9.2	
7. <b>THE BIG PUNCH</b> — Gordon MacRae, Wayne Morris; 1948; Warner Brothers; Associated Artists Productions	Four Most Feature Wed. Jan. 22 4:00-5:15 p.m. WWL	9.2	10.2	8.3	23.1	Comedy Time.....WDSU .....16.7 My Little Margie.....WDSU .....20.1 Capt. Sam's Little Rascals.....WDSU .....20.5	
7. <b>THE VERY THOUGHT OF YOU</b> — Dennis Morgan, Faye Emerson; 1944; Warner Brothers; Associated Artists Productions	Theatre 4 Fri. Jan. 24 11:00-12:45 a.m. WWL	9.2	10.2	6.7	45.8	Reporter; Sports; Weather.....WDSU .....15.4 Blue, White and Perfect, Late Show.....WDSU ..... 9.9	
8. <b>A TALE OF TWO CITIES</b> — Ronald Coleman, Elizabeth Allan; 1935; MGM; MGM-TV	MGM Theatre Sun. Jan. 19 10:45-1:00 a.m. WDSU	8.8	10.6	7.5	46.8	God Is My Co-Pilot, Sunday Spectacular.....WWL .....14.6	
9. <b>DOCTOR X</b> — Preston Foster, Fay Wray; 1932; Warner Brothers; Associated Artists Productions	Four Most Feature Fri. Jan. 24 4:00-5:15 p.m. WWL	8.2	9.1	7.1	21.4	Capt. Sam's Little Rascals.....WDSU .....20.1 Comedy Time.....WDSU .....17.1 My Little Margie.....WDSU .....20.7	

## SAN ANTONIO

1. <b>RED RIVER</b> — Montgomery Clift, John Wayne, Joanne Dru; 1948; United Artists; United Artists-TV	20th Century Theatre Sat. Jan. 25 10:30-12:45 a.m. KONO	24.1	27.8	15.6	69.7	Command Performance.....WOAI ..... 8.9 No competing programs telecast from 12:00- 12:45 a.m.	
2. <b>RACHEL AND THE STRANGER</b> — Loretta Young, William Holden, Robert Mitchum; 1948; RKO; C&C	20th Century Theatre Fri. Jan. 24 10:30-12:00 a.m. KONO	17.3	18.1	16.5	42.3	Command Performance.....WOAI .....10.6	
3. <b>CRY DANGER</b> — Dick Powell, Rhonda Fleming; 1951; RKO; M&A Alexander	Double Feature Sun. Jan. 19 2:00-3:30 p.m. KONO	15.4	16.5	14.3	55.0	S. Texas Front Page.....KENS ..... 5.7 The Last Word.....KENS ..... 5.9 Wide Wide World.....WOAI .....17.1	
4. <b>THE BIG CITY</b> — Margaret O'Brien, Danny Thomas, Robert Preston; 1944; MGM; MGM-TV	Afternoon Movietime Sun. Jan. 19 12:15-2:00 p.m. WOAI	14.7	16.5	11.4	47.1	Song of Texas, Western Theatre.....KENS .....14.3 The Old Corral, Western Theatre.....KENS .....12.7	
5. <b>FIGHTER SQUADRON</b> — Edmond O'Brien, Robert Stack; 1948; Warner Brothers; Associated Artists Productions	Family Movietime Thurs. Jan. 23 4:30-6:00 p.m. WOAI	14.6	15.2	13.9	31.9	American Bandstand.....KONO .....16.5 Woody Woodpecker.....KONO .....24.3 Mickey Mouse Club.....KONO .....22.8	
6. <b>SONG OF TEXAS</b> — Roy Rogers, Sheila Ryan; 1943; Republic; MCA-TV	Western Theatre Sun. Jan. 19 12:00-1:00 p.m. KENS	14.3	15.2	13.9	53.2	News.....WOAI ..... 5.9 The Big City, Afternoon Movietime.....WOAI .....13.4	
7. <b>THE THIN MAN</b> — Myrna Loy, William Powell; 1934; MGM; MGM-TV	Family Movietime Sat. Jan. 25 4:30-6:00 p.m. WOAI	14.0	14.3	13.5	51.1	All Star Golf.....KONO ..... 4.2 A Girl in Every Port, Saturday Family Theatre.....KONO ..... 8.2 Bowling.....KENS ..... 8.2	
8. <b>IDAHO KID</b> — Rex Bell; 1936; Grand National; M&A Alexander	Western Theatre Sat. Jan. 25 12:00-1:00 p.m. KONO	13.1	14.3	11.4	56.2	Lone Ranger.....KENS .....12.3 Crossroads Store.....KENS ..... 3.6	
9. <b>THE OLD CORRAL</b> — Gene Autry; 1939; Republic; MCA-TV	Western Theatre Sun. Jan. 19 1:00-1:45 p.m. KENS	12.7	13.5	11.4	37.1	The Big City, Afternoon Movietime.....WOAI .....15.9	
10. <b>DEATH RIDES THE RANGE</b> — Ken Maynard; M&A Alexander	Western Theatre Sat. Jan. 25 1:00-2:30 p.m. KONO	12.6	15.6	10.5	60.9	Pro-Basketball.....WOAI ..... 4.7	



*The American debut proves it!*

# The Adventures of Tugboat Annie outrates all competition combined improves the time slot by 27.1% increases audience share 45.2%



The same success pattern that THE ADVENTURES OF TUGBOAT ANNIE enjoys in all other media! Motion picture feature, Saturday Evening Post stories, and in network television for Lever Brothers Limited of Canada, outrating such series as Perry Como, Gunsmoke, Wyatt Earp, Climax, Disneyland, Dragnet, December Bride and many others.

*Test Market:* Wheeling-Steubenville (shared by 3 stations)

*Date and Time:* March 2, 1958, 7-7:30 P.M., EST

WTRF-TV (THE ADVENTURES OF TUGBOAT ANNIE) —  
31.9 rating — 54.9% share

Competitive station A—13.8 rating — 23.8% share

Competitive station B—10.9 rating — 18.8% share

Other—1.5 rating — 2.5% share

**Note:** In improving the time slot by 27.1% (against stronger competition), Station A's rating in the time period is reduced by 24.6% and Station B's rating by 50.2%.

*Source:* ARB, 3/2/58—12/57

Phone or wire Michael M. Sillerman



## Television Programs of America, Inc.

488 Madison Avenue, N.Y. 22 • PLaza 5-2100

## Ma & Pa Linker Hit TV Jackpot

Syndication Series, KCOP Live Entry, Travel-Lecture Parlay Payoff

In these days of big business, the three member Hal Linker family functions as a tv enterprise, spanning the areas of syndication, a live show on KCOP, Los Angeles, and the travel-lecture circuit.

The family, Ma and Pa Linker and their six-and-a-half-year-old son, got a big push from KCOP, L.A., when the station took their show "Wonders of the World" for a 26-week ride. The half-hour show consists of footage taken by Pa Linker, really a youngish man in his late 30's, in his world travels. The live portion of the show is the hosting done by Linker and his wife, with the son putting in an occasional appearance. "WW," sponsored, has just been renewed for another 26 weeks.

With its local status pretty secure, the Caples Co., which promotes world travel and which partially finances the Linker filming, thought it would be smart to put it into syndication. Enough footage has been shot for 26 episodes. Since its been thrown on the syndication market the past 90 days, about 20 markets have been racked up, including New Orleans, Portland, Seattle, Denver and Miami. The three-member family also do the hosting chores for the syndicated series. Distribution is being handled by the Caples Co.

In the midst of the KCOP outting, Pa Linker travels the lecture circuit, touching home base in Los Angeles about every two weeks for his Tuesday night hosting chores on KCOP. On his lecture tour the past month, which took him to about 20 major cities in the U.S., Linker utilizes a 90-minute travelogue for his narration. During the summers, the family goes abroad for shooting of fresh footage... this summer planning to visit Spain, Portugal and other picturesque areas in Europe.

## Ziv Holding To Zippy '6 a Year'

The pattern of introducing six new properties a year into syndication, established for the first time by Ziv last year, is to be continued in '58.

Ziv has been adding men to an already top man-powered sales force. Most other syndicators need more than a two-month period to sell from 80 to 100 markets, the number of markets needed to make most any skin economically sound before allowing the sales force to go ahead on another series. On the whole, syndicators like their sales force to concentrate on one skin at a time, a long established policy at Ziv, incidentally.

Currently, Ziv is out selling "Target" for spring airing. There will be another series for summer telecasting. Taking a 12-month period from the summer of '57 to the approaching summer, these are the Ziv releases other than the one projected and "Target": "New Adventures of Martin Kane," "Harbor Command," "Highway Patrol," (third year production), and "Sea Hunt."

## 9 Deals in 1st Week

### On 'Galaxy 20' Features

ABC Film Syndication's "Galaxy 20" package got off to a fast start, with nine deals inked the first week. Package includes such toppers as "Red Shoes," "Odd Man Out," and "The Promoter," first aired on ABC-TV.

Included in the station lineup are WCBZ-TV, N. Y.; KNXT, Los Angeles; WCAU-TV, Philadelphia; KTVU, San Francisco; WTIC-TV, Hartford; WFAA-TV, Dallas; KOMO-TV, Seattle; WOOD-TV, Grand Rapids; and WDAU-TV, Scranton.

## Post-'48's Made Available If Not Shown for 3 Yrs.

Stations, apparently eager for post-'48 product, are now linking deals for more current pix with the proviso that they will not be telecast for another three years.

The up to three-year gap between the initial theatrical run and the telecast is a highlight of deals being made by Flamingo Films, sales agent for Distributors Corp. of America, theatrical distributors of such pix as "Long John Silver," "I Am A Camera," and "Frisky."

DCA, like most of the theatrical distributors, is exhibitor-orientated and theatre operators today are demanding up to a seven-year clearance between a film's theatrical and television release. DCA, in releasing a package of from 20 to 22 pix, mostly foreign produced, insisted that there be up to a three-year clearance on some of pix. DCA prexy Fred Schwartz says some of the pix in which DCA acquired tv distribution rights would be offered for tv station five years hence. But apparently the five-year gap group isn't included in the Flamingo package now being pitched. Flamingo topper Herman Rush says the ceiling in his package is three years.

Rush, incidentally, declined to give the titles in the package, saying that if the titles are known exhibitors would boycott the pictures. That's the key reason for the growing blackmarket in titles in post-'48's, with Malexand Pictures and M & A Alexander, as well as Flamingo, playing it cozy so as not to alert exhibitors—and perhaps, in some cases, the Hollywood talent guilds which would like a share in tv grosses for post-'48 cinematists.

However, DCA topper Schwartz was much freer with information than his sales agent. Among the pix in the package, he said, are "Women of Rome" and "Frisky," both starring Gina Lollobrigida; "Unnatural," now completing its theatrical run, "Hunters of the Deep," "I Am A Camera," and "Long John Silver."

Flamingo, on its own, possesses the rights to the Joan Crawford starrer "Sudden Fear," now sold in over 20 markets.

Showman-Producer  
**Alex Gottlieb**  
sums up the creative chase  
under the succinct title of  
**Miltown-on-the-Rocks**  
\*  
in the upcoming  
**Semi-Annual TV Film Issue**  
**VARIETY**  
OUT THIS MONTH

## Bank of America Features to NTA

National Telefilm Associates has acquired Western Hemisphere distribution rights to 30 Bank of America features, initially distributed to tv by RKO Teleradio Pictures.

The pix, which represented the first solid Hollywood cinematists to hit tv about five years ago, were bought from the Mundus Television Corp. The distribution rights held by RKO Teleradio Pictures expire Oct. 1, 1958.

NTA's Famous Films rerun division will handle the group, which includes "One Touch of Venus," "The Senator Was Indiscreet," and "A Letter from an Unknown Woman."

The Mundus Television Corp., headed by Vernon Burns, English tv distributor, purchased world negative rights from the Bank of America subsid Sunset Securities Corp. With the Western Hemisphere rights going to NTA, Mundus will distribute the films throughout the rest of the world both theatrically and for tv. Mundus already has inked a deal to license 13 of the cinematists to BBC and the balance in the package to Associated Television.

## Canada's 'Perspective' Gets a Cleaning Up For U.S. Distribution

The Canadian Broadcasting Co.'s filmed tv series "Perspective" is being cleaned up for American distribution.

Offbeat series, produced by the Canadian Film board, has episodes dealing with prostitution and narcotics. Such episodes are being eliminated by Lakeside Television, which is distributing 52 episodes in syndication in the U.S. Series is composed of half-hour dramatic shows, some documentary in vein, dealing with whaling, a look-see at a family in the new state of Ghana, etc.

Lakeside, which also is distributing CBC's "Tomahawk" has had print problems with the series, forcing Lakeside to limit its distribution to WPXI, N.Y. But, according to a Lakeside execs, this problem is being cleared up and the series shortly will be distributed elsewhere.

Outfit has also acquired 39 quarter-hour "Drew Pearson's Washington Merry-Go-Round" episodes. The series was initially handled by Harry S. Goodman and sold in 12 markets, prior to the Lakeside acquisition.

## Sharpe & Lewis Sue Nassour Re Ekberg

Los Angeles, March 11.

Claim for \$15,000 is made against Nassour Studios Inc. by tv producers Don Sharpe and Warren Lewis in Superior Court action, on grounds defendant did not share \$30,000 received from RKO for option on Anita Ekberg, in which two plaintiffs declare they were partnered with Nassour.

According to complaint, Sharpe and Lewis have been associated with Nassour since 1954 in production-distribution of telepix series, "Sheena, Queen of the Jungle." Nassour, acting for both parties, it's charged, entered into contract with Swedish actress to undertake Sheena role. When she did not appear, actress made a settlement, in addition to \$2,000 cash—one-half paid plaintiffs—giving partners a two-year option on her services for a feature film. It's claimed Nassour sold option to RKO for \$30,000.

## TV Film Chatter

Flamingo Films has appointed Julian Ludwig as west coast sales representative... Trans-Lux is re-issuing "The Roosevelt Story" documentary to tv... Richard Webb has been signed to play the lead in CBS Film Sales' "Border Patrol".

William Campbell and Paul Birch will co-star in "Cannonball," to be released by Television Programs of America... CBS Film Sales topper Leslie Harris has returned from a short trip to Florida.

Milton J. Salzburg has joined National Telefilm Associates to handle non-theatrical exhibition of NTA product—the schools, camps, civic and religious groups circuit... Cities Service has inked a sponsorship deal for Ziv's "Harbor Command" on WKZO-TV, Kalamazoo... Howard L. Kany, manager of CBS Newsfilm, is in Amsterdam attending the European Broadcasters Union meeting, which wound up yesterday (Tues.)... Flamingo Films' "TV's Baseball Hall of Fame" series is being released as a library service to stations, with many stations already subscribing to the series for pre and post-game programs.

TAP, Inc., Los Angeles, owner of character and merchandising rights to the "Crusader Rabbit" cartoon film series, has appointed Stone Associates, N. Y., as its exclusive merchandising consultants... Producer Robert Siodmak is due in the U. S. from Europe on March 21. Siodmak is now engaged in the pilot production of "The Killers," to be filmed in Munich, Germany. Don Getz is doing the packaging for the projected series... Teleradio Films, under newly-appointed exec v.p. David Savage, will have a "flying cadre" of a key eight-man sales force. Each man will have a large territory to cover, with the following headquarters already setup: Wally Lancton, based N. Y.; Ken Israel, Pittsburgh; Bill MacDonald, Atlanta; Ken Rouswell, Dallas; and Julian Ludwig, Los Angeles. Negotiations are being concluded with additional execs for the remaining regions.

Kansas City—Wilt Chamberlain, erstwhile all-American on the K.U. basketball squad, is turning disk jockey on a sustaining basis. University is putting him on tape for a show called "Flip 'er with Dipper," and making it available to WREN in nearby Topeka, another in his hometown Philly and half dozen other stations.

## NTA Web Preps Multi-Faceted Splash for Fall

The NTA Film Network is prepping a big fall splash, above and beyond, the "Premiere Performance" composed of 20th-Fox feature product which kicked off the first film network, and soon garnered complete commercial sponsorship.

In the blueprint stage are these plans:

1. Introduction on the network of three NTA series, possibly "How to Marry a Millionaire," "This is Alice" and "Man Without a Gun."
2. Unfurling a new package of feature films for another NTA Film Network "Premiere Performance."

3. In some markets, where it's possible, to have the three half-hour programs and the feature back to back, with the catchline for that night's program being "NTA's Big Night," a once-a-week affair with NTA supplying a block of three hours of programming.

Interim programming are reruns of the "20th-Fox Hour," now being sold under a double-exposure plan. The station lineup includes 63 markets. The "20th-Fox Hour" is slated to kick off on affiliate stations on March 30. As yet, no national sponsorship has been inked.

If fall programming jells, though, the affiliate lineup is expected to swell to the full complement of "Premiere Performance" stations, which totaled some 134 stations.

## Kennedy 'Profiles' As Telepix Series

Contemporary Productions, Inc., headed by legit director Tyrone Guthrie, has acquired tv rights to Pulitzer Prize winner Sen. John F. Kennedy's book "Profiles in Courage." Outfit plans a telefilm series based on the book.

Newly-formed Contemporary Productions plans to engage primarily in feature film and telefilm production, with possible Broadway legit productions also in its ken. Besides prez Guthrie, its officers include Leonid Kipnis, v.p., producer of the "Odyssey Rex" feature; Robert Whitehead, v.p., Broadway producer; Barry Hyams, secretary, Broadway publicist; and Thomas Tarleau, treasurer.

Last year Al Capp Associates, in conjunction with RKO Teleradio Pictures, announced plans to do a telefilm series based on "Profiles in Courage," but apparently that option expired.

## 'Gumby' for Syndication

"Gumby," the stop-motion animation series for juves, is hitting the syndication route via Victory Program Sales, the new rerun arm of California National. "Gumby" in 22 episodes averaging in length 11 minutes each, was introduced on NBC-TV a year ago on the Saturday version of "Howdy Doodie" and in March, 1957, got its own live-and-film NBC-TV show.

VPS, headed by Jacques Liebenuth, is targeting the films of the three-dimensional puppet for the afternoon local shows, many of which feature cartoons surrounded by live formats. Art Clokey produced the "Gumbys," which are in color.

66

Radio keeps me company. I'm not lonesome when the radio is on.

99

Listener's quote, from a study by Motivation Analysis, Inc. of C-O and Independent listening attitudes. C-O fans regard radio as a friend, and consequently pay more attention to their station than do Independent listeners.

C-O

WEST, Boston  
WBW, Chicago  
KNX, Los Angeles  
WCBZ, New York  
KMOX, St. Louis  
KCBS, San Francisco

CBS-OWNED RADIO STATIONS



Mgt. William Morris Agency



When you come home tired,  
and want to watch TV.



*it's the getting up ...that gets you down*

Now...tune TV from your easy chair with "Silent Sound"!

# ZENITH

original and exclusive

# SPACE COMMAND

REMOTE CONTROL TELEVISION TUNING

JUST TOUCH A BUTTON

ON THE UNIT IN YOUR HAND

*AND SEND THROUGH SPACE YOUR SILENT COMMAND*



This "electronic ear" hears your  
silent command from across the room.

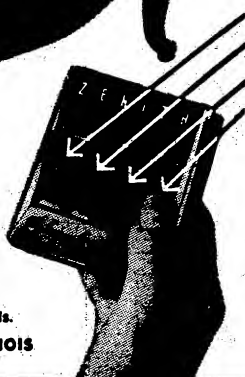
And, magically, your set does  
exactly what you've told it to do.



The quality goes in before the Zenith name goes on.

Backed by 39 years of leadership in radionics exclusively.  
Also makers of Radio, High Fidelity Instruments and fine Hearing Aids.

ZENITH RADIO CORPORATION • CHICAGO 39, ILLINOIS



THIS BUTTON TELLS YOUR SET TO TURN ON, OR OFF

THIS BUTTON TELLS YOUR SET TO SWITCH CHANNELS TO THE LEFT

THIS BUTTON TELLS YOUR SET TO SWITCH CHANNELS TO THE RIGHT

THIS BUTTON TELLS YOUR SET TO SHUT OFF THE SOUND OF LONG,  
ANNOYING COMMERCIALS WHILE THE PICTURE STAYS ON

With Zenith Space Command, you can shop all the shows, switch back  
and forth between programs, "de-voice" a long-winded announcer . . .  
right from your easy chair. No need to get up even to fuss with fine-tuning.  
On a Zenith, each channel comes in *precision-tuned automatically* . . .  
brighter, more sparkling, with Zenith's new "Sunshine" Picture Tube.  
Space Command is not an extra cost accessory, it's built right into the set.

QUALITY IS

# Zenith

SPACE COMMAND TV



## Radio's Pubservice Contribution

Continued from page 35

namely construction of an overpass on a new superhighway near a school.

### WCCO's Solution

Discussion leaders reported their respective group's solutions to these problems, then station spokesmen returned to give station solutions. WCCO, Minneapolis, presented the most thorough solution to a public service problem with its backing of the Minnesota Centennial. Station not only prepared a series of hour long broadcasts on Minnesota history but purchased the shows in a series of 15 a-buins and followed up with newsletters, reports, and tie-ins with several interest groups to build audience.

"Disk Jockeys and Public Service" practiced plenty of interesting material for those attending the session on Thursday afternoon. Heimed by Stephen B. Labunski, Director of Radio Operations for Crowell-Collier, the panel featured Klavan & Finch, WNEW, New York; Art Pallan, KDKA, Pittsburgh; Ben Sanders, g.m. KICD, Spencer, Ia., and Walt Teas, WFBR, Baltimore. Scale of interest and problems was particularly good at this panel with a station from the No. 1 market (WNEW) and another from a market with a population of 7,400 (KICD) working both sides of the public service street.

Klavan & Finch pointed out that WNEW's "Community Bulletin Board" feature aired 4,015 public service spots last year representing more than \$500,000 in free time. Spots were distributed throughout the schedule by a special staff whose sole function it is to handle these pubservice announcements.

### Disk Jockeys' Role

Art Pallan, KDKA, devoted a good bit of his time to discussion of the National Council of Disk Jockeys for Public Service. Group which is now in the process of disbanding due to lack of financial support created much interest on the part of those present, some of whom had not previously heard of the organization.

Walt Teas, WFBR, Baltimore, gave a rundown of the various types of public service announcements broadcast by his station. Of special interest were boatowning spots aimed at the 100,000 boatowners in the Baltimore area who spend more than \$500,000 on boats and accessories annually. Here spots from the Coast Guard are equally important with the latest traffic bulletins.

Highlight of the panel discussion was Ben Sanders of KICD, Spencer, Ia., who humorously

brought public service down to the level of the small station in the rural market. This station was particularly interested in the unusual in public service and also used these announcements as subtle promotion for the station.

A basic problem confronting the jocks was the effect of sales techniques in highly competitive markets. Knocking the competition doesn't necessarily build confidence on the local level and running down the opposition programming (r&r) to do it isn't the best way to win friends and build confidence in any station.

General agreement was expressed on several basic techniques that all jocks could use to better support public service on the local level. Most important was the fact that jocks should feel a sense of responsibility to the community. By exploiting his personality in personal appearances, interviews, and spots the d.j. can make a more significant contribution to his community and also to his station.

## Tunick

Continued from page 35

fore you see another, it will be a longer time. They are gone... lost, perhaps, forever to broadcasting. And why? There is the critical question... why?

"Not specifically for financial reasons... although that is some part of it. Not because they look upon broadcasting as a 'lower' art form and they have advanced to a higher plane. Not at all. They have gone, each and everyone of them, because they could no longer tolerate the impossibility of creative writing in broadcasting today. Every play they write has to navigate a minefield of crassness, blunder and fatuity beyond human tolerance."

Tunick pointed out that this wasn't always so; that it was once a badge of honor to have "Studio One" credits. But only recently, he said, he had been in negotiation to write a "Studio One" entry on the "Mutiny on the Santa Maria," depicting the climactic 48 hours of the voyage of discovery. "It was to tell of the fears, the anxieties, dreams, tensions, hopes, prayers of the crew; what led them to grant Columbus the extra 48 hours of leeway that made possible the landfall."

"But 'Mutiny' never went on the air," said Tunick. "It was killed. Not by the sponsor, incidentally, but by some middleman who shall be nameless. And the reason given was, and I quote exactly, 'because everybody knows the ending.'"

"This is a small experience and totally personal. Yet it illuminates the type of thinking, the level of judgement, the taste, the shabbiness of intellect among some of those... too many of those... who have the power of life and death over creative writing in broadcasting."

"Facing these immutable facts of life, serious writers find they must abandon broadcasting if they are to prevent their own artistic stagnation."

"I ran with the rest. I had to. Yet, after 25 years, I found it diffi-

## Chas. C. (Bud) Barry

(Veep in Charge of MGM-TV)

Is of the opinion that

**THE NEW TV  
COMPRISES TRIED &  
TESTED THEATRICAL  
PROPERTIES**

one of the many special byline  
pieces in the upcoming

Semi-Annual TV Film Issue

VARIETY

OUT THIS MONTH

cult to divorce myself completely from the industry that raised me up. So... when I had adjusted my financial situation to the point where my outside income was sufficient to enable me to 'pick my spots,' I did what so many writers have not done and will probably never do. I ventured back into the Horse Latitudes of broadcasting.

"Because of my previous radio experience with 'The Eternal Light,' I knew there existed a little oasis in broadcasting, a sweet spring in Sinai: this was a place where the writer was deemed professional and creative, where his talents were welcomed, where his dignity was preserved. It was a small area, yet artistically rich: the field of so-called religious broadcasting."

Calling attention to his new tv religious series, "Light of the World," which Guild Films financed and which is scheduled for a fall premiere, Tunick concluded:

"Watch it carefully. How it fares will either prove the thesis that the historicity, the timelessness of the Bible is sufficient to sustain a successful series, or that we might as well make up our minds that David, Solomon, Joshua and Saul are dead issues on television unless we can sit them around a poker table in the Last Chance Saloon."

## 1,000 More Pix

Continued from page 27

that stipulation. It's no longer in production and the guilds' strike weapon is ineffectual at this point. UA, which has released two previous post '48 packages, is solely a distribution company and not engaged in production and therefore has no contract with the guilds. Many of the UA pix, as well as those of DCA, and others were made abroad and not subject to the residual provision. For pictures made in the U.S., individual producers releasing through UA have tried to make some settlement with the unions. UA, too, is said to be holding a certain percentage of its tv gross on certain pix for the time when a residual formula is reached.

MCA bigwigs in N.Y. and on the Coast are mapping plans for tv exposure of the Paramount library of 750 pix. There are a lot of organizational and promotional problems before the pix are introduced into the market, expected in about a month.

Additionally, National Telefilm Associates is due to come up with another 20th-Fox package shortly.

## Columbus' WBNS-TV Puts Lens on Bd. of Education

Columbus, March 11.

With education becoming an increasingly frequent subject of television's news and public affairs treatment, WBNS-TV here pulled a major coup by covering a regular meeting of the Columbus Board of Education last week. Station preempted 75 minutes of commercial programming to move its cameras into the board's meeting.

Telecast, directed by WBNS-TV public service director John F. Cox, showed the board taking up a regular business agenda, as well as reviewing its 1957 school building program and previewing its 1958-1960 expansion plans. Station feels that aside from spotlighting the members of the school board, such telecasts give viewers a new insight and heightened interest in the problems of the school system. Telecast is believed the first of an actual school board meeting.

## Revue

Continued from page 27

series, "with a completely new locale and character." Holt also has a "romantic adventure series" in the works.

Two westerns, a situation comedy and an anthology series are being made by Frank P. Rosenberg. With the comedy almost completed, Rosenberg will devote his attention to production of the pair of oaters, both slated for lensing within the month, and the anthology, based on his "Schlitz Playhouse" episode, "The Lonely Wizard," which serves as pilot for the series.

In the discussion stage at Revue is a pilot film titled "Seventeen," being prepared by Everett Freeman, "Bachlor Father" producer, who skies to Gotham next week for casting purposes. Freeman is seeking a young man of the title age to assume the lead. Producer is also involved with another pilot for a vidpix series titled, "I Love My Doctor," which shoots in two weeks at TCF Studios. Scripted by Freeman, venture will be produced by Monty Schaft.

Other pilots already completed by Revue and placed up for sale are "Getaway Car," featuring Michael "Touch" Connors, and "Night Prowl," a musical-mystery starring Dennis O'Keefe. Latter, originally titled "Take Five," was filmed by Sherry TV, subsidiary of MCA.

## TPA

Continued from page 27

sides being more costly, spots cannot be used in most instances for merchandising, promotion, point-of-sale, or other follow-through techniques. There is also the big question as to actual viewing of spots aired between programs.

In the study, the time cost was figured in all instances on the cost for 10:30 p.m., when many syndicated shows are aired. Program cost was TPA's rate card for "Charlie Chan." The cost of spot announcement time was obtained by taking the cost of nine 20-second spots a week. Both in the case of the half-hour time and the spot costs, all applicable discounts were allowed. Time costs were obtained from rate cards published by Standard Rate and Data Service.

The greatest difference in an individual market was in Lincoln, Neb., where it was found that spots cost 78% more per commercial second. The smallest difference was found in N.Y., where spots were found to cost 6% more per commercial second. Other examples include Philadelphia, where spots cost 85% more and Boston, 39% more.

Virtually in all instances the rate card of the top station in the market was taken for computation. The list of some of the other markets, and the percentage more for the spot schedule as opposed to the series buy, follows: Atlanta, 26.3% more; Baltimore, 34.6% more; Buffalo, 37%; Chicago, 18.3%; Great Falls, 54.6%; Providence, 55%; Portland, 17.8%; San Diego, 37.1%, and Denver, 23.6%.

Honolulu-KONA-TV has moved into new studios, complete with last word facilities for both live shows and those imported from stateide. Additionally station is readying itself for use of video tape.

## Sherick's Bigtime Sports Packages; Regional Spreads

One of the most unusual television packaging houses in the industry, and one of the most eloquent testimonials to the medium's flexibility for sponsors, is Sports Programs Inc., year-old firm headed by Edgar J. Sherick, former director of sports and special events for Dance-Fitzgerald-Sample and subsequently sports specialist in the CBS-TV sales department.

Sherick h's come up with the concept that sports can provide almost infinite flexibility for the advertiser with limited distribution, special marketing problems, etc. On that basis, he's proceeded to package several topflight regional deals that have attracted the cream of the regional sponsorship market, as well as extensive station lineups. Topper is the fact that such live regional feeds have always been a function of a major network, never an indie package.

In collaboration with Dick Bailey's Sports Network Inc., Sherick has packaged such regional series as Big 10 basketball, on a 40-station lineup with American Tobacco and Standard Oil of Indiana sponsoring; Cleveland Browns telecasts for Standard of Ohio and cop sponsorship for an undisclosed lineup; Atlantic Conference basketball on a 20-station lineup for half-sponsorship by American Tobacco (other half is co-oped); a series of five experimental road-game feeds of the St. Louis Hawks back to St. Louis for Falstaff Beer sponsorship.

In addition, on his own, he's packaging an extensive pre-game schedule on all three networks for General Mills' Wheaties (see separate story).

While Sherick's Sport Programs Inc. and Bailey's Sports Network Inc. are completely independent companies, when it comes to such regional operations they pool facilities and work as equal partners on the package involved. SPI does the rights negotiating, hires the talent, packages the program, handles the production and makes the sales. Sports Network clears the stations, buys the lines and handles the traffic and routing. Occasionally, they overlap on functions, but in rough fashion, that's the way they operate. In covering an event, they'll use the manpower and equipment of a local station which ordinarily carries the series involved.

Sherick, who left CBS to form the company about 14 months ago, feels that by the very nature of the sports field he's got a built-in flexibility for local and regional sponsors and even a national advertiser with problems in a particular area.

## 'Comedy Unlimited'

Fresh New Timely

PRO. COMEDY MATERIAL

TV Radio Niteries

Monologues, Gags, Bits, etc., etc.

Lifeline to the funnybone.

1759 N. Orchid

Hollywood 28, California

Los Mate HO. 4-6191, Ext. 102

## WRITER — PRODUCER —

ACCOUNT EXEC

Four years ad agency TV-Radio commercials writer, film producer, account exec. Five years writer, production supervisor network film series, program manager. Creativity employed, seeks challenging job agency, film producer, packager, syndicator, etc. New York or remote for right job. Salary secondary to opportunity. Age 35. College grad. Box V-72-38, Variety, 154 W. 46th St., New York 36.

## CREATIVE VOLCANO and ACE ADMINISTRATION

In one-man package—complete follow-through from Dreams to \$ ADM. or creative spot with challenge.

Write Box V.V.606 VARIETY, 154 W. 46th St., New York 36, N. Y.

## PARK AVE. COOP

Fabulous Pent House

11 Enormous rooms! Excellent condition! 4 Exposure: Huge terrace! High ceilings! Walk-in closets! Immediate occupancy. Splendid value. Mts. \$624.00. Mrs. Payne, PL 2-3217.

## JULIE NEWMAR

Currently as

Stupifyin'

Jones

"LIL' ABNER"

Mgt.

BARRON POLAN

252 East 49th Street

New York PL 8-4727



# IN PROVIDENCE...

# ZIV SHOWS PACK 1-2 PUNCH

#1 HIGHWAY PATROL .....26.9  
with 78.0% of audience

#2 HARBOR COMMAND ....21.7  
with 51.9% of audience

Time after time in city after city

ZIV SHOWS RATE GREAT!

Syndicated Film Ratings ARB Oct. '57

ZIV TELEVISION PROGRAMS INC.

# WALTER WINCHELL'S \$13,000,000 ITEM

WALTER WINCHELL, whose formal schooling was terminated in the sixth grade when he left school at 13, is coming to Lakeland Friday night as the principal guest of honor of Florida Southern College. When he leaves Lakeland, he will be, for the first time in his life, Dr. Walter Winchell, wearing the highest honor that can be conferred upon him by any educational institution. Curiously enough, it is a distinction which has been offered him under other circumstances by other colleges and universities, and one which he has previously declined, sometimes almost brusquely, for he sensed that in some way there were golden strings attached; that the institution in its own dignified but stilted manner might be less concerned with his qualification to receive the honor than with his enormous ability to publicize the institution in exchange for the accolade. As a man who has been made wary through the years of being conned by press agents, whether in white tie, black tie or shirt-sleeves, he wasn't having any. In declining he simply re-established a hard won point—space in his column is not for sale... not for money, marbles, nor unearned honors. This time the circumstances differ, and Winchell, in a more humble mood than I have known him, is, for all his humility, aware of the difference. This is an earned degree, a recognition of merit offered, and accepted, in good faith. It arises primarily from a brief broadcast and a paragraph written in a Winchell column eleven years ago—a paragraph that has resulted in raising more than \$13,000,000, all of which is in the fight to conquer cancer.

IT WOULD BE presumptuous for me to claim Walter Winchell as a friend, and it would be outrageous to term him an enemy. He is simply a man I have known, off and on, entirely through our mutual profession—I am pleased to note that he styles himself in *Who's Who* as simply a newspaperman—since back in the late 1920's when I first went to New York to edit the *Telegram* and Walter was the sensation of the metropolis as columnist and drama critic for the *New York Mirror*.

I ONCE WENT through a long night watch with him which ended with his usual dawn bout with the typewriter, using a rapid hunt-and-peck system to pound out each fresh line or comment, each newly minted phrase, an addition to the American slangage—for which he has coined more phrases than any living man. Yet it is not for his contribution to letters, but his contribution to the humanities, Florida Southern College honors him this week, and justly so.

For it was Winchell, who sparked establishment of one of the greatest present day foes of cancer—the Runyon Memorial Cancer Fund—though many joined him early and many more have since done yeoman service in that cause. One of its outstanding features—and one of which he is justly proud—is that not one cent of the fund has gone to pay any expenses incurred in conjunction with raising the fund—not to Winchell, nor to anyone else. The \$13,000,000 raised thus far has gone for what it was intended—research to fight cancer.

WINCHELL VIEWS himself first, last and always as simply a reporter—Arthur Brisbane once called him America's greatest reporter, and certainly he has had more news beats read by a wider audience than any journalist of our time. Much of his story is nearly as well known as some of the colorful words and phrases he has coined—infanticiding; Chicagorilla; blessed event; blessed hevent and blessed shevent; untrumor, and the like. Born in 1897, at 13 he was a theater usher, and before he was fourteen joined with Eddie Cantor, George Jessel, and three others to tour with Gus Edwards' famous Newsboy Sextette. He is one of those rare Metropolitans—a native of New York City. He graduated into his own show. He was a hooper, a comedian... and filled with insatiable curiosity and the gift of expression. Among his first coined words was the title of the gossip bulletin he posted on the bulletin board during his vaudeville career to keep other performers informed—and giggling. He called it "The Daily Newsense."

WINCHELL QUIT show business for The Vaudeville News, and then columned for the *New York Graphic*, leaving the MacFadden sponsored tabloid in 1929 for the *New York Mirror*—a newspaper home he has never left. As drama editor and critic, he began to spice his column with Broadway and international gossip, personalized, fresh. Until he had more than 200 newspapers, a reading audience of more than 25,000,000 daily—and he could truthfully say, as he has to grateful performers: "Just make it good—I'll make it public."

WINCHELL'S NEWSBEATS have been fabulous. Once he printed a tip (from Texas Guinan) that Vincent Coll was scheduled to be murdered. Coll, himself dubbed the Mad Dog Killer, was rubbed out exactly five hours AFTER Winchell's column hit the streets. That was in 1932. J. Edgar Hoover became his admirer and friend when Winchell discovered that Bruno Hauptmann was about to be picked up as the Lindbergh baby kidnaper—and sat on his sensational scoop for 24 hours after telling Hoover about it, so as not to interfere with the arrest.

One of his more sensational news beats was the name of the assassin, who attempted assassination of President-elect Franklin D. Roosevelt in Miami on Feb. 15, 1933—two weeks before the inauguration.

As the bronzed and smiling president was speaking in a Miami park at the close of a gala holiday, Joseph (Giuseppe) Zangara, a mentally unbalanced zealot stood on a box and fired 5 shots from 20 feet away. A woman jerked his arm as he fired, deflecting his aim. He emptied the pistol. Five were seriously injured, but the president elect was unscratched. Mayor Anton J. Cermak of Chicago, beside Roosevelt, was fatally wounded.

Winchell, in Miami at the time, was on the wires less than five minutes after the event.

In 1939 when Louis (Leopke) Buchhalter, a chief gangland executioner, was No. 1 on the FBI wanted list with a price of \$50,000 on his head, the mobster surrendered—to Winchell, who was acting as the underworld's and Hoover's intermediary.

Early—in 1933 before most newsmen or commentators were aware of Hitler as more than a messy nuisance in Munich beer halls, Winchell was blasting the Nazi (and Fascist) organizations as international hoodlums, mobsters, thugs, and bums. His pounding away did much to make America conscious of the character of rising dictatorships throughout the world.

HE CRUSADED endlessly—for people and causes. From the benefit funds for police and firemen, for higher pay and greater recognition for teachers—for recognition of talent overlooked by other critics. His favorable mentions alone against the field perked up the dying "Hellzapoppin'" and kept it running for 1,000 nights on Broadway; More recently, his encouragement—via the air and column—boosted Roberta Sherwood from a \$60 a week to a \$7,500 a week singer.

He enthused over Senator McCarthy when other liberals—and Winchell is a liberal by his own definition—were less enthusiastic, and demanded to know "But who else is fighting Communazis? Name one other."

With it all, he remained the curious, excited reporter, covering the police beat in preference to all others, watching for signal 30 on the short wave radio (Signal 30—crime of violence) listening for a 5-alarm fire.

DAMON RUNYON, who created fictional Broadway characters from the ones he met in real life on the main stem—and whose characters were often copied in turn by the characters who were their originals—was his bosom companion on many of the night-beat cruises, riding with Winchell in the special car, with special plates, radio, badges and pistol permits.

When Runyon was stricken by cancer of the throat, he refused to give up, continuing his rounds, communicating with his friends by pencil and pad.

One night, after an evening of "chasing the burglars" Winchell, Runyon and others commented on a black-bordered ad which had run regularly in *Variety* once a year for 30 years as a memorial to the memory of Paul Armstrong by Ben Piazza, whom Armstrong had once befriended.

"You can keep the things of bronze and stone, give me one man to remember me once a year," Runyon scribbled on his note-pad, passing it to Winchell. Runyon, described by a London critic as "the Dickens of our time" died on Dec. 10, 1946.

The following Sunday Winchell appealed over the microphones to friends and listeners for "a dollar, nickle, dime or quarter" in Runyon's memory—perhaps enough, he hoped, to endow a bed in a cancer hospital. He followed it with an item in his column. To date the Fund has received almost 500 wills.

WHEN I TALKED with Winchell by phone last week he reminded me that the astonishing growth of the Damon Runyon Memorial Fund for Cancer Research was as surprising to him as to anyone.

"We didn't know whether we'd get \$50 or \$50,000," he said. "We just said if anybody wanted to contribute we'd make sure none of the money went for 'administrative expenses'—that it would go into research for fighting cancer. Which it has."

The fund began with pennies, nickles, dimes and occasional dollars. A boys baseball team in the Bronx gave a benefit game; some Virginia children sold rides on their horses and sent a total of \$24.87; and from a thug named Socks Lanza serving time in the penitentiary came \$139.90.

The foundation now has a home at 730 Fifth Ave., and grants are screened by John H. Teeter, a former aide to Thomas K. Finletter and an honored guest of the college this week in his own right; but Winchell still countersigns the checks, and is a trustee along with Arthur Godfrey, Milton Berle, Joe DiMaggio, Marlene Dietrich, Mrs. Leo Lindy, Sugar Ray Robinson, Bob Hope, Dan Parker, Lou Lurie, Robert Christenberry.

ALL ADMINISTRATIVE expenses for the fund is met by a separate foundation... the Winchell Foundation.

WHAT MAKES WINCHELL tick? The noted night-beat reporter whose favorite drink is a hot chocolate or a chocolate soda—but who loves to dance the mamba, the samba, or any smart step—with "the girls"—or any grandmother, if she's pert and lively.

His own explanation is—and he says it without pretension or smirk—that he is simply a reporter, one of those mortals "who must follow the truth wherever it may lead, whomever it may hurt, and however unpleasant it may be to read and hear."

by TED THACKREY, Managing Editor,  
LAKELAND (Fla.) LEDGER.

## META's 'Faith & Hope'

Continued from page 31

promotion director, as well as another fundraiser, one already being on the META staff.

In the field of educational tv organizations, these are the problems peculiar to META.

1. It has no channel of its own. 2. To date, it has received no financial support from the City of New York, although it telecasts Board of Education programs.

3. It's somewhat hampered in its fundraising activities by an AFTRA rule which forbids the screening via kines of live META shows. Organization is trying to overcome that by prepping a special filmed show, composed of samples of its programming, for screenings at civic and other affairs.

Despite its problems, Brown feels that META will remain in business, that public and private sources will not let it fall by the wayside, leaving the largest city in the country without an organization dedicated to educational and cultural tv programming.

Chartered by the Regents of the U. of the State of New York, META was not a party to the now withdrawn application of the N. Y. State Board of Regents to upset the National Telefilm Associates deal for the purchase of WATV, which covers the metropolitan New York area as well as Newark, N.J. META, itself, tried to raise funds to purchase the sole N. J. VHF outlet before NTA stepped in, but failed. The NTA purchase bid, now unchallenged, is now before the Federal Communications Commission for a decision.

**Grid 3-Pronged Drive**  
Under the management of a triumvirate, consisting of prexy Brown, E. A. Hunderford, director of operations, and Richard D. Heffner, program director, the organization has these expansion plans:

1. To step up its morning programming via WPIX and to get on the air on the evening at least once a week.

2. To provide more cultural specials such as the four telecast on WCBS-TV this season, which included the tv debut of the Budapest String Quartet and "The Negro in American Life—a Long View," which won an award from the National Conference of Christians and Jews.

3. To serve as a production cen-

ter for the Educational Television & Radio Center, Ann Arbor, Mich. META is now producing one series for the Center, which distributes kines and films to educational stations throughout the country, and is embarking on another project.

Since it went on the air September, with WPIX lending its facilities, it has produced well over 200 live programs from its studios at the Carnegie Endowment International Center. Its programming consists of a half-hour strip, "Living Blackboard," produced for the Board of Education; a college-level history course presided over by Prof. John G. Stoessinger of Hunter; "The Problems of Everyday Living," hosted by Heffner; and other cultural programs.

The foundations which got it going include Avalon Foundation and the Old Dominion Foundation, both Mellon endowments; Fund for Adult Education; the New York Foundation; Carnegie Endowment for International Peace; and the Rockefeller Brothers Fund. Some of these foundations have continued to contribute, although on a smaller scale.

Brown, former president of Hobart College, in upper New York State, finds META's budgetary problems similar to that of any private educational institution. And, as he puts it, "without faith" that monies can be raised "you meet your fate."

Incidentally, as part of the current science kick in schools, colleges and radio-tv media, META is launching a new film series, "Of Science and Scientists," on WPIX-TV starting Friday (14) from 11 to 11:30 a.m. Programs, organized by Harvard U., will suggest qualities and outlook of science without trying to teach physics or geology.

Host will be Dr. Philippe Le Corbeiller, professor of applied physics and general education at Harvard. Top-ranking scientists will appear on each program. Series will run 13 weeks.

## ABC Radio

Continued from page 31

involved in the sale of time to advertisers. Goldenson said he did not know of the plan, since, at the moment, he didn't have a chance to confer with Eastman, who is considering several different program tactics.

Goldenson explained that when he started his "live fun radio" shows during last July and October, it was only natural for Eastman to work in extremely close proximity to the owned & operated radio stations of ABC. He said that Eastman is not working closely with the stations any longer, but that did not mean Eastman's control of o&o's was taken away from him, since he never really had official control of them.

Some sources hold it very likely that even if Eastman remains on as head of the radio operation, the arrival in July of James Riddell as exec veep over all ABC broadcasting (including tv) will eventuate in the ultimate changes expected for the radio network.

Goldenson said that Riddell is

## Oliver A. Unger

(Pres., National Telefilm Associates)

Discusses

## "The Future of the Feature"

in

VARIETY

Semi-Annual TV Film Issue  
OUT THIS MONTH

not officially due east until July, but that he is able to "come and go as he sees fit." It is possible then that Riddell will become involved in the radio situation almost immediately.

## Mack Successor

Continued from page 24

as identification was a big factor in the appointment in view of important committee chairmanships, particularly Harris', held by members of Congress from that State. Sen. John L. McClellan (D-Ark.) is chairman of both Senate Rackets and Government Operations Committees and Sen. J. W. Fulbright (D-Ark.) is chairman of Senate Banking and Currency Committee.

Since it had been expected, after the Mack debacle that the Administration would select an outstanding individual for the FCC post, speculation developed that the appointment was influenced by a desire to take the heat off the Harris probe, in which persons close to the White House have been named.

It's expected that the Senate interstate commerce committee will hold a hearing in two weeks on the appointment. Two members of the Harris committee urged that Cross's qualifications be closely examined. Rep. John B. Bennett (R-Mich.) suggested the Senate "take a more careful look than in the past... in view of what's happened." Rep. Morgan M. Moulder (D-Mo.) called for "the most thorough examination" of the appointee's fitness.

The appointment is for the unexpired term of Mack which ends June 30, 1962.

## Tint Spook Hour

Continued from page 31

with the mystery format but search for another producer. McCleery, if the budgets work out, would do the still untitled mystery series whether or not his "Matinee" series continues on the network.

Status of "Matinee" still remains unresolved, though if the network does decide to continue it, show would go off by summer. One possibility, discussed by Procter & Gamble, show's principal sponsor, is to replace "Matinee" with a pair of half-hour soaps which P&G would bring in. However, P&G hasn't yet formally submitted any properties to NBC, though the idea would probably be acceptable to the network.

## Rating Week

Continued from page 25

that if the trend started in Rochester, "we will have to go into the giveaway business also, to a degree which would outstrip all existing giveaways and, no doubt, other stations would try to outstrip us, and we again, them."

Beyond the agency reaction to the giveaways, he warned that the FCC frowns upon attempting to "buy listeners at certain times. Contests, he said, surely will do us no good at the FCC, particularly in light of their consideration that audience purchase with giveaways is classed by them, not in the public interest."

Dallas—Ves Box of KRLL-TV here has been elected prez of the Southwest Association of Program Directors for TV at the organization's meeting in Tulsa. Paul Huhndorff, chief engineer and operations manager of KPRC-TV, Houston, was elected first vicepres of the group.

## 'Wonderful Town'

Continued from page 25

stein (music) and Betty Comden & Adolph Green (lyrics) would adapt the tv version, with Ross staging. Mills-Park-Milford (Ted Mills, Ben Park & Gene Milford) this week also signed Barbara Hammer, vet tv comedy writer (Danny Thomas show, "Father Knows Best," etc.) to script their new half-hour live project, "Skinny & Me," currently being peddled to networks and agencies.

## AB-PT

Continued from page 30

given as "the need for additional manpower." "His (Riddell's) forte is operation of stations—radio and tv stations, and he knows a network very well from that point of view," Goldenson said.

Eastman and Trezy, who have reported directly to Goldenson on most administrative decisions and to Siegel, who is very close to the AB-PT boss, on financial matters, will now report to Riddell. And Riddell, in turn, will report to Goldenson or, in the case of finances, "check" with Siegel.

Incidentally, another of the reasons given by the trade at large, in their speculations on the im-

## ABC-TV's Big Feb.

The February gross profits of ABC-TV over the same month in 1957 are up 36.5%, according to Leonard Goldenson. Translated into cash, the new gross is \$8,427,596, up roughly \$2,300,000 since last February.

Point was brought up when the prexy of the parent American Broadcasting-Paramount Theatres was stating his "complete satisfaction" with the current operation of the tv web.

portance of the Riddell move, was that it would relieve the now-overworked Siegel from the extra duties in tv. But Goldenson emphasized that Siegel's position is not altered either and that he will continue to be the "No. 1 financial man for the whole company," reference being to AB-PT.

At present the ABC o&o's in radio report to Steve Riddleberger, a financial veep at ABC, and the tv stations report to Siegel, Riddleberger's immediate superior. Goldenson felt that when July 1 and Riddell roll around, the Detroit will take over o&o control as part of his natural function.

"There will be no change in past operating policy, namely, the ABC television and radio networks will continue to operate as autonomous units under their respective presidents," Riddell, as an exec veep in ABC, is over Trezy and Eastman who in turn are presidents of their respective units within the total broadcast fold.

## Blumenthal's WHHM Buy

Washington, March 11. Cy Blumenthal, who owns WARL, Arlington, Va., has bought WHHM, Memphis, for over \$200,000. Deal was made with Cecil K. Beaver and P. E. Furlow, principals in Mid-South Broadcasting Corp., which owned the Tennessee station. Blackburn & Co., D. C. brokerage house, lined up the sale of the 250-watter.

## Brit. A-R Com'l TV On a Cultural Binge; Sets Halle Orch Series

London, March 11.

Associated-Redifusion, the London weekday commercial tv programmers, will sponsor about 50 public concerts given by the Halle Orchestra in an attempt to bring culture to the masses. It's reported that programmers will pay up to \$112,000 to the orchestra to assure that no financial loss is registered by them.

At least eight of these concerts will be aired on commercial tv—perhaps over the entire network, but to date, no arrangements have been made with the other outlets. The first two concerts, which will feature popular classics, will be at the Royal Festival Hall, London on April 19 and 20.

The first televised concert will be aired on June 16 and will have opera as its main theme and will perform extracts of the works of some of the best known composers. A-R stated that it was conscious of its responsibilities in the field of valuable music and, by virtue of its backing in both the public and televised concerts, would enable the Halle to perform works in the highest classical tradition.

The programmers will also introduce the orchestra, which is under Sir John Barbirolli, in a series of programs for schools. The idea is to kick off the schools series with swing and skiffle combos and gradually develop the music until it reaches the orchestral standard. Sir John commented: "The series of programs for schools on the symphony orchestra will do an immense job towards building up our audience of the future."

## Costello as Diplomatic Correspondent for MBS

Washington, March 11.

MBS has established a new post in its Washington office, that of chief diplomatic correspondent, and has named former CBS newsman Bill Costello to the position.

Costello will be heard regularly on Mutual each weekday morning at 11 a.m. for a five-minute newscast, with additional special features by him planned.

## Over \$8,000 in Commissions was received by each of 5 Part-Timers in 1957

You can now sell Mutual Funds and F.I.C. Plans and Win-Plan Funds without giving up regular job. Phone for appointment with oldest and largest firm specializing in Mutual Funds. 100 S. 2nd St., New York, Suite 1200.

## FIRST INVESTORS CORPORATION

1472 B'way 41 42 St.  
New York, Suite 1200



EVERY DAY  
ON EVERY CHANNEL

**BROOKS  
COSTUMES**

3 West 46th St., N.Y.C., Tel. PL 7-5600

## OFFICE SPACE

ALL OR PART, THREE ROOM  
FURNISHED SUITE.  
565 FIFTH AVENUE, NEW YORK  
OXford 7-6077

## CRITICS CONCUR:

"Paulette Attie, a lovely brunette, sings the showstopper 'Until' in Mr. Montague."  
NEW YORK MIRROR

"This gal has talent... sings, dances and smokes... WOW!"  
BROOKLYN DAILY

"This may be the next young Miss to do the New York show."  
LONDON SHOW BUSINESS

Guest Starring  
Fri., March 14th, 6 to 6:30 P.M.  
"WEEKEND SHOW"

Channel 13

## PAULETTE ATTIE

Contact LEE KARSAIN, William Morris Agency  
or call: COLUMBUS 5-9207

## THEY LOVE ME IN PHILADELPHIA

25.0

WFIL-TV, ARB  
Fri., Feb. 7  
11:15 P.M.

MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.  
MGM-TV, a service of Loew's Incorporated  
701 7th Ave., New York 36, N. Y. • JUdson 2-2000



# HEAT'S ON CHISELING DISKERS

## Deejay's Responsibility

The Kansas City disk jockey convention, under auspices of a regional broadcasting network (Storz), again brought to the fore the oft-discussed "responsibility" of the disk jockey to his audiences. Considering the potency of many a deejay in pump priming and influencing his following they enjoy extraordinary impact on the local level.

Columbia Records' artists & repertoire head Mitch Miller blasted those station operators and platter-chatterers who take their responsibilities lightly, observing that "much of the juvenile stuff pumped over the air waves these days hardly qualifies as music." Yea, verily!

This has been a moot theme ever since the upsurge of the rock 'n' roll vogue and the "Top 40" lists and has become increasingly so as flash-in-the-platter groups of grumblers and soloists in un-pea-shaped notes—with monotonous "music" to match—have been dominant. The proponents of r'n'r, "stroll" or whatever is the latest evolution, observe—perhaps rightly—"if that's what the public wants why not give it to them?" That said "public" is only the adolescent segment is shunted aside. It's like saying that if it's "French postcards that they want, then give it them." There's an amoral perspective in this philosophy that always smacks of the fast buck.

This brings us to the avalanche of vinylite that hopes to see the light of deejay exposure week after week after week. Here's an idea: last week the *Variety* disk reviewer noted that barge and lifted a bale of 128-count 'em—128 45 rpm singles. That's 252 sides! This is exclusive of the LP stuff, and that too is now coming off the production lines in sizable numbers.

No reviewer or reviewers can live that long to truly analyze that many singles and albums. That goes for the deejays. All admit it. They have to "pick" their stuff by osmosis or some other instinct. The lack of trial-run for each product must result in much error all around. The disk jockeys admit it. Any number of them openly state that they spread 'em around to the office staff, stenographers, friends; others send them to hospitals, lodges, boys' clubs and the like. Just as many state that oftentimes, when some single breaks through, they have to send up smoke signals for the distributor to get 'em an extra copy. This brings us to the local distributor who is increasingly a potent factor, especially on the local level. He is the one with the hard-sell and the soft-touch approach to the local deejays, and his influence in getting that local disk jockey exposure is perhaps more potent than anything else in light of the flood of records and the lack of time to screen them. The blandishments, payola, or what, between the local distrib and the deejay is something else again—an old trade custom which is oblique to the prime theme of this discourse.

The deejay has become increasingly aware that if he doesn't exercise a more judicious approach to his record picks and gab then his (a) following may suffer and (b) his commercials ditto. Deejays in the key cities already have evidenced some enterprise in "mixing up" their record repertoire with oldies, standards and smoothies as antidote to the monotone of most of the current crop of pops loaded with rockabilly or outright rock 'n' roll.

This responsibility, of course, is born of economic survival. The responsibility that Mitch Miller—and all who have a grave concern for the general welfare of a replenishing American folk music—spotlights is that of giving exposure once again to quality or more adult tunes. This has nothing to do with any of the ASCAP-BMI debating society angles, excepting that it must put a reverse complexion on the current type of pop music if the disk jockeys, and station managers, who would assume their responsibilities, would make certain that a little less cacaphony and monotony and a shade more melody henceforth punctuates the current song crop being aired.

## Kansas City As 'Biggest Annual Music Roundup'

Kansas City, March 11. The first pop disk jockey convention held here last weekend is due to become the biggest annual meeting place of all facets of the music biz in coming years. Todd Storz, head of the Storz chain under whose auspices the kickoff conclave was staged, announced that a similar get-together has already been scheduled for next year again at the Hotel Muehlebach for March 6 to 8.

The turnout of the disk companies and publishers, who accounted for several hundred of the 1,700 attendees at the first convention, is expected to swell next year. The turnout of over 1,000 jockeys at the meet took virtually everybody by surprise. Only Columbia Records appeared to be prepared for the jocks with sundry promotional material and gimmicks. Next year, however, when the jockey turnout is due to be

(Continued on page 60)

## COL PICTS STILL HAS EYE ON IMPERIAL BUY?

Hollywood, March 11. That on-again, off-again deal for Columbia Pictures to purchase Lew Chudd's Imperial Records may be on again.

Indication of Chudd's interest in selling his label to the Gower lot were evident here when he was spotted having lunch with Abe Schneider, newly elected prexy of Columbia, and studio producer and music exec Jonie Taps, at the Brown Derby.

All previous reports that Columbia, long anxious to enter the record field, had closed a deal to take over Imperial have been denied by Chudd. Latter has had negotiations with other companies from time to time regarding a sale, but in past has balked at last minute at closing a deal.

## Atlantic Ups Prices

The price of Atlantic Records' singles will be hiked effective March 25. The label's 45 rpm disks will be upped to 98c each, down from 89c and it 78 rpm platters to \$1.15 from \$1.

The price rise will also take in Atlantic's subsid labels, Atp, East-West and KRC. The diskery execs attribute the hike to heavily increased production costs.

## HARRY FOX EYES INDIES

The major publishers are taking steps to stop the chiseling on royalty payments by some diskers. Harry Fox, publisher, agent and trustee who collects the mechanical money for most top music firms, is planning to keep closer tabs on the flock of indie labels which have sprung up in the past few years. To cover the whole field, Fox recently set up a new Coast office, with a Los Angeles accountancy firm to audit the books out west.

The publishers fear that with the competitive situation getting tighter in the disk field, the practice of holding back on the royalty payments will increase. That has been the case in several instances involving disk labels specializing in the low-priced LP lines. The payment for tunes on a typical LP, which may run as high as 24c per platter containing 12 tunes, has been regarded as one of the more "flexible" costs in package production by some of the labels. Some publishers were ready to accept any kind of payment from these labels, figuring that would be too much trouble to get an honest count.

Currently, however, the publishers are adopting a firmer attitude towards the royalty payments. One of the factors in this changed situation is the sharp complaint by some of the major disk companies over the laxity shown by the publishers towards the smaller labels.

The major disk companies, with standard accounting procedures, can be depended on to pay their mechanical royalties in full and on time. Some of the borderline indies, however, have been able to "get away with murder" and thus package cut-price LP's that can match or undersell those released by the majors.

## Decca's 'Record' \$5,232,000 Take In '57; 21st Divvy

Disk division of Decca Records Inc. hit a profit-earning peak in 1957 with an income of \$5,232,718 before taxes, compared with \$4,424,056 in the preceding year. The diskery had sales of \$31,774,276 for '57, against \$26,832,460 in '56.

In a report to shareholders, Milton R. Rackmil, diskery prez, stated that total corporate net income was moderately under '56 due to smaller returns from Universal Pictures, in which Decca owns 81.4%, or 745,885 common shares.

Decca's net income, including some attributable to the undistributed earnings of Universal, was \$3,972,514, equal to \$2.48 per share on the 1,602,501 shares of Decca capital stock outstanding on Dec. 31, 1957. Comparable net income for '56 was \$4,543,902, or \$2.84 per share.

Last year was the 21st consecutive year of dividend payments by Decca, with regularly quarterly disbursements by Decca. Rackmil stated that indications are that the company will be able to maintain its regular quarterly dividend at the present rate during '58.

During '57, Decca released a total of 377 albums with two sound-trackers pacing the bestseller field: They were "Around the World in 80 Days" and "The Eddy Duchin Story."

## Mercury Ups Fullmer

San Francisco, March 11. Ted Fullmer moves up from his post as Frisco manager for Mercury to become national sales manager this month.

Succeeding Fullmer in the Frisco branch is Jules Rubinstein, ex-promotion manager.

## ASCAP 'Theme Song' Rule Gets First Judicial OK as Lombardo-Loeb Lose Suit for Heftier Payoff on 'Old Times'

### Show Album Economics

Showmen have often wondered whether the two major networks, NBC and CBS, which have been most active in underwriting legit productions "for the album and subsequent tv rights" weren't going overboard. The 1,500,000 album sales to date of "My Fair Lady," topping "South Pacific" and "Oklahoma" by far, may give part answer. The LP, a \$4.98 item, is expected to hit 2,000,000 by the end of '58 and Columbia Records prexy Goddard Lieberman looks to "another 200,000 when the show opens April 30 in London."

The mathematical breakdown thus sees this (roughly) \$5 album at 1,500,000 sales, resulting in an \$7,500,000 gross at retail level and, figuring on a \$2.50 distrib rate, it's \$3,750,000 in the till. Considering that CBS put up the entire \$350,000 to finance the Herman Levin production of the Alan Jay Lerner-Fredrick Loewe show, and has been getting 40% of the legit's profits, the rest is obvious.

## Nat Cole-J. Gale's Three Pubberies

Nat King Cole and Jack Gale have teamed up for a publishing venture. They've formed three music companies, Comet, Sweco and Tri-Park.

The Cole-Gale operation will kick off with a 30-year-old W. C. Handy tune "Morningstar." The tune, which has lyrics by Mack David, is based on Handy's spiritual "Shine Like A Morning Star." The song, incidentally, is the first Handy composition to be published by an outside firm. Cole has recorded it for his new Capitol album, "St. Louis Blues." A sidebar to the kickoff song is that Cole plays the part of Handy in the upcoming Paramount release, "St. Louis Blues."

The duo also have inked clefver Jack Hammer to an exclusive writing deal. Hammer scored recently with the Jerry Lee Lewis disc, "Great Balls of Fire."

A few years ago, Cole teamed with the late Larry Spier in a publishing deal but his stock has since been bought out by the firm. Gale recently had been in the publishing business with Juggy Gayles. The new operation will be based in New York.

## E. H. MORRIS PUSHING THEME MUSIC OF TV

Television theme music composer Vladimir Selinsky is being geared for a folio push by E. H. Morris. Publishing firm has inked the composer to an exclusive deal and an initial drive is being blue-printed for his tv scores, mainly written for NBC-TV's Kraft show.

Morris is printing a folio that will contain nine of Selinsky's scores. It will be tied in with the upcoming RKO-Unique Records release of the same themes. Kraft already has laid out plans to tie in with the album via an order for 250,000 packages. The RKO-Unique line now sells for \$1.98 each.

According to Sidney Kornheiser, Morris' general professional manager, tv scores are becoming an important source of revenue overseas, too, as more and more U. S.-originated kinnies get a showcasing on foreign tv outlets.

Minneapolis, L. I., March 11. An important decision by Supreme Court Justice Mario Pitoni, in the Nassau County (N. Y.) Supreme Court, kayoting tunesmith-bandman Carmen Lombardo and lyricist John Jacob Loeb's suits against ASCAP on the "theme song" classification rule will probably have a bearing on future litigations involving classifications. Use of "Seems Like Old Times," which Arthur Godfrey has been utilizing as a thematic twice every 15-minute segment, was the basis of their suit. In the hour-and-a-half Godfrey morning tv show the song was thus performed, in snatches, of course, eight times per hour, or 12 times in the 90-minute marathon.

"The song had earned over \$340,000 for Lombardo and Loeb since Godfrey started using it in 1950 through 1955 (the last year for which records are complete, up to the time of the trial last September), and their song got more performance credits than any other song in ASCAP's repertory," Justice Pitoni noted. "The 'theme song rule' has been more than fair for Lombardo and Loeb. It received three and four times as many performances credits as such great songs as 'Begin the Beguine,' 'Blue Skies' and 'Star Dust,' which Lombardo admitted to be 'much more popular' than 'Seems Like Old Times,' the jurist noted.

Justice Pitoni continued: "The adoption and application of the standard and retroactivity demanded by Lombardo and Loeb would be devastating upon ASCAP and its thousand of other members. They would be inequitable and unjust to every other member of ASCAP."

In a two-week trial last September (Continued on page 63)

## 8,500 Musicians' High Court Plea Vs. AFM on Fund

A group of musicians, claiming to represent about 6,000 recording musicians and 2,500 performing musicians in film studios, filed brief urging the Supreme Court to dismiss the appeals of the American Federation of Musicians. Combining with AFM in the appeal are a number of recording companies, including Columbia and RCA, as well as Republic Pictures, its subsidiary; Hollywood Television Service, Loew's Inc. and others.

In two separate suits, the musicians had won partial relief from AFM's Trust Fund policies. Musicians represented are all members of Los Angeles Local 47 of AFM. In what is known as the Anderson case, recording musicians objected to transfer into the Trust Fund of 21% of their agreed salaries. In the Anderson case, motion picture studio musicians objected to deprivation of payments formerly received by them, as well as the Federation's diversion of all other payments to the Trust Fund from ruse on tv of theatrical pix produced by them.

California Supreme Court ruled for the recording musicians, but provisional relief was denied in the case of studio musicians. AFM appealed the former decision to the high court.

## Wyner-Dasher's 2 Cos.

Sid Wyner and Joe Dasher are launching a new indie label to be called Dash Records. They've also launched a publishing outlet, Truman Music, a BMI affiliate.

Both Dasher and Wyner had been in the personal management before forming the new diskery.

# Jocks, Jukes and Disks

By MIKE GROSS

**Marty Robbins** (Columbia). "STAIRWAY OF LOVE" (Planetary) makes the rockabilly beat appealing to all spinners and it's sure to climb to the top. "JUST MARRIED" (DeVoson) has a rhythmic beat that could do okay in the jukes.

**Jane Morgan** (Kapp). "I'VE GOT BELLS ON MY HEART" (Southern) rings out with a charm and lilt that can't miss. "ONLY ONE LOVE" (Slim Whillet) puts the thrush in a dramatic ballad setting and she comes out of it nicely.

**The Silhouettes** (Ember). "MISS THING" (Angel) follows the "yip-yip" pattern established in "Get a Job" and the kids will go for it in the same way. "HEADIN' FOR

rock that could win it some juke action.

**Alan Copeland** (Coral). "MOONLIGHT AND SHADOWS" (Paramount) would shine brightly in another musical world but in today's market it comes off as just a good ballad for tasteful deejay programming. "AS I LOVE YOU" (Northern) gives Alan Copeland a chance to build a nice romantic mood that some deejays may like to program.

**The Hornets** (Rev). "SLOW DANCE" (Desert Palms-Trinity) pushes across an emphatic rocking beat that goes well with a teen's idea of music. "STROLLIN'" (Desert Palms-Trinity) puts the

## Best Bets

MARTY ROBBINS	STAIRWAY OF LOVE
(Columbia)	Just Married
JANE MORGAN	I'VE GOT BELLS ON MY HEART
(Kapp)	Only One Love
THE SILHOUETTES	MISS THING
(Ember)	Headin' For The Poorhouse
THE CROWNS	KISS AND MAKE UP
(RnB)	I'll Forget About You

**THE POORHOUSE** (Ulysses & Bagby-Wildcat) will pick up juke coins along the way.

**The Crowns** (RnB). "KISS AND MAKE UP" (Montauk) is a swinging rocker that has what it takes to come out of left field for a big score. "I'LL FORGET ABOUT YOU" (Montauk) has an effective, quiet ballad appeal.

**The Duponts** (Roulette). "SCREAMIN' BALL (AT DRACULA HALL)" (Monument) follows the "horror" trend on disks with a good beat and wild sense of humor that the kids may go for. "HALF PAST NOTHING" (Monument) doesn't add up to much.

**Dave Appell & The Applejacks** (Cameo). "DINNER WITH DRAC" (Mayland) is a swinging instrumental of a "horror" tune that's catching on in some areas. "NO NAME THEM" (Mayland) moves to a driving pace that could keep the teeners jumping.

**Les Paul & Mary Ford** (Capitol). "SMALL ISLAND" (E. H. Morris) accents a romantic Hawaiian theme with pleasing lyric values. "MORE AND MORE EACH DAY" (Iris-Trojan) derives its musical interest from Les Paul's hot guitar and Mary Ford's neat blues styling.

**Vaughn Monroe** (RCA Victor). "THERE'S NO PIANO IN THIS HOUSE" (World) has some fun with a ghost-like idea and Vaughn Monroe supplies the proper spirit. "SOMEBODY ELSE IS TAKING MY PLACE" (Shapiro, Bernstein) shows off Vaughn Monroe in his old power-piped form.

**The Four Sparks** (ABC-Paramount). "OUT OF THIS WORLD" (Target) has the rhythmic speed that should keep it moving on the spinning trail. "MY SWEET JUANITA" (Target) takes a mild ballad for a slow rock.

**Frank Sandy & The King's Men** (MGM). "TARENTELA ROCK" (Time) will do okay in the spinning stretch because of the lively way it rocks the tarentela beat. "SOMEBODY LOVES ME" (Harms) gets an energetic revival in a modern dress.

**The Harvey Boys** (Cadence). "HONEYSTROLLIN'" (Bryden-Heritage) capitalizes on the "stroll" fad for good spinning results. "TUG-A-BOAT" (Harman) chugs along at a pace suited for juke action.

**Tom & Jerry** (Big). "OUR SONG" (Village) goes after the teen trade in simple lyric terms and has a swinging beat that could win 'em over. "TWO TEEN-AGERS" (Figure) is a bit too precocious—even for teenagers.

**Little Joe the Thriller** (Okeh). "WHAT'S HAPPENED TO YOUR HALO?" (Torpedo) is a wild swinger that seems to have a special message for the teen and nobody else. "DON'T LEAVE ME ALONE" (Carney) follows the slow rocking route for only mild results.

**Frankie Avalon** (Chancellor). "YOU EXCITE ME" (Debmarr) rolls with a hot beat and a lyric angle that will move the teen buyers to some extent. "DARLIN'" (Debmarr) copies a tried and tested musical formula but adds nothing to it.

**The Smeed Trio** (Tiara). "I'VE GOT BELLS ON MY HEART" (Southern) is a delightful vocal group cover of a standup lilter and it should give the solo versions a run for the spins. "ECHOES OF LOVE" (Diana) has a touch of the

stroll in a hip blues beat that makes it interesting for all listeners.

**Bobby Carle & The Blendaires** (Decca). "ANYTIME ANYPLACE, ANYWHERE" (Skidmore) rocks according to rote and shows off a good lead singer in Bobby Carle. "WALK WITH ME" (Roger) gets by via an easy rocking beat.

**The Five Fleets** (Felsed). "OH WHAT A FEELING" (Lowery) emphasizes the rocking beat that keeps the kids jumping. "I BEEN CRYIN'" (Lowery) is a rocking wailer that follows a familiar song route.

**The Hollidays** (Prep). "I'M NOT ASHAMED" (Beechwood) fits the current disk pattern in beat, lyric and vocal treatment. All it needs for a stepout is some extra spinning help. "THE WONDER OF LOVE" (Beechwood) is a fair entry in the rocking ballad groove.

**Ronnie Brent** (United Artists). "MY SWEET VERLINE" (Unart) jumps in a familiar fashion but Ronnie Brent gives it a vocal zest that brings it off for a spinning chance. "LOVE" (Unart) is just a reissue of the rocking ballad formula.

**Larry Dean** (Brunswick). "PONY TAIL" (Champagne) tries hard for teenage appeal but it doesn't come off. "ALL THE TIME" (Carrie) has an old-fashioned lilt but it's not representative of the genre or strong enough to fight the current rockers.

**Bernie Moore & The Rockets** (Planet X). "ROCK GUITAR, ROCK" (Jama) blends a striking guitar and a strong beat into a winning spin. "HEART-BREAK" (Jama) has an instrumental styling that should be



LAWRENCE WELK

And His Champagne Music  
Present "ONE-NOTE POLKA"  
(Coral No. 61937) With The Sparklers  
b/w "Lovers On The Park Bench"

picked up for spinning exposure. **Wayne Handy** (Trend). "BETCHA DIDN'T KNOW" (Renown-Perit) puts Wayne Handy in a lively rocking mood that builds into a spinning potential. "DON'T BE UNFAIR" (Renown-Perit) has a plaintive wail that won't reach too many people.

**Tommy Hudson & The Savoyes** (White Rock). "ROCK - IT" (Mustang) is a hot instrumental that takes off fast and swings in a way that nabs teen attention. "WALK-IN THE STROLL" (Mustang) is an okay delineation of the stroll tempo that the kids are going for today.

\* ASCAP. † BMI.

## WNEW Blows Whistle On Tooters; Last of N.Y. Indies to 'Live It Up'

The "live" musician received another setback this week when WNEW, New York indie, dropped its staff of permanent tooters. WNEW was the last of the New York indies to carry live musicians. In the axing were Roy Ross and eight sidemen. Station spokesman claimed that WNEW doesn't want to cut out the programming of live musical shows entirely but that the axing stemmed from the fact that it didn't want to be burdened with a quota of permanent musical staffers.

The station is now dickering with the American Federation of Musicians for an okay to hire musicians on a spot basis whenever it decides to program a live show.

Ross had been associated with WNEW for the past 14 years.

**Bob Elliott**, disk jockey at KENT, Shreveport, La., moved to KUST, St. Joseph, Mo., in same capacity.

## Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally.)

Artist	Title	Label
1. Original Cast	The Music Man	Capitol
2. Original Cast	West Side Story	Columbia
3. Original Cast	My Fair Lady	Columbia
4. Meredith Willson	The Music Man	Capitol
5. Sound Track	Around World 80 Days	Decca
6. Mantovani	Concert Encores	London
7. Johnny Mathis	Goodnight Dear Lord	Columbia
8. Lester Lanin	At the Tiffany Ball	Epic
9. Eydie Gorme	Vamps The Roaring 20's	ABC Paramount
10. Ella Fitzgerald	Sings Rodgers & Hart	Verve
11. Frank Sinatra	Come Fly With Me	Capitol
12. Original Cast	Oh Captain!	Columbia
13. Sound Track	South Pacific	RCA Victor
14. The Weavers	At Carnegie Hall	Vanguard
15. Harry Belafonte	Calyso	RCA Victor
16. Edmundo Ros	Rhythms of the South	London
17. Pete Seeger	Favorite Ballads	Folkways
18. Mantovani	Film Encores	London
19. Original Cast	Jamaica	RCA Victor
20. Frank Sinatra	Frank Sinatra Story	Columbia

## Album Reviews

Decca Records launched its package push this year with a mood music series, "Dream Time," followed in February with a personality series, "Star Time," and now the diskery is gunning for the terp crowd with a dozen albums for its "Dance Time" series. It's a strong promotional gimmick that should give dealers lots to talk about and stir up consumer interest.

Enough here for everybody; straight dance moods from Jan Garber and Elliot Lawrence, the society beat from Howard Lanin, the rocking groove from Bill Haley, square dancing from Ed Gilmore and various Latino tempos from Willie Martinez, Al Stefano, Bebo Valdes, and Roberto del Gado. There's also a polka representation by the orches of George Cook, Kenny Bass and Eddie Habat as well as some lush instrumental stuff from Werner Muller.

**Ella Fitzgerald: "Sings The Duke Ellington Song Book"** (Verve). There's a lot of Ella and Ellington in this super-deluxer out of Norman Granz's Verve factory. The songbook consists of four 12-inch LP's handsomely boxed and excellently documented in text and photos. (It goes for \$19.92 complete but two-pocket sets can be bought separately.) Ellington's tune contributions have added to the stature of Ella and Ellington, they really take hold. In addition to the standup oldies, there are slick instrumental treats in "Portrait of Ella Fitzgerald" and "The E and D Blues."

**Eydie Gorme: "Vamps The Roaring 20's"** (ABC-Paramount). Although there's been wide coverage on the songs from the 1920s on recent disk releases, Eydie Gorme's set shapes as a surefire bestseller. She's got a pro-manship that bounces out of the grooves and when she's got an effervescent repertoire, she's hard to beat. The

songbag, directed by Don Costa, consists of familiar but Miss Gorme gives 'em the fresh and spirited attack that makes everyone come alive again.

**Doris Day: "Hooray For Hollywood"** (Columbia). Here's a tasteful salute to pic songs by Doris Day with an orch assist from Frank DeVol. It's a two-pocket LP (at Columbia's special \$7.98 price) attractively packaged for dealer and consumer appeal. Miss Day is in top form as she eases through 24 topnotch tunes.

**Fred Waring: "South Pacific"** (Capitol). The lush orch and choral treatment that Fred Waring & His Pennsylvanians have got down pat will help move this "South Pacific" set despite all the bally on original cast and soundtrack packages. It's not a set for hipsters or showtune buffs but it will please those who want their Rodgers & Hammerstein with the Waring dressing. And there are plenty of those around.

**Gogi Grant-Tony Martin: "Gigi"** (RCA Victor). The Alan Jay Lerner-Frederick Loewe score for the Metro film musical, "Gigi," is a natural for the mellow piping styles that belong to Tony Martin and Gogi Grant. They make it an easy-on-the-ear album as they work through such delightful numbers as "Thank Heaven For Little Girls," "The Night They Invented Champagne," "I'm Glad I'm Not Young Anymore" and the title song. Dennis Farnon dishes up a standout orch backing.

**Frank Sinatra: "The Frank Sinatra Story"** (Columbia). This is a two-pocket LP (\$7.98) packaging of Sinatra etchings cut before he moved over to Capitol more than five years ago. Some of the numbers have since been cut for Capitol sets but there are also a lot of previously unreleased goodies here that the Sinatra fans will eat up. "Soliloquy," from Rodgers & Hammerstein's "Carousel," is a case in point. The N. Y. Times' Gilbert Millstein has penned some hip liner notes.

**Ray Anthony: "The Dream Girl"** (Capitol). The big band sound is excellently represented here by Ray Anthony's crew. Sparked by the maestro's flashy trumpet, the band develops a crisp melodic line that accentuates the romantic mood of the tunes collected for this packaging. It could work up into a neat selling item.

**"Aladdin"** (Columbia). This is the original cast recording of CBS-TV's Dunt spec showcased Feb. 21 to a high viewer rating. Even so, it will be a tough item to push on the commercial market. It's not Cole Porter's best, nor do the stars, Sal Mineo, Anna Maria Alberghetti, Cyril Ritchard, Basil Rathbone and Dennis King come over too well.

**The Three Suns: "Let's Dance With The Three Suns"** (RCA Victor). The Three Suns have developed an easy, lilting beat through years of engagements in nighties and hotel rooms. That beat has now been expertly transferred to the grooves under Al Nevins' direction and it makes for an appealing package. Group also has managed to pack in 40 songs onto the two sides, so there's plenty of musical variety in the package to boot.

**Roger King Mozzian: "Just Mozzian Along"** (Decca). Although not in Decca's "Dance Time" series, the Roger King Mozzian package serves up a dancing beat that will make terpers happy. Mozzian's style is constantly smooth and he gets the lilt across without having to press. (Continued on page 60)

VARIETY

## 10 Best Sellers on Coin Machines

1. GET A JOB (6)	Silhouettes	Ember
2. SAIL ALONG SILVERY MOON (7)	Billy Vaughn	Dot
3. TEQUILA (1)	Champs	Challenge
4. ARE YOU SINCERE (2)	Andy Williams	Cadence
5. CATCH A FALLING STAR (2)	Perry Como	Victor
6. SWEET LITTLE 16 (2)	Chuck Berry	Chess
7. 26 MILES (1)	Four Preps	Capitol
8. SUGARTIME (8)	McGuire Sisters	Coral
9. OH JULIE (4)	Crescendos	Nasco
10. DON'T (2)	Elvis Presley	Victor

## Second Group

SHORT SHORTS	Royal Tees	ABC-Par
WITCHCRAFT	Frank Sinatra	Capitol
OH OH FALLING IN LOVE	Jimmie Rodgers	Roulette
WHO'S SORRY NOW	Connie Francis	MGM
THE STROLL	Diamonds	Mercury
AT THE HOP	Danny & Juniors	ABC-Par
IT'S TOO SOON TO KNOW	Pat Boone	Dot
YOU ARE MY DESTINY	Paul Anka	ABC-Par
LOLLIPOP	Chordettes	Cadence
BALLAD OF A TEEN AGE QUEEN	Johnny Cash	Sun

[Figures in parentheses indicate number of weeks song has been in the Top 10]



# UA DISKS' INDIE PIC PATTERN

## Col's Northern Cal. Distrib Drops 'Fair Trade' Pricing in 'Graceful Exit'

San Francisco, March 11. Columbia Records' Northern California distributor has thrown in the sponge on maintaining disk prices by means of the state's Fair Trade Law.

Letter signed by W. H. Mixter, president of H. R. Basford Co., and sent to all Columbia dealers in area last week advised:

"We are withdrawing . . . from fair trade pricing Columbia Records, Columbia needles and other Columbia Records accessories. We are cancelling all fair trade contracts covering these products and are giving you the 10-day notice required to cancel your contract. This would mean that your contract would be effective through March 14."

As VARIETY revealed in January, both Basford and Victor's northern California distributor, Leo J. Meyerberg Co., had sought and received a Superior Court ruling enjoining two new Frisco discount firms from price-cutting under Fair Trade Law.

Northern California, with 4% to 5% of the national LP market, was the only major U. S. area where fair trade still applied in records. Fair Trade Law has long been a dead letter—so far as records are concerned—in Los Angeles area (which just happens to be in California, too).

Mixter's letter explained Basford's action this way: "Recent court decisions have made it legally clear that a constantly changing portion of the catalog would be excepted from a maintained fair trade price, and we could have partial enforcement only. In our opinion, and this includes the advice of (Continued on page 60)

## Battle Over Official National Anthem Gets Hotter on Capitol Hill

Washington, March 11. Back in 1931, when Congress passed and President Herbert Hoover signed into law a bill which officially made "The Star Spangled Banner" our National Anthem, it never occurred to anybody that this applied only to the title. Which is why a hassle is now on in Congress over official words and music to go with the official title.

About a year ago, a bill was introduced in the House by Rep. Joel T. Broyhill (R., Va.) for an official version. This included words and music. The Broyhill version, which he claims is based on research, eliminates the third of the four stanzas and uncapitalizes "Power" in the lines, "Praise the power that hath made and preserved us as a nation." Since then, the fat has been in the fire.

Patriotic and religious groups around the nation have protested that the Broyhill version should not eliminate any stanzas or lower case the word, "Power." This last, especially, they say, completely changes the meaning. Senator Styles Bridges (R., N. H.), one of the most influential figures in the Senate, has now gotten into the fray. He has introduced a bill to preserve the traditional version as "official"—with third stanza and with capitalized "Power."

Who knows? This could cause a hotter fight in Congress this year than the foreign aid bill.

## Maxwell-TR Settlement

Robert Maxwell, composer and harpist, settled out of court with Talent Representatives Inc., a management outfit headed by Murray Albert, on a breach-of-contract suit brought by the latter in N. Y. Supreme Court. Maxwell settled the suit for a "substantial" sum, according to Emil K. Ellis, attorney for Albert.

Maxwell had cancelled his pact with Talent Representatives in 1953, claiming that it failed to live up to its minimum earnings quota.

## Westminster to Press Disks in Dublin for U.K.

Dublin, March 4. Henry J. Gage, prexy of Westminster Records, N. Y., has signed pact for setting up record-pressing plant here to handle 10 and 12-inch LP's. New company, Westminster Ireland Ltd., is being incorporated and bulk of production will be for British and British Commonwealth market. Company, being Irish-based, should rank for lower customs tariffs on disks in these countries by being granted Imperial Preferential rates.

Only disk-pressing plant here at present is owned by HMV Co. at Waterford and handles 78's for all labels distributing in Ireland.

## N.Y.'s Metropole's 'Lotsa Musicians & All That Jazz'

The Metropole, the Broadway saloon which went on a dixieland kick around four years ago, is now one of the key jazz centres in the city, as well as being the best friend of AFM Local 802. The spot, which blasts away from early afternoon to early morning, has around 30 tooters working regularly with a music bill of around \$5,000 weekly.

Currently, the Metropole is doing firm business with a flock of topflight combos. In the evening, Henry (Red) Allen is blowing with such veteran jazzmen as clarinetist Buster Bailey, trombonist Vic Dickenson, pianist Claude Hopkins and drummer Fred Benita. Alternating with Allen is the Sol Yaged crew featuring trumpeter Roy Eldridge and drummer Cozy Cole. In the afternoons, a couple of trios led by Tony Parenti and Gene Cedric hold out on the bar stage, while on weekend afternoons, combos led by Charlie Shavers and Coleman Hawkins take over.

While the traditional dixie and swing styles are accented, an occasional "modern" also turns up in this spot. Dizzie Gillespie, for instance, occasionally plays at the Metropole and, while he wouldn't like it to get around his cool fans, he even blows the "Muskrat Ramble" and other two-beat classics.

At the present time, dixie music in New York has settled down into a steady groove. Besides the Metropole, there is Nick's in Greenwich Village, the oldest permanent hailiwork for dixie in the city, where Billy Maxted's combo plays, and Eddie Condon's spot, which moved into the Bourbon Street site on the eastside. On weekends, the Central Plaza and Stuyvesant Casino on lower Second Ave. also still rock with dixie concerts.

## MGM's A&R Dept. Taps Maestro Leroy Holmes

Leroy Holmes has been officially slotted to MGM's artists & repertoire department by label's prexy Arnold Maxin. Holmes will report to diskery's a&r chief Morty Craft and will handle arrangements as well as serve as house conductor.

The orch leader is a holdover from the Frank Walker-Harry Meyerson regime at the label which ended when Maxin took over the first of the year. Naming of Holmes to the a&r staff is part of Maxin's planned buildup for the department.

In addition to Holmes and Craft, Maxin also expects to devote more time to a&r work. The division also consists of Jesse Kaye who heads the Coast department and Jimmy Vienneau, who's in charge of the country & western setup.

## WILL FINANCE FREELANCERS

United Artists is adapting the indie production formula of its pic operation to its disk company sub-sid, United Artists Records. The diskery has launched its new "indie artists & repertoire" setup with the signing of Frank Slay and Bob Crewe. Deals for other indie a&r men are now in the works.

The company's deal with Slay and Crewe, a non-exclusive agreement similar to the company's independent motion picture deals, is expected to continue over an extended period. The arrangement provides the production team with a distribution and promotion setup, including affiliated film and tv outlets, which are being developed by UA's disk division.

Slay and Crewe's first UA release will be "Tom Cattin" by Russ Marlo & The Kingpins. Side is backed by "Laughin' Up My Sleeve." Slay and Crewe came to the disk biz fore recently with their waxings of "Silhouettes" by the Rays on the indie Ember label, and the current "La Dee Dah" by Billie & Lillie on the indie Swan label.

UA's new indie production policy will be carried over to the fields of writing and performing as well as production operations. It will be adapted to LP production as well as single record output.

Jack Lewis continues as UA's regular a&r staffer.

## Rank Also May Go Into Disk Biz

London, March 11. The disk business seems likely to be the Rank Organization's next business venture outside the film industry. Its' believed that internal huddles have reached an advanced stage in the setting up of an outfit to handle the new venture, and that feelers are out among execs of major diskeries in an effort to attract men with record industry know-how into the setup.

With its' many retailing resources, Rank could be a major power in the platter world, plugging and selling its recordings in picture theatres and ballrooms. The latter are now becoming an increasingly important part of its operations with the existing number of dancehalls being added to regularly, as theatre restaurants come in for conversion into gig rendezvous slowly but surely.

Another outlet source of immense value to Rank's disk plans would be the commercial tv outlet, Southern Television, in which it has a major stake. The outlet is scheduled to go into operation later this year to serve southern England.

Reports as to how the diskery would operate vary. It has been strongly suggested that it will bring out a completely new label on which would be released recordings by artists from all over the world, with film personalities strongly featured. Other reports, however, suggest that the Rank Organization will purchase an existing label. The Rank outfit has not confirmed the suggestions of its entry into the disk biz. (Rank's plan follows the recent trend wherein most film majors are now also in the disk biz).

## Smathers Bill and Probe of ASCAP Get a Going-Over at D.C. Hearings

### Anne Boleyn Had A 'Head' Start on R&R

Ottawa, March 11. Henry VIII's Anne Boleyn isn't generally thought of as a rock 'n' roll queen, but Jack Stepler, Ottawa Citizen's London correspondent, has evidence. He reports a new LP by the Elizabethan Players of two tunes written by the much-wed king "in between moments of passion," and one by Anne Boleyn.

Latter's is "Oh Death, Rock Me Asleep!" (And, of course, her head rolled not long after, at Henry's whim.)

## Newport's Global Youth Orchestra From 20 Nations

Berlin, March 11. One of the highlights of the 1958 Jazz Festival, to be held at Newport, R. I., next June, will be introduction of an international youth orchestra. It's consists of young jazz musicians from all over the world, with one trumpeter from France, the next one from Japan, a drummer from Australia, etc.

George Wein, organizer of the Newport Festival, and Marshall Brown, leader of the Farmingdale (L. I., N. Y.) High School band, one of the most successful youth orchestras in the States, have announced that they will come to Europe during the next weeks to meet the musicians who are to be invited to Newport.

Joachim E. Berendt, jazz authority of Suedwestfunk, Southwest German radio station, has been asked to select the German candidates. Berendt will officially announce the German selection on the occasion of a forthcoming SWF-TV show in Baden-Baden which will see the winners of last year's German amateur jazz festival gathered.

The Newport International Youth Band is to be composed of about 20 tooters from 16 to 25 years of age, from 20 countries. Since also amateur jazz musicians from the countries behind the Iron Curtain, primarily Yugoslavia, Czechoslovakia and Poland, can be reached by way of Germany, Berendt will try to arrange for musicians from these areas to be invited to Newport.

## Urania's 6-LP's-a-Year For London Philharmonic

Urania Records has tapped the London Philharmonic to a disk deal calling for a minimum of six LP's a year. Initial London Philharmonic release, on LP and stereo tape, will be in April under the baton of Sir Eugene Goossens.

Deal was set by Urania prexy Sieg Bart who recently returned to his New York desk after an overseas junket. He recorded 12 new classical albums in Europe which will be the basis of Urania's release program for the first half of this year.

Washington, March 11.

Two Congressional hearings, vital to the music business, are in the Washington spotlight this week. With the opening of Senate committee hearings today (Tues.) on the Smathers Bill, the battle of the ASCAP songsmiths against Broadcast Music Inc. has resumed. The bill, introduced by Sen. George Smathers (D., Fla.), would prohibit broadcast networks from having any interest in disk and publishing companies.

Among the witnesses for the Smathers bill, Oscar Hammerstein 2d testified that he and his fellow ASCAP songwriters had no objection to competition from another licensing organization. He said, however, that "we do fear the ownership of BMI. All the stock interest in BMI is owned by the very forces that control the outlets of music."

Arthur Schwartz, another top ASCAP writer and leading plaintiff in the ASCAP tunesmiths' suit against the broadcasters and BMI, stressed the angle that both RCA and CBS are the two largest disk companies as well as the two leading broadcast networks. He questioned whether it was in the public interest for RCA and CBS to be permitted to promote their own disk singers over the air which belongs to the people.

Various senators on the committee queried Hammerstein sharply on the competitive aspects of BMI vs. ASCAP and raised the question of whether the broadcasters were justified in setting up BMI in order to fight the ASCAP monopoly. On the current state of American music, Sen. John O. Pastore said that although he personally didn't like rock 'n' roll the Senate does not have the right to dictate the musical tastes of the American people.

It was clear that the proponents of the bill were running into Senatorial obstacles. Sen. Pastore (Continued on page 63)

## Tooter Rate Hike Puts Three Chi Ballrooms On Pay Level With Aragon

Chicago, March 11. Three of the Chicago area's larger ballrooms go to an upped rate for musicians on April 6. The fee per man per three hours or less will jump from \$23 to \$25. Danceries affected are the southside Trianon and the O'Henry and Melody Mill in the western suburbs. overtime rate remains at \$3 per half-hour.

Increase puts the three terperies on a par with the storied Aragon, biggest and most prestigious ballroom hereabouts. Action shapes to some in the business as a squeeze play aligning the Aragon and the musicians' union against the former's nearest rivals. It's held likely by some that similar rate hikes will eventually hit smaller operators, a feeling based on the recent blossoming here of small ballrooms and the affect they may have on the larger, established spots.

It's believed the Trianon (one-time sister to the Aragon), Melody Mill and O'Henry have no immediate plans to pass on the rate hike to patrons. Increase will probably reflect, however, in operational trims and perhaps a cut in weekly dancing hours.

Ballroom situation here seems to range from poorish to okay, with consensus that the current recession isn't helping any.

## Roulette's O'seas Glean

The indie Roulette label is after some of that overseas disk gravy. Deals have been set by Donald Singer, foreign operations manager, for the label to be manufactured in Canada (Compo, Ltd.), Japan, (Japan Sales Co.), and Mexico (Dimusa). Company is now negotiating for representation in other overseas areas.

## Comparative Statistics

Pointing up the growth of the LP in the 10 years since its introduction by Columbia Records is the following compilation supplied by The Schwann Long Playing Catalog for its 100th issue:

	Oct. 1949	March 1958
Record labels	11	303
Composers	96	718
Listings: Composer section	407	9,981
Misc., Shows, Folk	83	2,856
Popular, Jazz	160	6,908
Children's	24	85



# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP  
† BMI

Pos. Pos. No. this last week	Artist	Label	Song	Brad	Miller	Georg	Howie	Alan	John	Ed G	Len I	Larry	Ed M	Bud I	Henry	Willjo	Bob N	Pat C	Paul I	Burt I	Dick I	John I	Sonny	Art L	Josh I	Frosty	Art M	Norm	Bill W	Will I	Tom E	Lou E	Chuck	Jack S	Alvin S	Duke I	Johnny Elliott	Bobby	Bob M	Ken M	Date G																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
1	9	Perry Como	Victor	*Catch a Falling Star	1	4					7	3	4	1	9	1	1	1	1	1	1	2	1	8	8	3	4	4	4	3	3	3	4	4	5	5	5	5	5	5	1	10 14																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
2	23	Andy Williams	Cadence	*Are You Sincere			5	5	6								1	2	7	7	5	7	1	8	8	3	4																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												</

# The K. C. Blue-Platter Special

Kansas City, March 11. Todd Storz, his national program director Bill Stewart and his crew of station execs handled the complicated deejay convention logistics in high command style. Limousines and private cars, with police escort, rolled away VIP and press arrivals from the airports and train terminals, reservations at the Muehlebach and the neighboring Phillip Hotel, which carried the spillover, were arranged in advance without a hitch; and the full two-day meeting schedule, from 8 a.m. to late afternoon, went off with broadcast clockwork.

Several of the jocks were busy making hay between the educational sessions. At least half a dozen indie masters, in which the deejays apparently had an interest, were being peddled to the major labels.

The disk companies, which picked up the tab for the various breakfasts and luncheons, also ran non-stop cocktail parties in their hotel suites. A couple of the more free-wheeling indies also supplied extra-added entertainment to the visiting firemen.

The Mitch Miller influence on the music biz was markedly felt at this assembly. Bearded deejays and disk execs, trimmed and shaggy and from virtually all corners of the U.S.A., gave a distinctive touch to the gatherings. One mid-west deejay also had the offbeat monicker of "Alligator Argol."

One of the Kansas City stations, KMBC, is kidding the top 40 format by programming from a "Top 10,000" list. One songplugger commented: "If you can't make that list, you know your song is dead."

Columbia Records came up with a nifty promotional idea via Muehlebach restaurant place mats made up in the form of an album jacket plugging the Eileen Rodgers package. Carlton Records supplied free local newspapers to all comers. Songstress Pat Suzuki brightened the RCA Victor headquarters by tending bar for a while.

Doubletalk expert Al Kelly, at the inaugural breakfast, struck an unexpectedly lucid and pointed note when he told the jockeys: "If you're gonna get paid, then at least play the guy's records." Everybody had no trouble understanding that crack.

Martin Block, introduced as the "Granddaddy of all disk jockeys," was, as a gag, decked out with a grandpappy beaver while being moved to the mike in a wheelchair. "After 24 years," Block said, "I'm still forced to come up with a new formula." He sounded a call to roll back rock 'n' roll. Ironically, he made this point at a breakfast bankrolled by Atlantic Records, the most successful indie specializing in rock 'n' roll.

There was a minor note of discontent struck by the non-deejay guests at the convention who were informed during registration that there was a \$17 tab per head for the series of eating affairs.

The only major label missing from the convention scene was Decca.

The Truman Library, in nearby Independence (a \$5 taxi ride from the centre of Kansas City), was one of this area's top tourist attractions. Steady rain and high winds, however, cut down the sightseeing expeditions in the off-hours. Meantime, the biggest permanent crap game, it was soon discovered, was being run at one of the local union halls.

RCA Victor furnished several color tv sets in the Muehlebach banquet hall to pick up Perry Como's color show on NBC-TV, on which he greeted the convention. A St. Paul station, WTCN, bought spots on K.C. outlets, also welcoming the jocks' convention.

The nation's program directors average between 25 to 35 years of age, according to Don Keyes, McLendon Stations' p.d. The average age of the jockeys, judging from those who attended the K.C. meeting, is considerable younger,

many of them looking in their late teens.

With jockeys leaving their posts to attend the K.C. shindig, a lot of taped deejay shows were being aired back home.

There was widespread comment on the "fairness" with which the Storz crew ran the convention. Although the Storz chain is one of the pioneers in "formula radio," there was plenty of time given on all the panel sessions to the opponents of the tight music-and-news policy.

## HiFi Label Tilts Sets To \$5.95, Ads to \$75,000

Hollywood, March 11. With cost of operation getting steeper, Richard Vaughn's High Fidelity Records is upping its album price from \$4.95 to \$5.95. Simultaneously, Vaughn is reorganizing certain facets of his label with emphasis on advertising. He has already allocated \$75,000 for ads this year, compared to \$10,000 in 1957.

Pete Stapleton has been signed as national sales manager for HiFi which grossed \$2,000,000 last year and shapes to double that this time around.

HiFi's subsidiary, Orbit Records, will release its initial disk this month. Orbit will feature just pop and rock 'n' roll records.

Joe Reichman orch renewed at Century Room of the Hotel Adolphus, Dallas, now running through July 1.

# Jazz Critics All Potential Showmen; Old Commodore Shop's Pro Amateurs

## Lutz's Dual Duties At Seeco—Sales and A&R

Abbott Lutz will double as national sales manager and artists & repertoire staffer at the indie Seeco label. He'll split the recording duties with freelance disk producer Dewey Bergman.

First session under Lutz's aegis will be cut with Aldo Bruschi, singer and orch leader at New York's Cafe Torino. Bruschi will wax 12 Italian tunes, singing on six and maestroing on the other half-dozen instrumentals.

Meantime, Sidney Siegel, label's prexy, is prowling for a singles sales manager to assist Lutz in his sales capacity. Label now also plans to record simultaneously in stereo as well as monaural sound and will soon launch a full-scale tape program.

## Costa Making Hay With Coral While in Gotham

Pianist Johnny Costa, who opened at the Embers in New York last week, will groove a couple of albums for Coral during his stay in Gotham. Although he is heading a trio for his Embers stand, Costa will be backed by a big string orch for the Coral LP's.

Costa received a leave of absence from Pitt's KDKA-TV, where he's staff pianist, for the Embers date. Russ Merritt will fill in for him in Pitt during the month he's in New York.

## British Disk Bestsellers

London, March 11.  
 Magic Moments ..... Comol  
 (RCA)  
 Story Of My Life ... Holliday  
 (Columbia)  
 Jailhouse Rock ..... Presley  
 (RCA)  
 At The Hop ... Danny & Juniors  
 (HMV)  
 Don't ..... Presley  
 (RCA)  
 You Are My Destiny ... Anka  
 (Columbia)  
 Oh! Boy ..... Crickets  
 (Vogue-Coral)  
 Love Me Forever ..... Ryan  
 (Pye-Nixa)  
 All The Way ..... Sinatra  
 (Capitol)  
 April Love ..... Boone  
 (London)

## Times Vetoes Album

### Covers for Wilson

John S. Wilson, regular contributor on jazz to the N.Y. Times, has been asked by management to cut out his liner notes for record albums. This is in line with Times' policy re staffers and regular contributors.

Previously, Wilson had penned jazz album cover notes for Coral, RCA, Atlantic and Contemporary. Times' position is there may conflict of interest in this type of album annotating.

Wilson became Times' jazz reviewer in 1952. In addition to his pieces for the Times, he's a regular contributor to Hi-Fidelity and other publications.

By RALPH J. GLEASON

San Francisco, March 11. Jazz music is the one popular art in America where the amateur enthusiast tends, in great numbers, to turn into a professional participant. If the jazz buff becomes a jazz critic, with a byline, he's more than likely to end up producing jazz albums or promoting jazz concerts. It's the nature of the phenomenon.

Latest instance sends Jack Tracy to take over as jazz a&r man at EmArcy and Mercury. In fact it begins to look like you can't have a record company without a jazz aficionado on the premises to run a jazz line. Tracy was longtime editor of Down Beat.

Only recently, MGM tabbed veteran jazz critic Leonard Feather to do a series of jazz LPs as part of the general fact-finding now going on at that label.

It's no news, now, that jazz is an important part of the U. S. record business but it might be instructive to recap just how many of the former habitués of the Commodore Music Shop are now busy a&r-ing in various companies.

Bob Thiele, a longtime jazz collector, started a jazz magazine and ran jam sessions and concerts before he jumped into the record business via Signature. Now, of course, he's top staffer at Coral. Jerry Wexler, long a jazz buff, used to haunt the uptown Manhattan record shops digging rare ones by day and the sounds at Minton's by night. He's now part of that ultra successful Atlantic team where, with a trio of other jazz buffs, he's proven there's money in blues.

### Other Ex-Fans

Of course the original partnership at Atlantic—Herb Abramson and Ahmet Ertegun—are veteran jazz fans going back before World War II. In recent years, Ahmet has been joined by his brother Nesuhi who now runs Atlantic's jazz line. Nesuhi was associated with Contemporary and Good Time Jazz on the Coast and with the Jazzman Record Shop there. Long before he became a jazz a&r man he was a critic and editor for The Record Changer and contributor to other jazz mags.

On the West Coast, the owner of Contemporary and Good Time Jazz is former screenwriter and producer Les Koenig who got into the record business via a devoted series of Lu Watter's recordings back in the early '40s for the Jazzman label. His associate in that venture, book collector and poker player Dave Stuart, is still with him. Stuart, by the way, originated the record auction, which has since become part and parcel of the jazz collecting field and made one first disks of jazz pioneer Bunk Johnson. He also started the Jazzman Record Shop in Hollywood and was associated with Orson Welles in the latter's radio show for CBS which spotlighted the Lull Ory band and in the abortive Welles jazz field.

Case of Hentoff  
 Recently, Koenig set up an arrangement with jazz critic Nat Hentoff, for the latter to cut regular sessions in New York for Contemporary as eastern a&r man for the company. Hentoff, by the way, is a former Fulbright scholar and conductor of a jazz program in Boston.

RCA Victor has had a series of jazz buffs heading its jazz operations 'way back to the time when Steve Sholes was instrumental in releasing the Hugues Panassie series and the Bunk Johnson album. More recently RCA reached out to a record distributor's shipping department on the West Coast to nab jazz fan Jack Lewis who set up the RCA jazz program a few years ago. Lewis was succeeded last year by Fred Reynolds, a Chicago d.j. and longtime jazz fan.

At Columbia, of course, the best example of a jazz fan making a hobby pay off is George Avakian, who has been responsible for making Columbia the only major with a powerful jazz line. Avak was one of the original jazz buffs while still at Yale. He was conductor of a jazz collecting column in Tempo, a pre world War II music mag, and later when John Hammond was with Columbia, Avakian hired out to do the basic research on Colum- (Continued on page 63)

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS			TALENT		TUNE	
This Week	Last Week	Week	ARTIST AND LABEL			
1	10		CHAMPS (Challenge)	.....	Tequila†	
2	9		FOUR PREPS (Capitol)	.....	26 Miles†	
3	1		PERRY COMO (Victor)	.....	{Catch A Falling Star* Magic Moments*	
4	4		CHUCK BERRY (Chess)	.....	Sweet Little 16†	
5			ANDY WILLIAMS (Cadence)	.....	Are You Sincere†	
6	7		PAT BOONE (Dot)	.....	{It's Too Soon to Know* Wonderful Time Up There†	
7	6		BILLY VAUGHN (Dot)	.....	Sail Along Silvery Moon*	
8	2		SILHOUETTES (Ember)	.....	Get A Job†	
9	5		CRESCENDOS (Nasco)	.....	Oh Julie†	
10			ROYAL TEENS (ABC-Par)	.....	Short Shorts†	
POSITIONS			TUNES		PUBLISHER	
This Week	Last Week	Week	TUNE			
1	1		*CATCH A FALLING STAR	.....	Marvin	
2	3		*SAIL ALONG SILVER MOON	.....	Joy	
3	2		*SUGARTIME	.....	Nor-Va-Jak	
4	9		†TEQUILA	.....	Jat	
5	8		†26 MILES	.....	Beechwood	
6	5		†SWEET LITTLE 16	.....	Ark	
7	7		†ARE YOU SINCERE	.....	Peer	
8			*IT'S TOO SOON TO KNOW	.....	Morris	
9	4		†GET A JOB	.....	Ulysses-Bagby	
10	6		†OH JULIE	.....	Excellor	

(\*ASCAP †BMI F-Films)

**Life**

**Success**

**Fashion Round**

**SOUTH PACIFIC**

**RCA VICTOR**

# biggest promotion

**THE HIT OF THE YEAR**

**NATIONWIDE ADVERTISING**

**THE EXCLUSIVE ORIGINAL SOUNDTRACK ALBUM,**  
in New Orthophonic High Fidelity of America's immortal  
musical. Hear all the glorious songs from the magnificent  
new movie! Enjoy them in the Long Play album, the

45 Economy Package, on Stereo Tape—or in a special  
deluxe L.P. edition with 12 pages of full-color photo-  
graphs and commentary by Rodgers & Hammerstein.

**THE BEST OF HOLLYWOOD IS ON RCA VICTOR**

ONE PHONE CALL IS ALL IT TAKES TO MAKE "SOUTH PACIFIC" YOUR HIT



- ▶ Colorful window display!
- ▶ An eye-catching special pre-pack!
- ▶ Newspaper ad mats!
- ▶ Transcribed radio spots! —
- ▶ An exciting disc-jockey contest!
- ▶ Special "Minute Man" record for disc-jockey programs!
- ▶ Full-color, full-page ad in "Audition"!
- ▶ "As Seen in Life" display cards!



# S GIVING "SOUTH PACIFIC" THE an album ever had

WILL REACH VIRTUALLY EVERYONE IN THE UNITED STATES.

- ▶ Full-color, full-page ad in March 31 LIFE!
- ▶ Network TV commercials on the March 18 EDDIE FISHER SHOW and the March 25 GEORGE GOBEL SHOW!
- ▶ Ads in The New Yorker, Esquire, Holiday, Time, High Fidelity, Hi Fi Music, Woman's Day, Saturday Evening Post, Playbill, Schwann, Long Player, This Month's Records!
- ▶ Network radio commercials on Bandstand, Nightline, Monitor!
- ▶ PRICELESS PUBLICITY, too! Including a tie-in with the United States Navy Recruiting Service!

THE YEAR! CONTACT YOUR RCA VICTOR RECORDS DISTRIBUTOR—NOW!



**RCA VICTOR**  
RADIO CORPORATION OF AMERICA



# Performer or Puppet?

Continued from page 1

tated from the top by radio station management.

"Where do we go from here?" This shaped up as the dominant question as some 1,000 disk jockeys from all over the nation streamed out of this city Sunday (9) night after a two-day convention and seminar on broadcasting problems and techniques held at the Hotel Muehlebach under auspices of the midwest Todd Storz radio group.

Lots of questions were raised and none was resolved at this talkfest, but the conclave brought into sharp focus a couple of underlying problems besetting the deejay fraternity and the music business as a whole.

On one front, the disk jockeys sounded as if they were fighting for their lives, their egos—and their jobs. Repeatedly, big and small jockeys sounded off with tirades against so-called "formula radio," a tightly controlled broadcast format in which the jockeys are required to stick to the "top 40" hit lists and in which virtually every deejay breath on the air is determined by station management. This battle during the convention seminars boiled down to one between "personality vs. station conformity."

On another front, sparked mainly by a blistering attack against the broadcasters by Columbia Records' Mitch Miller, it was a fight against rock 'n' roll and all other musical programming aimed solely at the juvenile audiences and at the high ratings. Here, too, numerous disk jockeys voiced the opinion that "we hate the stuff, but we gotta play it anyway because that's what the boss wants."

**Flat Notes**

Radio's comeback from video's initial knockdown punch and the medium's strong money-making position were taken for granted, but the role of the disk jockey in this prosperity was a dubious factor. While G. W. Armstrong, v.p. and general manager of WHB, Storz's Kansas City station, said that "disk jockeying is now big business," a contrary note was struck by many of the deejays who cracked that they were "formalized" into electronic jukebox voices in which everyone sounded exactly alike.

John F. Box Jr., exec. v.p. of the Balaban Stations, summed up the case against formula radio as follows: "Their recipe (the formula stations) is simple enough—the local survey of the top tunes by their 'research' department—an array of electronic sounds—a frantic presentation of the news delivered by an overworked and underpaid personality who must mask his identity under a copyrighted company name to preclude any illusions that he—rather than the station—may be an essential ingredient of this production line musical pretzel."

In this kind of strictly determined music-and-news setup, the disk jockeys openly wondered whether they were needed at all. The topic of one seminar—"Is the prime requisite of a disk jockey the ability to count up to 40"—told the whole story of how the deejays feel about the contemporary broadcast pattern.

**"The Great Abdication"**

Mitch Miller's blast against the deejays and the broadcasters in a speech titled "The Great Abdication" made the case against the current rock 'n' roll programming accent. He said: "To say you've grossly mishandled this great, fat money-maker—radio—would be understating the case. Some of you have made the man who killed the goose that laid the golden egg look like Bernard Baruch."

"You carefully built yourself into the monarchs of radio and abdicated—abdicated your programming to the corner record shop; to the eight to 14-year-olds; to the pre-shave crowd that makes up 12% of the country's population and zero percent of its buying power, once you eliminate the pony tail ribbons, popsicles and peanut brittle."

Miller warned the broadcasters that they were way off base in aiming solely at the teenagers instead of the audience that wants "variety, musicianship and a bit more sophistication in their music." He pointed out that four years ago, seven out of \$10 spent buying records were spent on singles. Since then, the figure for

single records has been cut in half while LP sales have doubled. "As the bulk of the public finds that it can't hear the music it's hungry for on single records on the radio, it turns more and more to buying LP's to satisfy a grown-up musical appetite on hi-fi sets at home. It must be more than a coincidence that single record buying went into a decline at the very time the number of stations that program the Top 40 climbed to a new high."

**Who, Me?**

While Miller appeared to be aiming his shaft at the deejays, the latter understood the speech to be directed against station management. At the windup of Miller's talk, most of the deejays gave him a standing ovation, the only speech of the two-day meet earning such a strong accolade.

Some highly paid jockeys from the key cities attended the conclave, but it was apparent that hundreds of aspiring, young platter spinners had come to pick up tips for application back home. The average salary of the deejays in the hinterlands was not given, but it can't be too high. Under a seminar topic of "Increasing Income and Prestige Through Related Outside Activities," small-town jocks described how they make \$10 or \$15 a night via various extra-curricular activities, such as record hops, drive-in-tapes, emceeing choirs, etc.

At the convention's windup, one jockey said about the underlying beefing note sounded by his fel-

low jocks: "These guys are here chopping their gums a thousand miles away from home, the only place where they'll ever find a cure for what's troubling them."

## K.C. Annual

Continued from page 53

even higher, all the disk companies will be loaded.

Entertainment-wise the disk companies were and will be prepared to cuff their top talent for the entertainment blowout at this convention, replacing the top priority given to the Music Operators of America in this regard. At the banquet show last Saturday (8) night in the Muehlebach's ballroom, the lineup of singers represented virtually all of the top labels and most important indies. Performing in a show that ran for a half-dozen hours were Tony Bennett, Eddy Arnold, Pat Suzuki, the Four Lads, LaVern Baker, the Playmates, Eileen Rodgers, Frankie Vaughan, Roger Williams, Andy Williams, the Diamonds, and a couple of dozen other disk singers and combos eager to plug their latest disk before the guys who spin them.

Todd Storz mentioned that there was some sentiment for barring management from the seminar sessions and the convention, but a vote at one of the panels indicated that the jocks were overwhelmingly in favor of letting management continue to participate. Storz also mentioned that a resolutions committee may be formed, possibly to work by mail on the 1958 meeting, but certainly to be in operation for the 1959 convention.

## Col's Northern Distribs

Continued from page 55

our attorneys, this does not make for a practical, workable pricing program and in short order the exceptions would become the rule."

What happened was:

1) Early in January Superior Judge Ray Arata granted an injunction absolutely forbidding Discount Records Inc. and California Record City from discounting Columbia and Victor disks 20%—the two big firms' lines make up about 40% of the volume of each of the discounters' branches in this area;

2) But late in February Superior Judge Milton D. Shapiro, in ruling on another Basford injunction plea, killed the spirit of the law while remaining within its letter. Judge Shapiro granted the injunction with the proviso that the discounters must be able to compete with Columbia Records on the "same basis" that the producing company sells its disks.

What this meant was that, since Columbia was in effect a discounter by giving away free records through the Columbia Records Club, Judge Shapiro's decision had wrecked the last bastion of fair trade.

The agreement between Basford and the discounters provided that Basford drop its injunction suit and the discounters waive their rights to future damage suits. The agreement actually was being drawn up before General Electric announced it was dropping its long battle to maintain fair trade on appliances, but the GE an-

nouncement helped pave a graceful exit for Basford from its 15-year-old support of fair trade price-fixing.

One rumor, unconfirmed, was that Columbia's Goddard Lieberman, in New York, was opposed to preserving the fair trade structure and had suggested to Basford that this might be an appropriate time to bail out.

## Album Reviews

Continued from page 54

the point. His trumpeting is heightened throughout the well-developed repertoire.

"Desire Under The Elms" (Dot). Composer Elmer Bernstein, who apparently made the diskeries theme music conscious when his "Man With The Golden Arm" music clicked as an album package a few years ago, is at it again with his score for Paramount's "Desire Under The Elms." It's moody and atmospheric, and as soon as the pic starts making the rounds of the theatres, the sales ruboff on the retail disk level should be noticeable.

Martha Davis & Spouse: "A Tribute To Fats Waller" (ABC-Paramount). The bounce and spark that Martha Davis & Spouse put into their nitery presentations are pinpointed in this salute to Fats Waller. Tunes, written or popularized by Waller, are given a happy workover and should help give the package a good sales spread.

## RETAIL DISK BEST SELLERS

# VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk. Artist, Label, Title

			New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Moshier Music)	Albany—(Van Culer Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's)	Memphis—(Trent-Wood)	Miami—(Spec's Record Shop)	Louisville—(Variety Record)	Dallas—(Titcher-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Cleveland—(Record Rendezvous)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallach's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	5	CHAMPS (Challenge) Tequila	1	1			4	8	6			1	2	2	5	1		3		1		8	100	
2	3	FOUR PREPS (Capitol) 26 Miles	3	10	5	9	2		3	3	3	8		3	1		1	5		2			96	
3	2	CHUCK BERRY (Chess) Sweet Little 16	8	8			1				4	2	1	1	2	2	10	2	5	8		9	91	
4	1	PERRY COMO (Victor) Catch a Falling Star					1	1	7		3			4	8	5		7	3		1		70	
5	8	ANDY WILLIAMS (Cadence) Are You Sincere	5						1	4	8	5	6		10		7	1	9			2	63	
6	9	BILLY VAUGHN (Dot) Sailing Along Silvery Moon			8		3		7					9			5		2	9	3		42	
7	10	PAT BOONE (Dot) It's Too Soon to Know		9		6	10		10		4			5	6		4		7	8			41	
8A	6	CRESCENDOS (Nasco) Oh, Julie		7		3								5	7		3		5		7		40	
8B	18	LITTLE RICHARD (Specialty) Good Golly Miss Molly			6		7			5	1	4				3							40	
10	12	CONNIE FRANCIS (MGM) Who's Sorry Now		4	2			10	6			6	7	8		9							36	
11	4	ROYAL TEENS (ABC-Par) Short Shorts					2			6	6	8		10	4	6							35	
12		CHORDETTES (Cadence) Lollipop			6	2											2		1				33	
13	7	SILHOUETTES (Ember) Get a Job		2		10	8		5		8						8						30	
14	13	MCGUIRE SISTERS (Coral) Sugartime				4	2									6				4			28	
15	16	PAUL ANKA (ABC-Par) You Are My Destiny					6	6			3						4						25	
16	15	PERRY COMO (Victor) Magic Moments		6		7	3											4					24	
17	11	ELVIS PRESLEY (Victor) Don't					9		2	10								1					22	
18		MITCH MILLER (Columbia) March from River Kwai			1		4															7	21	
19	20	CRICKETS (Brunswick) Maybe Baby			10	5	2		7														20	
20		JERRY LEE LEWIS (Sun) Breathless			4							10	7				6						17	
21A	17	FRANK SINATRA (Capitol) Witchcraft				5	10	4							9								16	
21B	22	JIMMY MCCRACKLIN (Checker) The Walk								9	7				3	9							16	
23A	21	PAT BOONE (Dot) Wonderful Time Up There										8			4		7						14	
23B	19	DIAMONDS (Mercury) The Stroll			7			8						4									14	
25		DON GIBSON (Victor) Oh Lonesome Me														7	2						13	



**THIS PERFORMANCE OF "OH CAPTAIN!" PLAYED A MILE AWAY FROM THE ALVIN THEATER\*... MILLIONS WILL HEAR IT ON COLUMBIA! YEAR AFTER YEAR, HIT AFTER HIT, THE FINEST OFFERINGS ON BROADWAY REACH THEIR LARGEST AUDIENCE THROUGH ORIGINAL CAST RECORDINGS ON **COLUMBIA****

\*FEBRUARY 9 AT OUR 30TH STREET STUDIO, NEW YORK CITY



12" © OL 5280 EXTENDED PLAY A 5280

© "COLUMBIA" © MARCAS REG. A Division of The Columbia Broadcasting System



## On The Upbeat

**New York**

MGM issuing EP sets on **Connie Francis** ("Who's Sorry Now") and **David Rose** ("Swinging Shepherd Blues") . . . **Lou Carter** on a deejay trek for his Golden Crest package, "Louie Writes Again" . . . **Teddi King**, RCA Victor thrush, recorded nine transcriptions for the Armed Forces . . . **Vincent Lopez** orch will play at ASCAP's 44th annual membership dinner at the Waldorf-Astoria April 1 . . . **Jerry Wayne**, who clicked with a waxing of "You Can't Be True, Dear" for MGM 10 years ago, has new cut "rock 'n' roll version" of the same tune for same label . . . **Stanley Green** bylined a piece on international pop records for current issue of *Relax* mag.

... **Kerry Frank** at the Mardi Gras, Baltimore. ... **Cathy Favaro**, secretary to **Hugo Peretti** and **Luigi Creatore** at Roulette Records, in Presbyterian Hospital for surgery. ... **Roger Englander**, producer of the Little Orchestra Society's Children's Concerts, presenting **James Thurber's** *Thirteen Clocks*. ... **Hunter College** (April 15). ... **Max Adrian**. ... **Steve Gibson** and **Red Caps** at the Celebrity Club, Philly, March 19-20. ... **Thrush Janet Stewart** begins a two-weeker at the Statler, Detroit, March 24. ... **Mindy Carson** guests on CBS-TV's "The Big Record" March 19. ... **Eddie Gorme** set for **Frank Sinatra's** *Edy's* show. ... **Raymond** and **John Lawrence** into Chase Hotel, St. Louis, from **Arnue Kuvent**, deejay at **WGAN**, Portland, Me., penning a record and music

column for the Portland Evening Express . . . **Jeri Southern**, Roulette thrush, into the Crescendo, Hollywood, for three weeks beginning April 11 . . . **Harry Sutlan**, general manager of Montilla Records, chairmanning the radio and record division of the Assn. for the Advancement of Blind Children.

**Paul Hathaway** began a two-weeker at the Slate Bros. Club, Hollywood, Friday (7) . . . **Margie Rayburn**, Liberty Records thrush, doing the east coast deejay shows and was set for a weekend at the Stagecoach, Hackensack, N. J., March 7-9 . . . **Youth Advisory Council** in Indianapolis sponsoring a dance date at the State Fairgrounds with the **Whitman Miller** crew under the direction of **Ray McKinley** to combat juvenile delinquency. Similar bashes are being prepped for other cities in Indiana . . . **Jackie Lee**, ABC Paramount diskster, set for Sciolla's, Philadelphia, March 16-22

**Paul Taubman** and cartoonist **Lou Kelly** collaborating on an album for EmGe Records to be called "What Is the Whole World Coming From? Whence I Came" . . . **Marshall Enterprises** replaced Gimbel Bros. as MGM distributors in Baltimore.

**Bob Klose** leaving his deejay post at WKWK, Wheeling, W. Va., to freelance and study in New York . . . **Songstress Diane Corby** currently at C'est Si Bon . . . **Eddie (Lockjaw) Davis** trio at Count Cassa's Bar, Harlem

**Count Cassa** finished a new album, "Aquaduct Alley," for Golden Crest.

placed by **N. D. Margerison . . .** Songstress **June Christy**, accompanied by the **Ted Heath** orch, skedded to make one British appearance at the Royal Festival Hall April 6 . . . Pianist **Ron Weatherburn** linked up with the **Cy Laurie** traditional jazz outfit to replace **Tony Rayne . . .** Songstress **Vera Lynn** lined up for a BBC-TV series commencing in April.

## Chicago

Chi Blue Note booking 'em farther along than usual. **Erroll Garner's** in for a pair April 2, and **George Shearing's** is due April 23 for a four-weeker. **Gene Krupa's** combo takes over May 24. **Teddy Wilson Trio** current at Congress Hotel, St. Louis. **Lee Wiley**, long absent from the Chi scene, goes into **Mister Kelly's** March 24 for a fortnight. **Bob Centano's** 22-piece orch set for May 18 afternoon concert at Chi's Orchestra Hall. Underwriter is **Gino Pichetta**, band's manager.

## Hollywood

Gloria DeHaven pacted by Tops Records . . . Liberty Records is going all-out in the stereo tape field and has scheduled 140 albums for marketing on stereo tape . . . Accordionist Johnny La Padula signed to a recording pact by Dis-

neyland label . . . **Anna Maria**  
**Alberghetti** re-ticketed by Capitol  
 . . . **Joe Lubin** will pen title tune  
 and two additional songs for "The  
 Gun Runners" starring **Audie**  
**Murphy** for UA release.  
 . . . **Eddie Albert** cut "High On A  
 Mountain," tune penned by **Sy &**  
**Jill Miller** for Dot. Dot going into  
 its 18th pressing of **Pat Boone's**  
 "April Love" which has reportedly  
 passed the 2,000 mark . . . **Jimmie**  
**Komack** and **Betty Garrett** will  
 handle the vocal chores for the  
**Commentary Records** album,  
 "Clara."

## Philadelphia

Billy Eckstine opened (10) at the Latin Casino for a two-week run. Toni Arden comes in April 12 for a week . . . Steve Gibson & Red Caps skedded for the Celebrity Room March 19-29 . . . Mike Pedicin current at El Rancho . . . Joe Martin, former director of the east-

ern division for Mercury Records, named veepee and merchandising director for **Dave Miller's** Somerset Records. **Four Freshmen** cancelled out at the Red Hill Inn the past weekend when one of the boys, **Don Barbour**, was felled by pneumonia. **Dakota Staton** subbed **Lillian Randolph**, identified with character comedy roles in radio (*Madame Queen* on "Amos and Andy" and *Birdie* in *The Great Gildersleeve*), will stage a comeback in her original career as blues singer. **Booker Jolly Joyce**

**Pittsburgh**

Dodo Marmarosa & Deuces Wild  
back into the Midway Lounge for  
a stay . . . Dakota Staton followed  
Oscar Peterson Trio into Crawford  
Grill for a week . . . Frank Cul-  
monde once reopened members-  
only Sonny Boys Athletic Assn.  
(formerly Bachelors Club), now  
under Iggy Schwartz's manage-

ment . . . **Dilrena Bros.** into Syracuse (N.Y.) Hotel and **All Dilrena** into the **Hotel** and **guitar** . . . **Dick Rizzo** with **Tony Little** three some at **Carlton House's Town & Country Lounge** . . . **Andrini Bros.** came to **Ankara** for fortnight with two new sides for **Cabot label**. "Anybody's Tune" and "Runaway Romance," which they wrote themselves. Latter tune was also waxed by **Florian Zabach** for **Mercury** . . . **Gabe D'Amico** combo, **The Gabe-A-Tones**, take over as house band at **Hotel** when the **road** . . . **bagins** regular stage shows, headlining **Four Esquires** and **Maureen Cannon** following, on **April 5** . . . **Don McGovern**, veteran organist-pianist, has given up the **cafe** belt to become a salesman in the **Piano Gallery** at **Gimbels** . . . **Team** of **Dave Day** & **Tony Ray** at **Chanute Air Base, Ill.**, for a month divided between **Officers Club** and **NCO Club**. **Day** records under new name of **the** . . . **Jimmy Spangle** band, with **Reid Jaynes** piano, has had its option renewed at **Jacktown Hotel**.

## San Francisco

Fran Jeffries to Hollywood to record for Victor this week, after a stint at Ann's 440 Club. Singer has a May 27 date at the Black Orchid Chicago . . . **Pete Daily & His Chicagoans** opened at the Crest Lounge . . . **Duke Ellington** orch in one-nighter at Veterans Auditorium (11) . . . **Lawrence Welk** into Civic Aud. (13) . . . **Art Auerbach** signed **Paul Bley Quartet** for another two months at the Jazz Workshop . . . **Marty Marsala** reopened the Tin Angel . . . **Scotty Lane Quintet** into the Offbeat Room . . . **Eyde Gorme** cancelled out her date at the Fairmount's Venetian Room . . . **Art Norkus** orch at Sabella's Capri Room . . . **Gateway Singers** back at the Lower case hungry 1, just in time for release of their second Decca album . . . **Maestersounds** into the Reno Club, Oakland.

## Kansas City

It'll be cross-country hopping for **Dolores Hawkins** after she winds her current two-week stand at Eddy's First 11½ back to New York for some Epic recording there out to Portland, Ore., for some personal appearances . . . **Andy Williams** visiting friends around Eddy's before beginning a vacation that includes Las Vegas and Eddy's. **Norman** and **Dean** next in at Eddy's, opening March 21 for a fortnight. **Norman** and **Dean** also set for that date, their first in the room, as it is hers . . . **Del Ray** takes his magic turn to Pittsburgh and . . . **Holiday House**, beginning March 30, a return date. His current stand at Eddy's is his third in the room.

## Vancouver

John Chappell penning "music to explode by," background score for CBC simulcast web coverage of the blowing of a mariner's hazard, Ripple Rock, April 5 . . . Paula Page into vaude teooff show at new Majestic Theatre . . . Ray London Trio into Pacific Athletic Club . . . Paris Sisters and Lennie Gale Cave-dwelling for a fortnight (10-22) . . . Ray Park & C. Canucks

tabbed for Majestic vaude and Montreal club dates before returning to California slatings . . . New Jazz Society teeing up 100 sidemen and a gal, Eleanor Collins, web-tv thrush for Centennial jazz fest, three days in May . . . Aragon's Al Reusch columnizing for Local 143 AFM Upbeat monthly mag .

**"A VERY  
PRECIOUS LOVE"**

from the Warner Bros. Production  
"MARJORIE MORNINGSTAR"

THE AMES BROS.	RCA Victor
DORIS DAY	Columbia
THE JOHNSTON BROS.	London
BONNIE GUITAR	Dot
SLIM WHITMAN	Imperial
JACK JONES	Capitol
DICK NAYMES	Hallmark

**SOUND TRACK ALBUM RCA Victor**  
**M. WITMARK & SONS**

From the 20th Century-Fox Film  
**"APRIL LOVE"**



**April Love**

LEO FEIST, INC.

From PARAMOUNT PICTURE  
of the same name

**COUNTRY  
MUSIC  
HOLIDAY**

COLUMBIA RECORDS  
**BERNIE NEE**

FAMOUS MUSIC CORPORATION

**LATEST RELEASE**  
**OH, WHAT**

**A BABY!**

**TONETTES**

1998

The **HIT!** OF THE WEEK

**JONI JAMES**

**NOTHING WILL EVER CHANGE**

and

**DOES IT SHOW**

K 12627  
OR 45 & 78 RPM

**M-G-M**

*Records*

To The Top Again . . .

- **WHO'S SORRY NOW**  
CONNIE FRANCIS on M-G-M
- **I'M GETTIN'**  
**SENTIMENTAL OVER YOU**  
NELSON RIDDLE on Capitol
- **BILLY**  
KATHY LINDEN on Felsted
- **SOLITUDE**  
BILLY WARD on Liberty  
MILLS MUSIC, Inc.

**A G A**

Current

**ROSELAND DANCE**

**RICHARD**

**AND HIS O**

**VIK RE**

**ASSOCIATED BOOK GLAS**

**JOE BLANK**

745 Fifth Ave.    203 N. Wabash Ave.  
New York 22, N.Y.    Chicago, Ill.

Phone:                  Phone:

PLaza 9-6680         CEntral 6-7451

Dot album release . . . **Benny Joy**,  
 The Cannon Girls and **Big John**  
 Taylor signed to Buck Ram's Per-  
 sonality Productions . . . **Conni**  
**Francis**, who's clicking on MGM  
 with "Who's Sorry Now," set for  
 CBS-TV's "The Big Record" . . .  
**Norvelle Reid**, who's bowing on  
 Decca with "A Street In Barce-  
 lona" and "Moonlight Souvenirs,"  
 signed by **Lee Magid** . . . **Kirk Stuar**  
 making the Pittsburgh deejay  
 rounds for "Swinging Shepherd  
 Blues" on **Josie** . . . **Erse** **Hickes**,  
 new Epic patee, on a tour of the  
 deejays in the east for his "Blue  
 birds Over The Mountain."  
 Dyna Music Corp. appointed  
 Livingston Audio Products as ex-  
 clusive national and Canadian dis-  
 tribution of its Dyna-Tapes line  
 . . . Crown Records set up its new  
 eastern warehouse and offices in  
 Brooklyn . . . **Goode Records**, new  
 Coast indie, debuts with sides by  
 the **Merry Mountain Men**, mid-  
 western tv vocal combo . . . It's a  
 daughter for **Joe Mathews**, Capitol  
 Records' national promotion man-  
 ager.

## London

The National Jazz Federation  
 presenting a midnight matinee jazz  
 concert at the Dominion Theatre  
 (14) in aid of Big Bill Broonzy  
 Benefit Fund. Taking part will be  
 the **Chris Barber Jazz Band**, the  
**Lonnie Donegan Skiffle Group** and  
 the **Ken Colyer** outfit . . . **Sister**  
**Rosetta Tharpe** lined up for a  
 couple of concert dates at Royal  
 Festival Hall March 29 . . . **Reg**  
**Cole**, leader of the London Falla-  
 diumorch, has been appointed mu-  
 sical director. He's taking over  
 from **Cyril Ornadel**, who's landed  
 the emceeship for the London pro-  
 duction of "My Fair Lady"  
 . . . **Rockster Tommy Steele** being lined  
 up as a deejay in a BBC radio late  
 night spot on his return from his  
 South African tour.

**H. J. Hughes** has resigned from  
 his post as commercial manager of  
 Philips Records. He has been re-

\*\*\*\*\*

# IN!

rtly at

## E CITY, New York

# MALTBY

## ORCHESTRA

### CORDS

### ING CORPORATION

ER. Pres.

407 Lincoln Rd.  
Miami Beach, Fla.  
Phone:  
JEfferson 8-4523

8679 Sunset Blvd.  
H'wood 46, Calif.  
Phone:  
OLympia 2-9940

**Lynn** lined up for a BBC-TV series commencing in April.

## Chicago

Chi Blue Note booking 'em farther along than usual. **Erroll Garner's** in for a pair April 2, and **George Shearing** is due April 23 for a four-weeker. **Gene Krupa's** combo takes over May 24 . . . **Teddy Wilson Trio** current at Congress Hotel, St. Louis . . . **Lee Wiley**, long absent from the Chi scene, goes into Mister Kelly's March 24 for a fortnight.

**Bob Catena's** 25-piece orch set for May 13 afternoon concert at Chi's Orchestra Hall. Underwriter is **Gino Picchetti**, band's manager.

## Hollywood

**Gloria DeHaven** pacted by Tops Records . . . **Liberty Records** is going all-out in the stereo tape field and has scheduled 140 albums for marketing on stereo tape.

Accordionist **Johnny La Padula** signed to a recording pact by **Disneyland** label . . . **Anna Maria Alberghetti** re-ticketed by Capitol . . . **Joe Lubin** will pen title tune and two additional songs for "The Gun Runners" starring **Audie Murphy** for **Warner Bros.**

**Eddie Albert** cut "High On A Mountain" tune penned by **Sy & Jill Miller** for Dot. Dot going into its 18th pressing of **Pat Boone's** "April Love" which has reportedly passed the 2,000 mark . . . **Jimmie Komack** and **Betty Garrett** will handle the vocal chores for the **Commentary Records** album, "Clara."

## Philadelphia

**Billy Eckstine** opened (10) at the **Latin Casino** for a two-week run. **Toni Arden** comes in April 12 for a week . . . **Steve Gibson & Red Caps** skedded for the **Celebrity Room March 19** . . . **Mike Pedicin** current at **El Rancho** . . . **Joe Martin**, former director of the eastern division for **Mercury Records**, named veepee and merchandising director for **Dave Miller's Somerset Records** . . . **Four Freshmen** cancelled out at the **Red Hill Inn** the past weekend when one of the boys, **Don Barbour**, was felled by pneumonia. **Dakota Statton**, subbed with character comedy roles in radio (**Madame Queen** on "Amos and Andy" and **Birdie** in "The Great Gildersleeve"), will stage a comeback in her original career as blues singer. **Booker Jolly Joyce** has set her with **Chock Records** . . . **Charlie Gracie** makes a return tour of England next month.

## Pittsburgh

**Dodo Marmarosa & Dences Wild** back into the **Midway Lounge** for a stay . . . **Dakota Statton** followed **Oscar Peterson Trio** into **Crawford Grill** for a week . . . **Frank Condamine** set for a week . . . members-only **Sonny Boys Athletic Assn.** (formerly **Bachelors Club**), now under **Icky Schwartz's** manage-

Romance," which they wrote themselves. Latter tune was also waxed by Florian Zabach for Mercury . . . Gabe D'Amico combo, The Gabe-A-Tones, take over as house band at Town House where that room begins regular stageshows, headlining Four Esquires and Maureen Cannon following, on April 5 . . . Don McGovern, veteran organist-pianist, has given up the cafe belt to become a salesman in the Piano Gallery at Gimbel's . . . Team of Dave Day & Tony Ray at Chanute Air Base, Ill., for a month divided between Officers Club and NCO Club. Day records under new name of Sonny Day . . . Jimmy Spaniel band, with Reid Jaynes at piano, has had it's option renewed at Jacktown Hotel.

---

## San Francisco

Fran Jeffries to Hollywood to record for Victor this week, after a stint at Ann's 440 Club. Singer has a May 27 date at the Black Orchid Chicago . . . Pete Daily & His Chicagoans at the Crest Lounge . . . Duke Ellington now on one-nighter at Lawrence Auditorium (11) . . . Veterans Walk into Civic Aud. (13) . . . Art Auersbach signed Paul Bley Quartet for another two months at the Jazz Workshop . . . Marty Marsala reopened the Tin Angel . . . Scotty Lane Quintet into the Offbeat Room . . . Eydie Gorme cancelled out here for a week at the Fairmount Venetian Room. Art Norkus orch at Sabella's Capri Room . . . Gateway Singers back at the lower-case hungry 1, just in time for release of their second Decca album . . . Mastersounds into the Reno Club, Oakland.

---

## Kansas City

It'll be cross-country hopping for Dolores Hawkins after she winds her current two-week stand at Eddy's. First it'll be back to New York for some Epic recording, then out to Portland, Ore., for some personal appearances . . . Andy Williams visiting friends around Eddy's before beginning a vacation that includes Las Vegas and Europe . . . Gogi Grant next in at Eddy's, opening March 21 for a fortnight. Norman & Dean also set for that date, their first in the room, as it is hers . . . Del Ray takes his magic turn to Pittsburgh and the Casino House, beginning there March 30, & return date. His current stand at Eddy's is his third in the room.

---

## Vancouver

John Chappell penning "muscle to explode by," background score for CBC simulcast web coverage of the blowing of a mariner's hazard, Ripple Rock, April 5 . . . Paula Page into vaude teefish show at new Majestic Theatre . . . Ray London takes over the Athletic Club . . . Pats Sisters and Lennie Gale Cave-dwelling for a fortnight (10-22) . . . Ray Park & J. Caputo

**"A VERY PRECIOUS LOVE"**  
from the Warner Bros. Production  
"MARJORIE MORNINGSTAR"  
THE AMES BROS. RCA Victor  
DORIS DAY Columbia  
THE JOHNSTON BROS. London  
BONNIE GUITAR Dot  
SLIM WHITMAN Imperial  
JACK JONES Capitol  
DICK NAYMES' Hallmark  
SOUND TRACK ALBUM RCA Victor  
M. WITMARK & SONS

From the 20th Century-Fox Film  
"APRIL LOVE"  
**April Love**  
LEO FEIST, INC.

From PARAMOUNT PICTURE  
of the same name  
**COUNTRY  
MUSIC  
HOLIDAY**  
COLUMBIA Records  
BERNIE NEE  
FAMOUS MUSIC CORPORATION

**LATEST RELEASE**  
**OH, WHAT  
A BABY!**  
**TONETTES**  
9908

# Whyfor of 'Theme Song Rule'

Practically regarded, separate and apart from this particular song and case (by Carmen Lombardo & John Jacob Loeb; see separate story), ASCAP had to put a brake on the "theme song" usage because multiple snatches on prolific performers, shows could endow certain, perhaps obscure songs, with income potential values eclipsing Berlin, Porter, Rodgers & Hammerstein, Gershwin, et al. Also, it is no secret intra-trade, that, by reasons of palship or payola, certain songs are interlarded for performance frequency and thus build up a pyramiding number of performance points, perhaps in excess of their true values.

Certainly there was the danger that certain "solid standards," of the type of "Stardust," "Beguine" and "Blue Skies," would not enjoy the performance "payoffs" that some nondescript or little known bridge music or "theme song" item could derive through such multiple usages in the form of a few bars, before or after a station-break.

## ASCAP Theme Song

Continued from page 53

ber, the plaintiffs, through attorneys Barney B. Fensterstock and Leonard Zalkin of Zalkin & Cohen—the former was the trial counsel—objected to the "theme song rule" adopted in 1950 which credits them with a single performance credit. Their song was written in 1947. On the theory that the Godfrey show comprises six separate programs in that 90-minute stretch, Lombardo and Loeb appealed to the ASCAP Classification Committee for additional credit. First appeal was unsuccessful, and the committee's decision was upheld by ASCAP's board of appeals. A still further appeal to a specially-appointed "panel" reversed the decision and decided that L&L rate one full credit for the hour-long program and an additional one-

tenth credit for the subsequent half-hour.

Not satisfied with the 1.1 point allocation they (as Long Island residents) sued in Nassau County petitioning the court either for one credit for each performance or one credit for each 15-minute program segment in which the theme was used. They petitioned the court to make the decision retroactive to the date the theme song rule was introduced.

### "Final and Binding"

While suing individually, both suits were tried as a consolidated action, and the seven-page decision was also consolidated. Observed Justice Pitkin: "As members, Loeb and Lombardo agree the tribunal's decisions shall be 'final, conclusive and binding.' In the absence of bad faith or fraud, the decisions of

the designated tribunals herein should not be interfered with by the court; nor should the court substitute its judgment for that of these tribunals on factual issues."

Former Justice Ferdinand Pecora was trial counsel for the American Society of Composers, Authors & Publishers; Schwartz & Frohlich were defense attorneys of record. Action was against Stanley Adams, as the then president of ASCAP.

Justice Pitkin dismissed his plea for retroactivity as contrary to as ASCAP rule barring such claims, stating "Loeb and Lombardo themselves as members of ASCAP for over 25 years have benefited over these years from the application of this rule to other members whose classifications have been improved by the direction of the tribunals as in this case. And, further, all of ASCAP's income each year is distributed to the members in that year. This practice, of course, has been based upon the non-retroactivity rule."

"As for the 'theme song rule' itself, the court finds that this is an equitable standard both for Lombardo and Loeb and for the thousands of other members of ASCAP. The theme song is not used for the purpose of primary entertainment, and it does not have the same influence upon the audience or viewers as a song regularly played as part of the main program."

Plaintiff's attorneys stated they "would very likely" appeal Pitkin's decision to the Appellate Division of the Brooklyn (N.Y.) Supreme Court but would decide in a few days.

Mantovani will be presented at the RPI Field House in Troy, N.Y., March 25, at \$1.50 to \$4. He is touring with an orch of 45.

## Jazz Critics

Continued from page 57

bia's jazz reissue program in the late '30s and early '40s. From there he advanced through the company to his present position.

### Fan Starts Own Label

Richard Bock is a jazz fan who started his own company—Pacific Jazz (recently renamed World Pacific). Bock started his indie label with a couple of bucks, a lot of faith and a session by Gerry Mulligan. Alfred Lion is another jazz fan who started a record company. "Stompy" Lion was a blues and boogie woogie fan who organized Blue Note to record Albert Ammons, Meade Lux Lewis and Pete Johnson who were then (in the late '30s) appearing at Cafe Society Downtown, N. Y. Another jazz fan turned record company operator of that period was Dan Qualey, bartender at the 44th Street Hotel who wanted to make piano solo records. He sold his company to Rudi Blesh, author and jazz fan, whose Circle Record Co. flourished for a while in the late '40s specializing in traditional jazz and blues. It later became one of the properties of Bill Grauer and Orrin Keepnews, another brace of jazz buffs, who parlayed the jazz mag, The Record Changer, into a thriving record company, Riverside, which now offers everything from Chauncey Gray to "The Sounds of Sebring."

Hammond, of course, was one of the first jazz collectors in the country and has been associated with many companies—among them Columbia, Mercury and Vanguard. George Simon, longtime Metro-

nomie editor and music publisher, was recently in charge of the Jazz-tone Society, a jazz record club, and is now a freelance record consultant. A musician as well as a jazz fan, Simon once played drums with Glenn Miller.

Another musician-jazz fan is George Wein, Newport Jazz Festival impresario, operator of Storyville in Boston and owner of the Storyville label. Wein records piano solos for Atlantic but is overlooking a bet in not inking Ahmet Ertegun to a reciprocal deal as a blue singer for Storyville.

Bobby Shad, Mercury topper, is a long time blues and jazz fan and in the past has had his own labels. Teddy Reig is one of the most consistent of all jazz buffs. He's been a fan and organizer of record dates for his pet musicians for almost 15 years, his latest efforts being with Roulette.

Bob Weinstock, who owns Prestige, is another jazz buff of long standing. He provided recording space for modernists during that dark period when it looked like modern jazz was dead. Dave Dexter, at Capitol, was a former Down Beat editor and author of a jazz book. Dexter originally edited the Capitol house organ and ran jazz dates for them but moved out into the pop field when he signed Kay Starr.

But the biggest jazz fan of them all is cigar smoking Milt Gabler whose father probably never forgave him for changing the Commodore Music Shop from a radio store to a record outlet. Milt was the mealticket to many a dixielander and mainstream jazzman during the late '30s and early '40s when many of them were living on what Eddie Condon once called a diet of "transparent hamburgers." Gabler made the Commodore the hangout of musicians and jazz fans alike. He helped innumerable people in both categories; made Billie Holiday's greatest disks for his own label, expanded to a 52nd Street store and eventually went with Decca.

## Smathers Bill

Continued from page 55

pointed out that as the bill was now written, a retail merchant that he knew who owned a small radio station might be forced to give up the sale of music in his store. Schwartz then produced a long list of station owners who also operated disk and publishing companies. At this point, Sen. Smathers accented that he wanted no part of any bill that would hurt the small radio operator in the hinterlands.

Before the sessions opened, BMI distributed a statement pointing out that a law suit was currently in progress that involved many of the same issues before the committee. BMI spotlighted the fact that 10 of the 16 witnesses for the bill were ASCAPers and four out of this 10 were plaintiffs in the suit.

Also coming out for the bill were John Schulman, as counsel for the Songwriters Protective Assn. It's expected that the supporters of the bill will wheel out the heavy artillery in blasting the state of American pop music with its predominantly rock 'n' roll accent. Most of the rock 'n' roll tunes are published by BMI affiliates. The proponents of the bill will testify today, tomorrow (Wed.) and Tuesday and again next week, March 18-19.

The opponents of the bill will be heard April 15-16-17 and early in May. On hand to speak against the bill will be Tennessee Governor Frank E. Clements, bandleaders Sammy Kaye and Ray Bloch, Gene Autry and counsel for the networks. Hearings are being held before a subcommittee, headed by Sen. John O. Pastore (D., R. I.) of the Senate Committee on Interstate and Foreign Commerce.

Meantime, a probe into the operation of the American Society of Composers, Authors & Publishers by the House Small Business subcommittee, under Rep. James Roosevelt (D., Cal.), will open a two-day run Thursday (13). Hearings were sparked by complaints from some ASCAP members that the Society is being run for the sole benefit of a top group of publishers. ASCAP general counsel Herman Finkelstein is here to defend the Society's operation and will undoubtedly point out that ASCAP has been run for many years under the close supervision of the Dept. of Justice.

## RETAIL ALBUM BEST SELLERS

### VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This Last wk. wk.		Artist, Label, Title	CITY POINTS																									TOTAL
			New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Dike Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Cleveland—(Highbee Dept. Store)	Minneapolis—(Dayton's Dept. Str.)	Kansas City—(Katz Drug Co.)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)				
1	1	FRANK SINATRA (Capitol) Come Fly With Me (W 920)....	1	1	2	3	1	6	2	2	1	2	9	1	7	1	3	1	1	3	3	4	166					
2A	3	MUSIC MAN (Capitol) Original Cast (WAO 990).....	4	..	3	5	6	1	1	3	2	5	10	..	..	3	4	1	..	1	4	7	6	2	130			
2B	2	JOHNNY MATSIS (Columbia) Warm (CL 1078).....	2	3	6	1	2	5	3	1	4	1	7	3	1	..	..	..	7	3	4	4	..	130				
4	5	PAL JOEY (Capitol) Soundtrack (W 912).....	8	4	..	..	3	3	8	9	5	6	..	9	..	..	10	10	5	3	..	..	6	70				
5	4	MY FAIR LADY (Columbia) Original Cast (OL 5090).....	9	..	..	2	7	2	..	6	..	..	1	8	4	..	2	..	..	9	5	8	69					
6	6	AROUND THE WORLD (Decca) Soundtrack (DL 9046).....	5	..	..	9	8	..	4	9	..	2	..	2	..	2	3	..	5	..	10	7	66					
7	9	CARMEN CAVALLARO (Decca) Remembers Duchin (DL 8661) ..	..	..	..	..	6	10	8	10	3	..	5	7	..	5	..	..	10	..	..	35						
8	7	RICKY NELSON (Imperial) Ricky (Imp 9048).....	10	9	..	5	..	8	..	..	..	..	..	1	..	2	8	..	..	..	..	34						
9	10	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)....	..	..	6	..	..	10	7	..	2	..	..	7	10	..	..	..	5	30	..	..						
10	8	PAT BOONE (Dot) Pat's Great Hits (DLP 3071)....	7	..	9	..	5	4	..	..	..	6	6	..	..	..	..	..	29	..	..							
11	13	KING & I (Capitol) Soundtrack (W 740).....	..	4	..	..	..	..	..	..	..	..	..	..	5	8	8	2	..	..	28							
12	..	SEVEN HILLS OF ROME (Victor) Soundtrack (LN 2211).....	6	..	8	..	5	..	..	..	..	..	..	..	..	..	..	4	..	..	21							
13	11	TENNESSEE ERNIE (Capitol) Hymns (T 756).....	..	..	..	..	..	6	9	..	..	..	..	..	..	..	4	..	6	..	19							
14A	18	TONY BENNETT (Columbia) Beat of My Heart (CL 1079)....	..	..	..	..	7	9	..	..	..	..	..	..	4	..	..	6	..	..	18							
14B	16	ARTHUR LYMAN (Hi-Fi) Taboo (R 806).....	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	18	..							
16	..	PAT SUZUKI (Vik) Many Sides of Pat (LX 1127)....	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	10	..	1	16							
17A	19	DAKOTA STATON (Capitol) Late Late Show (T 876).....	..	7	..	4	..	7	..	..	..	..	..	..	..	..	..	..	15	..	..							
17B	12	NAT KING COLE (Capitol) One of Those Things (W 903)....	..	..	..	7	..	3	8	..	..	..	..	..	..	..	..	..	15	..	..							
17C	..	JANE MORGAN (Kapp) Fascination (KXL 1066).....	..	..	..	..	7	..	4	..	..	..	..	..	..	..	..	7	..	15	..							
17D	20	TENNESSEE ERNIE (Capitol) Spirituals (T 818).....	..	..	..	..	..	..	..	..	..	..	4	..	..	..	3	..	..	15	..							
21A	22	MANTOVANI (London) Film Encores (LL 1700).....	..	4	..	..	..	10	2	..	..	..	..	..	..	..	..	..	14	..	..							
21B	..	OKLAHOMA (Capitol) Soundtrack (SAO 595).....	..	..	..	..	..	3	..	7	..	..	..	..	..	..	7	..	9	14	..							
23A	25	LESTER LANIN (Epic) At Tiffany Ball (LN 3410).....	1	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	12	..	..							
23B	14	PERCY FAITH (Columbia) Viva (CL 1075).....	..	..	..	4	..	6	..	..	..	..	..	..	..	..	..	..	12	..	..							
25	..	JERRY VALE (Columbia) I Remember Buddy (CL 1114)....	4	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..							



## 'Vaude's Gotta Come Back or There'll Be No Acts for TV'

By JAY TOMSON

Vancouver, March 11. While turkey turnouts are possible this area with pop singer one-nighters, present trend for "prestige act" flash dates is SRO for weeks ahead. In view of the Johnny Mathis flop here last month, traders are awaiting the fate of Ricky Nelson's single date, set for this month, at Exhibition Gardens. But with acts like Jose Greco and his Spanish company, which played Georgia Auditorium Feb. 27, it was SRO Feb. 1, said Hugh Pickett's office. Tickets, traded from \$1.75 to \$4.50.

Same bonanza boxoffice attended the Claude Arrau piano guestshot with Vancouver Symphony on February 2, at 3,000-seater Orpheum, and a sellout a week ahead.

What's souring the Gardens' wickets for lone marquee name appearances, says CKWX deejay Red Robinson, is "these fabulous package shows that Sol Volchuk brings into town." According to Robinson, the Seattle impresario will mount a dozen top names in the Georgia Aud this month, for a one-time deal. And it's a total eclipse for lesser shows seeking the teenagers' coin around these dates.

First two months of this year have brought an upswing in wicket trade generally, where "live" acts are staged. Ricki Covette peels to full rooms, both floorshows, at Cave Supper Club. The John Emerson Group, musical comedy, fills the smaller Arctic privacy. Sheldon Allman grabs a fair supper crowd at Pacific Athletic Club. Show biz trends augur healthy for the Isy Walters-Charlie Nelson plush new Majestic vaudeville house, opening Friday (14), four-a-day, 2 p.m. to 5 a.m. daily.

Billtopping the vaude teoff are Ray Park & Four Canucks, and Paula Page.

"Vaude's coming back," said Isy Walters. "It's got to come back, or there'll soon be no acts for tv. Where else will they get 'em'?"

Both Walters and Charlie Nelson are emphatic on this point. CBC-TV, committed to wide use of Canadian artists "live," is stuck with a diminishing roster of names, and as with Toronto's Shirley Harmer, George Murray, and Winnipeg's Gisele MacKenzie, loses Canadian stellar stuff to American producers.

Even the singers get "tv sung-out," starting usually in Vancouver tv and stage, then head east until "wring-out" by Toronto and Montreal. Veteran singer Pat Morgan, now playing Montreal, though Washington-based, is an example.

"Vaudeville is about the only training ground there is," Nelson said.

Coinwise, Vancouver show biz seems slated for a big year. Massed international bands, opera, Broadway productions, jazz topers, minims and Oriental dancing, drama, and an expected 1,000,000 due to new gateway, at Pacific National Exhibition, plus city's first International Festival, are giving Centennial officials second thoughts as to availability of events to Vancouver citizens. Tourist inquiries indicate possibility of SRO stumps from outside and state-side trade alone, said Ernie Pergault, the fest's publicity director.

### Memory Lane

Though vaude here sets a resurrection this week a headcount of the oldtime vaude crowd reveals that only a handful survives.

Of the original Pantages crew of seven (1917-1929), only Rod Martin, pre of IATSE Local 118, and Earle Sedgeworth, are alive. Two of this group died this year, Walter Danby, in January; Syd Som-

mers, a month ago. Pantages is now the Majestic, lately Odeon film situation.

Jim Tyson, 64, who was engineer at that theatre, when called the Beacon in the '30s, is back on the job. Manager of those years, Roy McLeod, is exhib, and very hale, at Plaza (Odeon) filmery downtown.

Other stagehands of the old Sullivan & Considine and Orpheum time days hereabouts, still active, are Buck Taylor who works with Martin at Strand Theatre; Lloyd Pantages, nephew of Alex Pantages, and onetime in management of theatre, is with a circuit film house; Harry Robbins and Sedgeworth are retired; Pete Pantages with brothers Alphonse and Angelo, of theatrical family, operate uptown Peter Pan restaurant.

Still another longtime vaude man, Frank Killian, works at Capitol Theatre.

Most show enthusiasm for Isy Walters-Charlie Nelson vaude venture, but feel "there aren't the acts any more."

## A. C. Ups Ad Bally To 365G for '58

Atlantic City, March 11.

This resort will spend \$365,180 up \$2,500 from last year, for advertising during 1958, in line with passage of the municipal budget last week. This includes \$72,655 needed to conduct the City Press Bureau and \$292,525 for promotions and advertising.

Biggest bite is the \$175,000 for space in newspapers and magazines with \$37,000 set aside for special features and promotions. For radio and television shows, the programming, production, line charges, etc., \$25,000 is provided. Public entertainment, including summer concerts offered cuffed at the municipal Garden Pier bandstand, will cost \$13,000.

Budget shows city will again back National Press photographers and headline awards up to \$6,000 with \$3,000 set aside for Easter and Palm Sunday promotion.

## Durk-Fass Combo Leases Ebbs Field for Shows

Ebbs Field, long the home of the Brooklyn Dodgers, has gotten itself a new tenant which hopes to stage sports, theatrical events, rodeos and exhibitions on the former baseball grounds. A new firm, Ebbs Field Productions Inc., has leased the ballpark for a two-year period. They will tie in with the N. Y. City Summer Festival Committee.

Officers in the venture are Robert A. Durk, president, who produced the Home Show current at the Coliseum, N. Y., and a veepee of Exposition Management Assn., and George Fass, veepee, who had been with EMA for a number of years.

## Old Scotland Vaudery As a Shopping Centre

Dunfermline, Scotland, March 11. The Opera House, longtime vaudery here, is likely to be taken over as a shopping centre and store. The 600-seater, vacant since 1955, is being negotiated for by a local firm. If a local authority decision is given, seats and stage will be torn out.

Leading names in British show biz have played the dinky little Opera House, including late Sir Harry Lauder and Will Fyfe. Present-day comedians like Dave Willis and Jimmy Logan played here at the start of their careers.

### UNIVERSAL EXPO CHARTER

Universal Exposition Charter, has been chartered in Albany to stage shows and expositions. Outfit is capitalized at 200 shares at no par value.

Directors are Jack E. Bronston, Joan Goldberg and Eugene Schuster, all of the N. Y. area. Julius Weiss of N. Y. was filing attorney.

## Dolly Dawn's 'Comeback'

Singer Dolly Dawn, longtime absent from New York, will play her first Broadway niter date in years at the Bal Tabarin, starting Friday (11). She's the former vocalist with George Hall's band and had played top vaude and niter dates.

On the bill with her will be comic George Michele.

## \$1,300,000 Kitty For Vancouver's Civic Aud. 'Sister'

Vancouver, March 11.

City officials have earmarked \$1,300,000 for a 750-seat "annex" theatre alongside the 3,000-capacity "Crystal Palace" auditorium that's now framed-in, said manager John Panrucker. Smaller house, to be tied in with the bigger building, is expected to be ready for operation in the fall of 1959. Civic Auditorium—"It will be all glass outside, a Crystal Palace sort of thing," as Panrucker describes it—will open toward end of this year.

Different twist in manager's deal with city is that he's also the boniface, with carte blanche to book shows in and contact agents. "This won't get in the way of Hugh Pickett," Panrucker said, referring to the Vancouver concert impresario who is contact for the Sol Hurok management, and other bigtime road tour auspices. "We expect to be theatrical for 40 weeks out of 52. The other 12 weeks will probably be devoted to religion and fashion shows," he added.

Panrucker's stress on show biz activity, for both new civic houses, is enhanced by plans being readied for an adjoining convention hall to handle 6,000. Most of the land needed has already been appropriated. English boniface is eloquent about interiors, saying, "While this very modern building covers a city block has the usual functional properties, we have by no means sacrificed beauty. It's very beautiful inside, yet embraces acoustics." Balcony extends to stage apron, in what the manager calls "cinematic manner." A hydraulic or pit will extend stage to an 80-foot depth, when brought flush.

## SCOT VAUDER'S BOOK REFLECTS ON U.S. ACTS

Glasgow, March 11.

American vaude acts who have registered at the Auld Lang Syne vaudery of the Empire Theatre, Glasgow, are liberally named and recalled by Clifford Hanley, Scot scribe, in his first book, "Dancing In The Streets" (Hutchinson, of London; \$2.50). He lists names like Danny Kaye, Bob Hope, Burl Ives, Archie Robbins, Eddie Condon and publicist Ernie Anderson, as well as reviewing native show biz trends. Book is largely a big centered round Hanley's own upbringing in the city of Glasgow.

"I have never thought it tragic that most of the top-of-the-bill variety stars in Glasgow recently were Americans," writes Hanley. "A good American act is better than a bad British act."

"As long as singers top the bills, the Americans are likely to be better because most British pop singers are pallid imitations of Americans. The art of Johnnie Ray makes me squirm, but at least it's his own. There is clearly something in the American tempo of humor and music that jibes with the emotional rhythm of the Glaswegian. The Glaswegian takes to American humor more easily than to English, in fact, because his own jokes are brash and acid and informal and classless."

Hanley recalls Archie Robbins, American comedian, looking down Glasgow's West Nile Street on the day of his arrival, and saying: "It's like Pittsburgh!" Naming Robbins mercurial value of \$500,000 when they switched the monicker of the hospice. Any improvements that they would make would accrue to the old name, but with the change, the chain and its management would get a greater amount of credit. However, chain is holding onto the Ambassador name and will not permit use of that label for another inn.

Henderson stressed the greater (Continued on page 68)

## Parr, Genevieve & the Percenteries

The general public was given an inside into talent agency operations on the Jack Paar NBC-TV show last week in his conversation with chanteuses Genevieve, a regular on his late-nighter. The dialog of the performers was added to the general information given the public on percenteries operations by Dept. of Justice disclosure of the previous week that they were looking into the affairs of the William Morris Agency and Music Corp. of America.

The colloquy on the Paar layout went this way:

Genevieve: I have a proposition from William Morris.

Paar: Oh yeah, and who else?

Genevieve: (An obscure reference to General Artists Corp.)

Paar: MCA?

Genevieve: Oui.

Paar (to audience): Let me explain, these are agents. (To Genevieve): What do they want to do, sign you?

Genevieve: They want to sign me.

Paar: Why don't you stay with the agent you have, Barron Polan?

Genevieve: He will manage me personally.

Paar: Do you think you need both? (Genevieve's answer wasn't audible.)

Paar: Let me explain something to you, doll. These are the facts of life. You pay 10% to Barron Polan.

Genevieve: When I pay.

Paar: You're supposed to. You will find that William Morris and Jules Stein at MCA aren't known as philanthropists. They take off 10% from your salary, Wallop.

Genevieve: You mean then 20%.

Paar: You want to pay 20% to get on this show and you're already on it.

Genevieve: No, your show is the most better show and I want to stay with you Jack, but maybe William Morris say to me I will maybe be on Broadway.

Paar: They say that to everybody. They say that to me.

Genevieve: They say the same to you, the same, and you are not? (Rest of the conversation was inaudible.)

Paar, who had a long layoff in show biz under MCA auspices, reportedly got his present television assignment on his own, but because of being under contract to MCA, pays them commission on this deal.

## AMA Meet March 18

Annual meeting of the Arena Managers Assn. will be held at New York's Hotel Manhattan on March 18.

Members will pass on attractions being offered and arrange booking schedules. Group will also discuss shows that made the rounds of the arenas last season as a means of helping membership upgrade b.o.

## Anka Nearly Gets Kilt in Scotland

Dundee, Scotland, March 11.

Paul Anka, 16-year-old singing star, was mobbed by screaming fans here. He topped a vaude layout at the city-center Caird Hall, playing to over 3,400 customers, mainly teenagers, at two performances.

Teenagers tried to "rush" him at end of show. Stewards formed a bodyguard for Anka, who sprinted off stage to safety. As he left the hall, police formed a cordon to protect him from over 1,000 near-hysterical fans.

Anka had a similarly rapturous reception from fans when he played the Usher Hall, leading Edinburgh auditorium.

He opened his current tour at the Music Hall, Aberdeen. At close of 23-day stint, he planes to N. Y. for tv dates on the Perry Como show and a string of one-nighters. Plans are being mulled for film stint in Hollywood.

## Candy Barr Out on Bail; Deny Stripper New Trial

Dallas, March 11.

Stripper Candy Barr was denied a new trial by Judge Joe B. Brown but the night spot entertainer was released from county jail on a \$15,000 appeal bond.

She was convicted of marijuana possession on Feb. 13 and a jury of 11 men and one woman assessed a 15-year prison term. She had been behind bars since that time. The appeal will probably be heard next fall by the Court of Criminal Appeals in Austin. If that appeal fails, her lawyers say they will carry the case to the U. S. Supreme Court.

The stripper, whose real name is Juanita Dale Phillips, will be eligible for parole in five years if her appeals are denied and she goes to prison.

## Hilton Hotels' Sleeper: Airports

Conrad N. Hilton is expanding his hotel chain to airports, teeing off with a 300-unit inn adjacent to the San Francisco International Airport. Similar negotiations are underway in Los Angeles, and Hilton has his sights on Washington, N.Y., Chi., Detroit, Boston, New Orleans, Miami and Seattle for similar terminal locations.

It's part of the jet age in stratosphere travel, opines the hotelier, who figures that these two-story hotels, complete with restaurants and banquet rooms, are natural extension of the deluxe centre-of-the-city operations dominantly identified with him.

The Hilton chain of 30 large hotels now comprises almost 25,000 rooms and will be swelled with the opening shortly of the Habana Hilton in Cuba and the Queen Elizabeth, Montreal.

## BORGE IN QUICK SRO FOR NEXT MON. IN PITT

Pittsburgh, March 11.

Fastest sellout on record here for a concert attraction since first time around for Mario Lanza and Liberace has just been chalked up by Victor Borge. He's coming to 3,800-seat Mosque next Monday (17) for a one-night stand as a special attraction in the Music Guild season series.

Exactly two weeks before the date, Mosque went clean from top to bottom. Newspaper ads for Borge were dropped even in advance of that, and Guild could easily have sold out another performance that night, but star wouldn't go for two.

## San Antonio Racks 24G In Profits on Coliseum

San Antonio, March 11.

A report on the county-owned Bexar County Coliseum shows a \$24,633 profit for 1957 operations. The report, submitted to county commissioners by E. W. Bickett, prez of the coliseum advisory board, reveals the board took in \$81,591 and spent \$56,958 for the year.

Largest single profit came from the San Antonio Livestock Exposition which paid \$32,226 for the 1957 show.

The report shows the board took in \$33,935 in rentals, \$28,891 in concessions and \$8,350 in parking.

## Emmett Kelly Signed

### For Palisades Circus

Emmett Kelly has been signed for the run of the Clyde Beatty Circus stand at Palisades Park, Cliffs Park, N. J. Circus opens April 4 for a month.

Last season, the Hunt-Hamid Circus played the amusement park. George Hamid, head of GAC-Hamid, is presenting the Beatty show in association with the park.



# SHERATON STORY: CLAMBAKES

## Vegas' Royal Nevada Padlocked By U.S. Gov't in 50G Tax Rap

Las Vegas, March 11.

Internal Revenue Service agents have padlocked the trouble-plagued Royal Nevada Hotel. The Federal agents took over the \$4,500,000 resort in an effort to force payment of \$50,000 the Government says is owed in withholding taxes for the last quarter of 1957.

An IRS spokesman said the lien against the hotel's operators would be released if the back taxes were paid within two weeks. T. W. Richardson, RN prexy, told VARIETY that he would have the money ready "within 48 hours."

Hotel has been operating without gambling since early this year when its state gaming license was suspended principally because of inadequate financing.

At the same time that the Royal Nevada was being shut down, immediately next door workmen were speeding up construction on the Stardust Hotel, skedded to open in early spring with the Paris Lido show.

## Md. 'Deeds Back' Land To Va., Giving Heave-Ho To the Sots and Slots

Washington, March 11.

The slot machine heaven along the lower Potomac River shore of Virginia is dead-killed by the Maryland Legislature at the request of Virginia.

The strange situation became possible as the result of 18th century legislation which set the Maryland boundary at the low water mark on the Virginia side of the Potomac. About eight years ago, slot machines were legalized in Charles and St. Mary's Counties, Md., which border the Potomac, south of Washington.

Since both gambling and sale of hard liquor by the glass are barred in Virginia, enterprising Marylanders got an idea. They built piers out from the Virginia shore past the low water mark on the Potomac. At the end of the piers were established slot machine casinos and bars.

Biggest center of the operation was the small Virginia river summer resort of Colonial Beach, about 80 miles south of Washington. Three casinos were established there, with a total of 600 slot machines able to handle everything from nickels to silver dollars. The take was reputedly enormous, with as many as 30,000 persons playing on single weekend days at the height of the summer season. A gambling ship, equipped with slot machine bar and restaurant, was anchored offshore at Freestone Beach, but was in financial difficulties even before the legislative ban. Smaller operations were located at Fairview and Belvidere Beaches and other spots.

The Virginia merchants in the little beach towns welcomed the piers as bringing them business in season. But many other Virginians objected to what they described as a gimmick to flout their laws. The state government appealed several times to Maryland to bar gambling on the Virginia side of the river.

Last week, the Legislature completed action and Governor Theodore R. McKeldin signed the bills into law.

It is estimated that Charles County, Md., alone will lose about \$100,000 to \$120,000 annually in taxes from the slots. Operators of the machines are now considering operating summer piers on the Maryland side of the river.

## New Jazzery in N.Y.

The Black Pearl, a new jazz spot in New York, is slated to open Sunday (16) with a lineup headed by Oscar Pettiford and harpist Betty Glammann.

Opening day will have two concerts for the benefit of Mel Zelman, a jazz drummer who was injured in an auto crash.

## LQ's 4-Day Hiatus

The Latin Quarter, N. Y., will close April 13 for four days for alterations to the stage and a new decor.

Spot will reopen April 17 with the show that played the Miami Beach Latin Quarter. Performers include Bob DeVoy Trio, Sallie Blair, Bernard Bros., Martha Errolle and Rudy Cardenas.

## Paris' Martini In Theatre-Cafe Try Vs. Lido & Giants

Paris, March 4.

Nachet Martini, who owns four flesheries in Pigalle (Sphinx, Narcisse, Pigall's, Nouveau Moulin Rouge), has bought a film house called, appropriately enough, the Pigalle, which he is converting into a cabaret theatre for a new big-scale revue to be unveiled March 28.

The orchestra seats (200) will be given special table armrests for drinks, and the balcony will have a bar and tables a la regular nitery. Revue will be in the Folies-Bergere tradition with spec, girls and elaborate mecano effects. It will be staged by Martini's wife, Helene, who also mounts his nitery shows.

There will be a cover and drink minimum and this new wrinkle will come right before the tourist season for competition to the Folies, Casino De Paris and the Lido. The Lido Syndicate, not to be outdone, is transforming the old Moulin Rouge into a cabaret with a big revue even more spectacular than its Lido shows. It is set to open in April.

Martini is the man who manned the ill-fated French Casino on the site of Billy Rose's old Diamond Horseshoe in New York some years ago.

## ALAN KING DICKERS LONDON VAUDE DEAL

Alan King is negotiating for a deal in which he will do a variety revue in a vaude or legit house in London for six weeks. King has already appeared in London vaude with Judy Garland. This time, he'll head the layout with turns of his own choosing.

King is flying to London April 23 during which time he'll do two television shows for Granada and at the same time finalize a deal on a theatre. At this time, it appears he will operate the vaude himself.

## German Circus Industry's 'Death Blow' from GEMA

Frankfurt, March 11.

Circuses in Germany, once important and lucrative, have become a slowly fading industry with increased interest in television and films.

And, say the directors of the West German Circus Assn., they're being dealt another death blow with the request from GEMA (the West German ASCAP) that royalties on music be upped 300%.

The circus directors held an emergency meeting here last week with representatives from the Union of Actors and Artists to combine in a group protest against the proposed royalty increase which would triple the take of composers.

Only 12 major circuses are still in business in Germany of the hundreds of small troupes that once roamed the European sawdust circuit.

## CONVENTIONS VS. THE RECESSION

By JOE COHEN

The interest of the Sheraton Hotel chain in talent dwindled simultaneously with the enactment of the 20% cabaret tax, according to Ernest Henderson, chairman of the chain. While realizing that the continued use of talent pays off in prestige, the circuit found other payoff points for the rooms that depended upon talent—rentals for functions.

Henderson along with other members of the Sheraton top brass were in New York last week in connection with takeover of the Ambassador Hotel from Webb & Knapp, which acquired the Sheraton Astor (renamed back to the Astor) in the swap deal. This resulted in a capital gains deal of \$1,200,000 over its cost. Sheraton acquired the Ambassador for \$10,750,000 and in return received \$11,950,000 for the Astor. Both transactions were for cash over first mortgages.

The major puzzle in the hotel industry, the changing of the long established and respected name of Ambassador to Sheraton-East, was explained by Henderson that eventually, by improvements to the inn, they'll be able to add \$1,500,000 to its value. They realize that they relinquished a name with a com-

(Continued on page 66)

## 'Soda Pop' Burley A Foldo in Vegas

Las Vegas, March 11.

Rather than face "antagonistic" public officials, owner Irving Bershin has closed Monte's "Girls-a-Poppin'" burlesque house on the Las Vegas strip. The striptease club has been operating for several days as probably the only soft drink parlor in the nation featuring half a dozen strippers, since the club's liquor license was revoked last week.

Operator Monte Gardner, who has no gambling at the club, told VARIETY that state and county gaming officials "are out to get me." Bershin and Gardner declined to appear before the Clark County Liquor & Gaming Licensing Board to seek a soft drink permit. Their attorney, Madison Graves, has filed a writ asking review of the licensing board's action in revoking the liquor permit—which the writ contends was arbitrary, malicious, and not based on any legal evidence. Licensing officials allege club has had "B-girl activity, watered-down drinks, and padded tabs."

## Doolittle & Raiders (58) 'The Toast of Tropicana'

Las Vegas, March 11.

Gen. Jimmy Doolittle and 58 of his 80 Tokyo raiders will be hosted by the Tropicana Hotel at a special reunion April 17-19, according to an announcement by hotel prexy T. M. Schimberg and managing director Charles Baron.

North American Aviation company is building an authentic copy of the B-25 used by Doolittle, which will be on display in front of the Tropicana.

Plane will be presented to Doolittle at ceremonies on the final night of the reunion, then he will fly it to the Air Force Archives Museum in Dayton, O.

## Berle's Summer Cafes

Milton Berle will do a summer tour of niteries. Comic is being plotted along a course that will include stops in Reno in June, the El Rancho, Las Vegas, July 2, the 500 Club, Atlantic City, among others.

It's likely that he'll play a New York spot in the fall or winter.

## Walters Trying Pre-Fab Technique In Race to Preem N.Y. Cafe in April

### G. Liberace-MAC Pact

George Liberace has signed a management contract with Mercury Artists Corp. Liberace is being booked either with a band or a revue.

He's been set on a string of dates by Mercury prez Leonard Green, including the Chez Ami, Buffalo, April 17; El Morocco, Montreal, May 5, and the Acra Manor, Acra, N. Y., July 7.

## Circus Pact With ATPAM: More Pay & Pension Fund

The Assn. of Theatrical Press Agents & Managers has negotiated a new contract with the Ringling Bros. and Barnum & Bailey Circus. The pact, covering a one-year period ending next Feb. 28, calls for a hike in the minimum salary for pressagents and is also the first to include participation in the union's pension fund.

The current minimum wage of \$270.12 weekly will be boosted to \$300 next Sept. 1. At that time, the circus will also begin participating in the pension fund, with a contribution of 5% of the pressagents' salary. The employee will also contribute 2% of his earnings. The signing of the contract marked the end of a squabble between the union and the circus over p. a. employment, during which time the circus was marked "unfair" by ATPAM.

The period covered in the new agreement, incidentally, is longer than prior pact spans, which usually started in April and ended Dec. 1.

## AGVA SETTLES WITH EDDIE RIO FOR \$4,500

The American Guild of Variety Artists recently settled a second suit out of court. The union paid Eddie Rio, former Coast regional director, \$4,500 for putting him on the unfair list and thus impeding his ability to earn a living in the variety field. Rio sued originally for \$750,000.

Rio had been entertainment director of the Royal Nevada Hotel, Las Vegas, which shuttered while holding contracts obligating itself to several name performers. Union felt that since Rio was in on the packing of the acts, he should have paid off, and as a consequence put him on the unfair list.

In December, AGVA paid former eastern regional director Dick Jones \$20,000 in settlement of a libel claim against Jackie Bright, union's national administrative secretary.

## Lloyd Martin, Neil Maver Steering Aussie's Tivoli

Lloyd Martin, son of David N. Martin, managing director of the Tivoli circuit, Australia, who died last week, and Neil Maver, who was associated with Martin on many projects, will direct the affairs of the Tivoli circuit for the time being.

No drastic policy changes are expected in the near future and it's anticipated that they will continue to buy U. S. headliners for their theatres. A meeting of the Tivoli board of directors will be called shortly to elect additions to the body and plot the Company's future.

Martin died in San Francisco last week while on a global talent buying trip.

A new gimmick in cafe construction will be tried by Lou Walters in an effort to get the Cafe de Paris, N. Y., open in time for a self-imposed April 26 deadline. Walters will have a go at prefabrication. Entire stage and bulk of the fixtures will be built on the outside and then assembled.

The prefab process is made necessary because of the short time Walter will be in possession of the nitery. New spot will be located on the site of the present Arcadia Ballroom. A set of weekend operators have the building until a few days before April 1, when Walters takes possession. At that time, Walters starts the process of building from the outside.

Boniface is trying to build a stage with a plastic floor and with stage facilities to include an ice tank and a swimming pool, along with means of making overhead entrances. Stage will be virtually a replica of the one presently used at his Miami Beach spot, Cafe de Paris. There's a possibility he will bring in some of the production from the Florida nitery and he will also attempt to book a major headliner. He has been wooing Betty Grable as his premiere headliner.

Walters and his booker, Cass Franklin, fly to Paris and London tomorrow (Thurs.) to look over talent and to throw out offers for additional names, including Brigitte Bardot.

Other items that will be prefabricated for the N. Y. spot include the bulk of the decorations. Measurements will be made and materials assembled from blueprints.

As far as is known, this is the first time that prefabrication has been used to build a night club. Rube Bodenhorn is in charge of the decor.

## Pat Anthony Clawed By Lioness But Shows Who's Boss at St. Louis Circus

Kansas City, March 11.

Animal trainer Pat Anthony fought off an enraged lioness with his bare hands when the big cat suddenly attacked him during a regular performance at the Police Circus in Municipal Auditorium last Friday (7) night. He suffered a badly clawed left arm that required over 100 stitches by attending medics, but kept 13 other big cats in the act under control.

When the animal attacked Anthony near the end of the act, he chased 13 other lions from the cage with whip and chair and boldly clamped a stranglehold on the lioness' neck and kicked her backward out of the cage. Roustabouts quickly closed the runway gate, and attendants carried Anthony to a first-aid room.

About 8,500 spectators on hand were not sure but that it was all a part of the act, alternate screams and cheers filling the hall and adding to the confusion and possibly frightening the animal momentarily, enabling Anthony to manhandle her.

The trainer was unable to go on with the show at following performances, but did make walk-on appearances for big hands from the crowd.

Police Circus, staged by the department's benefit association, was deemed a success for its six-day run ending Sunday (9) in the main arena of the muny build'ng, showing a slight increase over last year's attendance, according to officials.

Downstairs in the Exhibition Hall the annual Auto Show also showed an increase over last year's attendance, with names including Louis Armstrong, Margaret Whiting, Roger Williams, Crew Cuts, Royal Teens, Whizzo.

## Las Vegas' McCoy Paris

Continued from page 1

comprise German, French and English choristers, of an unusual tall stature, differing from the Yank lasses in size and also in their terp styles. The costumes, of course, will also be 100% French-created and shipped in like any overseas production.

Feature of The Stardust's nitery room, which will be retagged Le Lido de Paris, is its unusually high ceilings which permit scenery to be hung in the legit manner and which augurs, incidentally, the possibility of a fulfilled Broadway legit production playing in a Vegas nitery. 'This differs from the tabloid versions of "Guys and Dolls," "Ziegfeld Follies," etc., which have been Vegas staples.

The Stardust's 1,100 rooms make it the biggest hostelry in the Nevada resort. Shortly before it was slated to open, its operator, Tony Cornero, keeled over while gambling, victim of a heart attack.

The Desert Inn management is taking over management and operation of the nitery and casino.

Allen Roehn and Frank Sennes flew to Paris to see the Lido show with the summer kickoff in view.

For a time there was a deal for the Sheraton Hotels chain to take over the hostelry, with an eye to the big convention business that Vegas seeks to attract via a soon-due Convention Hall, plus the fact that the Stardust, basically, has large convention facilities, along with its 1,100 rooms. That deal fell through. At that time, too, Wilbur Clark's Desert Inn was mentioned as the casino operator, separate and apart from Sheraton running the hotel end of it.

The Lido made one abortive deal with the New Frontier a few years ago but bankruptcy by the latter scuttled that negotiation. A road company of Le Lido has played the Latin-American countries and Havana as a variety revenue and has done big business, but the flashy French floorshow has never invaded the U.S. proper.

Incidentally, Fraday says that all winter the new Lido show has been

## 'Vive La Vicki'

Montreal, March 11.

Something of a first was established here when seven of Montreal's top platter spinners bought space in a daily paper to thank a performer for being cooperative.

Occasion occurred following Vicki Benet's four-week stint in the Embassy Room of the Windsor Hotel. Said the diskers: "Thank you, Vicki Benet. You were one of the most cooperative acts we have ever had the pleasure of working with."

doing SRO, aided by the strike that closed the Folies Bergere and the fact that the Moulin Rouge and La Nouvelle Eve, latter two a Montmartre vaudeville and nitery, respectively, had been closed. The Moulin Rouge has just reopened and the New Eve will ditto. The Folies Bergere is also slated for April reopening. The M.R., however, is a vaude policy. The Guerin-Friday management plans taking it over and installing a Lido floorshow policy in place of the vaude. That, however, is months in the future.

## Sheraton Story: Clambakes

Continued from page 65

mercial value of \$500,000 when they switched the monicker of the hospice. Any improvements that they would make would accrue to the old name, but with the change, the chain and its management would get a greater amount of credit. However, chain is holding onto the Ambassador name and will not permit use of that label for another inn.

### Rely on Conclaves

Henderson stressed the greater reliance of the hotel industry upon conventions, with many of its acquisitions based upon the ability of an inn to get a lot of the bulk business. Although the chain has long eschewed the operation of resort hotels, they have been going into resorts, but only as an addendum to get the confab business. For example, their recent takeover of the Ritz Carlton, Atlantic City and the French Lick Hotel, French Lick, Ind., aside from the financial attractiveness, was decided upon the belief that they could make it a profitable operation through convention business.

The chain, Henderson said, had been negotiating for the takeover of the nearly completed Stardust Hotel, Las Vegas, which couldn't come up with a deal sufficiently attractive to Sheraton in a financial way.

The Sheraton's belief in the future of convention biz is bolstered by the fact that even during the current recession, that type of business is fairly steady. There is, however, some falloff in the number attending any given powwow. For example, he pointed out that if reservations are made for 400, only about 375 will show up. He said that organizations such as American Management Assn. have been teaching executives the arts of conventions. An increasing number of companies are now periodically calling in their staffs for conferences and meetings. Hotels are a major beneficiary in this trend. The current recession, Hender-

son pointed out, is more severe than those which occurred in 1949 and 1954, during which periods the Sheraton chain was able to maintain and even increase its earning power. However, the current dip is far more severe, and there have been sales slumps. Henderson stated that there were many hotel failures in the '20s and '30s because of insufficient financing. There is no such danger today since he feels the chain as well as most hotels are in a liquid position financially.

Henderson disclosed that telephone services, the lack of which is frequently cited as the downfall of indie hotel operators, is being furnished by the Sheraton chain to selected inns in cities where they do not operate. Henderson says no commission is involved, the only obligation is to give referral reservations from the indie hotel to a Sheraton inn in towns where they maintain hotels. He also stated that indie hotels can avail themselves of discounts via volume purchases through the Sheraton purchasing office. He admits there aren't many takers for the latter service.

## exceptional opportunity for investors • amusement operators

LAKESIDE, MODERN KANSAS CITY AMUSEMENT CENTER WITH YEAR-ROUND RECREATIONAL FACILITIES TO BE SOLD AT PUBLIC AUCTION

TIME OF AUCTION:  
10:00 A.M. (C.S.T.) APRIL 9, 1958

INSPECTION OF PROPERTY:  
MARCH 19 TO DAY OF SALE

to be sold as a unit or in 4 separate lots

- 7,200-YARD 18-HOLE GOLF COURSE & CLUB HOUSE**  
Only public course in area. 30 x 60' club house has pro shop, showers, locker rooms, full basement, heating plant. Water piped to each green.
- 10,400 SEAT CONCRETE STADIUM WITH 1/2 MILE TRACK**  
Also has 1/4 mile track. For dirt track, midget, stock car and motorcycle racing, rodeos, etc. Flood-lighted, includes 3 ticket offices, concession stand, press room, restrooms, separate office building. Treated parking lot overlooks track for added spectator space. Track area has 6' high 3/4" boiler plate fence, 8 gates.
- 119-ACRE LAKE—ICE RINK—SWIMMING POOL—DANCE & DINING HALL—CLUBHOUSE—PICNIC GROUNDS—OFFICE—RESIDENCE**  
Lake is 55' deep, well stocked with fish. 185 x 80' swimming pool has filtration system, bath house, stone concession stand. 190 x 90' ice rink in covered building is serviced by 180-ton refrigeration plant. Two-story, year-round air-conditioned dining and dancing hall accommodates 500, includes fully equipped modern kitchen. Landscaped picnic grounds have 7 shelter houses, 120 tables, 30 barbecue ovens. 45 x 24' office building has full basement, 4-bedroom air-conditioned residence includes sunroom, patio, full basement, 3-car garage.
- DRIVE-IN THEATER AND KIDDY LAND**  
Drive-in theater with 65 x 110' screen, modern equipment, accommodates 1,087 cars. Adjoining Kiddy Land includes miniature golf course, pony ring, merry-go-round, ferris wheel, miniature train and station, boat ride, refreshment facilities, many other features.

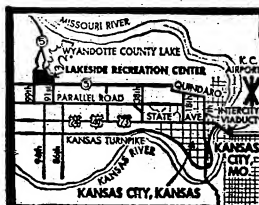
WITH OVER 3 MILLION PROSPECTIVE CUSTOMERS WITHIN 75 MILES, LAKESIDE RECREATION AND AMUSEMENT CENTER IS A LEADER IN ONE OF TODAY'S FASTEST GROWING FIELDS.

A rare opportunity will be offered investors, entertainment operators, club or civic groups to buy all or part of beautiful Lakeside Recreation Center, Kansas City, Kansas, on the retirement of George Bennett, the present owner, from this highly successful business for reasons of age and health.

Replacement value of this outstanding amusement park (on which construction was begun in 1953) is conservatively estimated at \$3,500,000.00. Occupying a 443 acre plot, it adjoins Wyandotte County Lake, only 12 miles from the downtown area of rapidly growing Kansas City, at the intersection of 91st Street and Highway 5.

To be sold as a complete unit or in four separate lots as listed, subject to terms and conditions of sale.

For Descriptive Brochure with Complete Details and Terms of Sale, Contact the Auctioneers



Another auction conducted by  
**W. A. COOK**  
Associated Auctioneers

193 Meadows Building  
Dallas, Texas  
EMerson 3-3388

932 Board of Trade Bldg.  
Kansas City, Mo.  
VICTOR 2-5339

## Can't Tell the Players At N.Y. Hotels Without A 'Scorecard of Shifts'

Personnel shifts attendant to the "musical hotels" that William Zeckendorf (Webb & Knapp) and the Sheraton Hotels Corp. of America have been playing—notably the swap of the Astor for the Ambassador in New York—sees William Tonetti swinging over to the general management of the Hotel Gotham, in Manhattan, after 29 years' association with Col. Serge Obolensky. He was with the latter at the Plaza, Sherry-Netherland and latterly at the Ambassador-East. Harold Bock, ex-Carlyle Hotel, N. Y., and latterly g.m. of the Sheraton, Chicago, has been shifted to New York to succeed Tonetti.

Col. Obolensky (as well as Robert K. Christenberry) has left the Ambassador (now Sheraton East) to become general operations director for Zeckendorf at the Astor, the Manhattan (ex-Lincoln) and eventually the Commodore, when and if the latter goes under the Zeckendorf wing, via leasehold. Obolensky is now making his h.q. at the Astor, aided by Pegeen (and Ed Fitzgerald) on general promotion and merchandising. Frank W. Kridel has been named executive vicepres of the Astor (ex-Sheraton Astor), along with his ditto duties as executive v.p. and g.m. of the Manhattan.

**BOSTON SMASH HIT**  
THE GLAMOROUS NEW HOTEL  
**AVERY**  
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.  
**AVERY & WASHINGTON STS.**

**GERRI GALE**  
CURRENTLY  
**MOROCCO CLUB**  
Madrid, Spain  
Mgt.—MILES INGALLS, HOWARD HOYT

**"THE COMEDIAN"**  
The Only Real Monthly PROFESSIONAL GAG SERVICE  
THE LATEST — THE GREATEST — THE MOST UP-TO-DATE  
Now in its 91st issue, containing stories, one-liners, poemettes, song titles, heckler audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day, Humorous Views of the News, etc. \$15 yearly. 3 Yrs. \$35—Single Issues \$2. RATES GO UP WITH NEXT ISSUE HURRY! NO C.O.D.'s  
**BILLY GLASON**  
208 W. 54 St., New York 19

**23,000 Comedy Lines**  
ad-libs, routines, bits of business, slight gags, parodies, blackouts, doublets, song titles, classified material, 1700 pages of sharp, up-to-the-second comedy. As Joe Wilson, humor writer. For free comedy outlines, write: Department V.  
**ORBEN PUBLICATIONS**  
111 E. Carpenter St., Valley Stream, N. Y.

## FANTASTIC BOX OFFICE JOAN BRANDON

WORLD'S GREATEST HYPNOTIST

W. W. Muir, President, and V. P. of the N.A.A.P.P.S. said: "Never have I seen audiences respond with such enthusiasm. One moment they are spellbound with amazement, and the next moment they are roaring with laughter. You keep them completely fascinated throughout your entire show . . . I am most happy to recommend you to park owners all over the country for their big attraction of the year, and I am happy that you will be with us again next year."

Mgt.: J. BRANDON, 458 W. 24th St., New York



**WALTER WINCHELL:**  
"The McGuire Sisters in all departments are my idea of entertainment."

**DOROTHY KILGALLEN,**  
**New York Journal-American:**  
"A bright fast moving act by three very talented and easy on the eye performers. Highly recommended."

**JIM O'CONNOR,**  
**(GENE KNIGHT)**  
**New York Journal-American:**  
"Business is Big at the Waldorf-Astoria for the McGuire Sisters... Rarely have I seen such enthusiasm in a fashionable hotel room..."

**LOUIS SOBOL,**  
**New York Journal-American:**  
"Triple A indorsement — and triple that—for the beautiful McGuire Sisters... superb melodic harmonizing..."

**FRANK FARRELL,**  
**New York World-Telegram:**  
"The Waldorf's Empire Room is going to be a crowded place for the next four weeks. Anybody who thinks the singing McGuire Sisters, who have a special appeal only for the young, should have heard the ovation they got from sophisticated first-nighters."

**EARL WILSON,**  
**New York Post:**  
"People do not know how wonderful the McGuire Sisters really are until they see them in person. They show so much versatility on a nightclub floor... Brilliant act."

**LEE MORTIMER,**  
**New York Mirror:**  
"The ever magic McGuire Sisters... rhythmic dynamite... smartly arranged tunes... exhibit dancing ability and all-around adeptness with musical instruments... well-planned, well-staged, thoroughly entertaining and delightful."

**MARTIN BURDEN,**  
**New York Post:**  
"The McGuire Sisters put on a great show at the Waldorf. Thrilled a cheering audience with their singing, dancing, clowning and all-around showmanship."

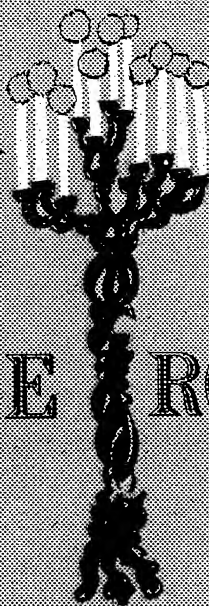
**ROBERT DANA,**  
**New York World-Telegram:**  
"The very fascinating thing about the performance is that no encore was needed. They had put all their musical eggs in one generous basket and nobody had the temerity to ask for more."

**VARIETY**  
"... they provide a brand of gaiety that results in a continual round of applause. The entire turn is mounted excellently, the act polished to a bright luster." Jose.

**HY GARDNER,**  
**New York Herald Tribune:**  
"As singing entertainers the McGuire Sisters are the real McCoy."

*Thanks—*  
CHRIS, PHYLL and DOT

# THE EMPIRE ROOM



## THE MCGUIRE SISTERS

Just Concluded, Empire Room, WALDORF-ASTORIA, New York

Press Relations:

SOLTERS, O'ROURKE & SABINSON

Personal Management

MURRAY KANE



## Vaude, Cafe Dates

### New York

Joe Glaser, proxy of Associated Booking Corp., returned yesterday from a quick booking trip to Florida. Publicist Jack Egan named to the Coast Guard Commandant's panel on public information. Soler & Lorea to the Barclay, Toronto, March 17. Laurence LeMay bowing at the Sans Souci, Havana, April 16. Sheila Reynolds to open at Le Cupidon April 1.

Golden Gate Quartet start four-week tour in Turkey March 29 at a week in Valencia. They recently concluded a seven-week concert jaunt in Israel. Morey Amsterdam shifted to the William Morris Agency. Fran Warren also signed to that office in the variety field only. Diahann Carroll to work the Copacabana Palace, Rio de Janeiro, starting May 17. Pat Wilson inked for the Ritz, Montreal, March 26. Galanes go to the Berns Restaurant, Stockholm, April 1. Booker James Grady working as co-chairman of the special gifts division with columnist Nick Kenny for the Jewish National Home for Asthmatic Children. Ving Merlino & Lynda into Harrah's, Lake Tahoe, May 2. Virginia Craig opened at the Viennese Lantern yesterday (Tues.). Marge Cameron tapped for the

Crescendo, Houston, April 20. Rita Grable opened at the Domino Lounge, Atlanta. The Trampers, femme theatrical organization, to hold annual auction of articles donated by celebs. Jackie Kannon into the Flamingo, Las Vegas, tomorrow (Thurs.). Norman Paris Trio moved into Julius Monk's Upstairs Room.

### Chicago

Shelley Berman, who got his start in Ch., returns for a Mister Kelly's date, starting April 11. Anita O'Day will join him. Jimmy Ames has a two-week May 31 at the Club Normande in Mishawaka, Ind. Gale Robbins into the K. C. Muehlebach May 9 for two frames. Tonettes are booked for Derby Week at Brown's Suburban Hotel in Louisville. Deep River Boys launch a 16-day one-nighter tour of western Canada on March 17, then play Windsor (Ont.) Elmwood Club for a fortnight starting April 7. It's one-nighters, also for Gene Vincent's Blue Caps starting April 24, with 25 U. S. and Canadian dates. Ontario Elmwood Club gets the Jaye Brothers March 24 for a pair. Dallas Adolphus has Danny Costello in for two weeks April 24, with Sophie Tucker going in May 23 for 10 days. Bob Melvin & Jerry Adams open there June 3, and Judy Scott is set for 10 days opening June 19. Then the spot shutters for the summer and redecoration. Crescendo in Houston has comedienne Marge Cameron booked for a pair starting April 30. Flamenco team of Antonio Jimenez & Pepita Martinez, who left Jose Greco's troupe a while back, are booked for the Chi Blue Angel March 14.

### Glasgow

Olsen & Johnson set for vaude week at Empire Theatre April 14. Fay Lenore pacted as thrush for 1958 "Five-Past Eight" at Alhambra. Charlie Gracie skedded to headline April 28 at Empire, his second date at that vaudeury. Mickey Katz pacted for Empire May 19. Lex McLean topping summer layout as comedian at Pavilion. Jack Radcliffe, Scot comedian, to Gaiety, Ayr, for short season.

### Hollywood

Comic Arthur Walsh holds over at the Four Jokers nitery for two weeks. Betty Grable has been signed by Dave Siegel to head her own show at Cal-Neva in Lake Tahoe for a week beginning July 14. Miyoshi Umeki, current at the Mocambo, holds over another two weeks with new attraction of

the Keigo Imperial Japanese Dancers.

Jimmy Durante opens at N. Y.'s Copacabana April 17. Ruth Olney returns to the Avant Garde March 28. George Shearing Quintet, current at the Interlude. Singer-comedienne Caroline Richter holds over another week at the Ye-Little Club along with balladeer-guitarist Randy Sparks. Ritz Bros. set for a four-week stand at the Koko Club in Phoenix covering the Christmas holidays.

### Kansas City

Ruwe, Louie & Sunshine trek east for a date at the Casino Royal, Washington, opening March 31. It's the first stand in Washington for the voice-throwing turn. Act has a string of one-nighters in this area throughout March.

## 2 Yank Flyboys Front 'Rock 'n' Roll U.S.A.' Show For German Dance Halls

Frankfurt, March 11.

Germany has been caught up in the rock 'n' roll fad for the last year, but no one before has ever commercialized on it to the extent of producing a giant r&r dance, with the music generally confined to concert halls or to smaller night club dance floors.

But American ingenuity is going to capitalize on the flair for the hot music here as a bunch of Americans, in and out of the service, are combining their talents to stage a huge dance April 11, in the Gesell-schaftshaus im Zoo which, according to the police permit, can accommodate up to 1,200 dancers.

Two ex-servicemen working in Frankfurt, Bill Cassell and Joe Bunche, are undertaking this event as their first musical production. The evening, titled "Rock 'n' Roll U. S. A.," topline: Gus Backus, star of the Del Vikings who have recorded for Dot and Mercury in the states.

He and his five-piece band are all members of the U. S. Air Force and stationed in nearby Wiesbaden.

Also featured with the show is Cleveland-born singer Bill Ramsey, formerly with AFN and now working in German films and night-clubs in Europe.

Show will be priced at an economical six German marks (\$1.50) per person, and will offer dancing from 8 p.m. to 1 a.m. plus two 40-minute segments of entertainment.

Cassell and Bunche, junior entrepreneurs both in their mid-20s, plan to take the show on a tour of major German cities.

### Scot Vauder

Continued from page 64

as "an extremely gifted comic who put in a week at the Empire," he says he proved a favorite with local audiences.

Of Burl Ives, author says: "He was probably the city's most fervent admirer, although the audiences he drew at the Empire were just fair. His idea of a good time was to do two shows, and then hole up somewhere with a few acquaintances and a case of whisky, and go on singing for fun until four or five in the morning."

Hanley cites Don Cornell as "one of the other likeable Americans who wandered into Glasgow for an Empire stint. Don came with his pianist and his manager, Mennie Greenfield, a heavily-built New Yorker with a bass baritone drawl and the look of one of the innocent gangsters you find in Runyon."

He recalls the great reception a jam-packed street gave to Danny Kaye, and the poor job done by Frank Sinatra. "When Sinatra arrived in the long procession of American names, he was singing just as expertly as he ever did, but a new generation of teenagers thought of him as one of the old guard, and stayed at home to listen to their records of Frankie Laine. If Sinatra had returned in 1957, they might have had to call out the mounties again to hold back the fans."

Now a staffer on Roy Thomson's TV Guide, Hanley is an ex-feature writer of the Scottish Daily Record and a former agency scribe. He is also a songwriter. His book catches the earthiness and good-feeling of Glasgow, one of the toughest and, at same time, gayest cities in the world.

## Inside Stuff—Vaude

The third show on weekends is proving to be an item of debate between performers and niteries. Latest dispute to flare up on that score came between operators of the Beverly Hills Country Club, Newport, Ky., and Sophie Tucker. Miss Tucker refused to go on for the third session. She cancelled the two-week deal which was to have started July 4. Deal is now on for Al Bernie to replace.

Chez Paree, Chicago, will pull its Lenten hiatus next Monday (17) after Sammy Davis Jr. departs, and will stay dark for at least three weeks. Nitery is still dickering frantically for a topline to relight the spot. Only shows firm for the future pair the McGuire Sisters and Henry Youngman, set to open April 25, and Tony Bennett plus Rowan & Martin, due in May 16. Jimmy Durante is a likely June or July entry.

### Saranac Lake

By HAPPY BENWAY

Saranac, March 11. Benton C. Ressler vaudevillian of yesteryear who rates special mention in our top progress department was recently elected chairman of our "We The Patients" entertainment fund committee, assisted by Marion Behr, Amelia McDonough, Pierre Andre. He replaces Herbert Gladney who is Chicago-bound with his recently won all-clear clinical report.

Joan Sinclair binged out of here with a clean bill of health, beating the rap in less than a year. She is also a polio victim, unable to walk, but is now taking her first exercises in walking and gone back to Gotham to join her father Joseph W. Lewis Jr., of radio-iv.

Frank (IATSE) Morsch shot up a box of stogies to this desk to be handed out to the gang. His wife Ann who graduated here in 1956 gave birth to a girl at their home in Emerson, N. J.

Joseph Vaughney, Denver author and playwright troubled with perforations in both eardrums and deaf for over 20 years, was operated on successfully by the adding of membrane to give him a new drum that brought his hearing back okay.

Write to those who are ill.

### Betty J. Smith in Hosp. After 4-Flight Fall

Betty Jane Lenny, dancer known professionally as Betty Jane Smith, and the wife of agent Jack Lenny (& Nat Debin) is in critical condition at the Roosevelt Hospital, N. Y., as the result of a fall from her fourth floor Central Park South apartment.

Clad only in her underwear, Mrs. Lenny fell around 6:30 a. m., landing partially on a picket fence in courtyard.

### Dean's Sinatra Spot

Frank Sinatra has cancelled a three-weeker at the Sands Hotel, Las Vegas, scheduled to start April 9. Dean Martin has been set as replacement.

## Debts, Anklings of Acts Fold Vancouver Nitery, But May Resume Soon

Vancouver, March 11.

Vancouver's Macambo nitery, which opened with a fair splash last December, is temporarily closed, due to exodus of orch, hoofers and some of staff.

The new spot, set up in time for Christmas biz by Bill "Mac" McGonigal, was an immediate click in the first round. Biz dwindled after. Ten writs for pay are known to have been served in behalf of the Jack Card Dancers by the Oliver & Millar law office here. Ray Lowdos Quartet seek settlement of their "difficulties" via the AFM local.

Most recent acts playing the 375-seater were Norma Robinson, Bob Hart and some local turns.

Boniface McGonigal, frank about the pending suits, says he closed to refinance the enterprise and to complete the decor, which is one-third installed.

## Girls-PRETTY-Girls

Waitresses, Showgirl types, for a new kind of East Side Club. Unusual opp. for high earnings. Interviews will be held at the York Inn, 1153 York Avenue at 62nd Street, N. Y., Wed. and Thurs. (Mar. 19-20) between 5 and 7 P.M.

### CHRIS MENDOZA

Please Contact

MISS JEAN GORDY

at 1679 Pratt Drive, New Orleans, La. Fairview 6769

### Entertainers Wanted

Exotics, female piano player-singer, or what have you. For night club in Wash., D. C. Non-Union acts only. Write or call Cross Roads, 4103 Baltimore Ave., Bladensburg, Md. WArlfield 7-3626

### Hilarious

## MARGE CAMERON

Just Concluded (4 WEEKS) OLD ROUMANIAN, New York.

### Future Dates

BEVERLY HILLS C. C.  
Covington, Ky.

FONTAINEBLEAU  
Miami Beach

CRESCENDO  
Houston

NEW NIXON  
Pittsburgh

ZEPHYR ROOM  
Cleveland

Direction: Wm. Morris Agency Pers. Mgt.: BILL FOSTER

## ANYBODY HERE READ SWEDISH?

"VING MERLIN and LYNDIA arett artist par med verkligt publiktycke. Ta bara och fraga de herrarsom utsattes for Lyndas musikalska flirt!"  
—Göteborg, Sweden\*

\* TRANSLATION:

Something about the public loving us—and Lynda being a musical flirt.

Mgt.: Directional Ent.

WILLIAM MORRIS AGENCY

## HERBIE SELLS

Currently EMERALD BEACH HOTEL, Nassau

Personal Management: ROMEO HAMMOND PROD.  
777 Insurance Building, Omaha, Neb.

## THE LANCERS

Currently: —  
CRESCENDO  
Hollywood

Wilton Deutsch Agency, Inc.  
HOLLYWOOD 9034 Sunset Blvd. CRENSHAW 4-7777

## The DEEP RIVER BOYS

Starring HARRY DOUGLASS  
9th International Tour

Touring  
PARAGON THEATRES  
WESTERN CANADA

Direction: WILLIAM MORRIS AGENCY  
Pers. Mgt.: ED KIRKBY



## CAB CALLOWAY

Featured in PARAMOUNT'S

"ST. LOUIS BLUES"

SOON TO BE RELEASED

Mgt. BILL MITTLER, 1419 Broadway, New York

# VARIETY BILLS

WEEK OF MARCH 12

Numerals in connection with bills below indicate opening day of show.

## NEW YORK CITY

Music Hall 13  
Corps de Ballet  
Jack Beader  
Sandra Barrett

## AUSTRALIA

MELBOURNE  
Tivoli 17  
Shirley Bassey  
Vic Hyde  
Lili Berde  
Clifford Guest  
Curibus (4)  
George Holmes  
Neal & Newton  
Eleanor Gunter  
Joe Martin  
3 Winds  
Jimmy Jeff  
David Steff  
Irene Brown  
Rae Morgan

## BRITAIN

BIRMINGHAM  
Hippodrome 10  
Alma Cogan  
MacAndrews & Mills  
Terry Wayne  
Richman & Jackson  
Terry Scott  
Ghezzi Bros  
Desmond Lane  
Hippodrome 10  
Johnny Duncan Co  
Gillian & June  
Edna Savage  
J & S Lamonte  
Dennis Spicer  
Freddie Earle  
Victor Seaforth  
Dowling & Rogers  
FINISBURG PARK  
Empire 10  
Don Lang & Co.  
Rosemary Squires  
Kennedy Baker & Co.  
Carl Barthelemy  
Joe Henderson  
Jim Jackson & Co.  
Garth Meade  
AMARROW  
Empire 10  
Anthony & Ricardo  
Claydon Valley Co.  
Robert Wilson Co.  
Billy Gutchet  
Rex Haynes  
Jimmy Fletcher  
A & V. Shelley  
SHEFFIELD  
Empire 10  
Jimmie Wheeler  
Murray & Rogers  
Burt Forst  
Suzi Miller  
Rie Richards  
Murray Campbell  
Francis & Zandra  
Royal Command  
Girls  
LIVERPOOL  
Empire 10  
Edmund Hockridge  
Yana  
Candy Sif  
Fred Harrison  
Baker & Douglas  
Bass & June

## Cabaret Bills

## NEW YORK CITY

Blue Angel  
Bobby Short  
Evelyn Knight  
Shirley Bernman  
Phyllis Diller  
Bart Howard  
Jimmie Lyon Trio  
Casanova  
Donna Dunn  
Margaret & Adrienne  
Chateau Maderie  
Carmen Torres  
Donay & Winters  
Candi Cortez  
Ralph Font  
Panchito Ore  
Cecilia Cohen  
Myra Cooke  
Joy Siss  
Eileen Hanley  
Mimi  
D & G Prior  
Michael Duroso Ore  
Frank & Art  
Downstairs Reem  
Julius Monk  
Ronny Graham  
Celt Cabot  
Ellen Hanley  
Jean Arnold  
Gerry Matthews  
Stan  
El Chico  
Marisa Terol  
Leticia Tenn  
Carlos & Myrna  
Melittas Del Campe  
No. 1 Fifty Ave.  
Cordone & Mitchell  
Bob Downey  
Harold Knoxville  
Joan Bishop  
Hotel Pierre  
Stanley Melba Ore  
Joe Ricard Ore  
Betty Beebe  
Hotel Plaza  
Jule Morgan  
Ted Streeter Ore  
Mark Monte Ore  
Joe Roosevelt Ore  
Guy Lombardo Ore

## CHICAGO

Black Orchid  
Mary Kaye Trio  
Joe Rizzello 13  
Blue Angel  
"Calypso Extrava-  
ganza"  
Princess Abilla &  
King Christian  
Lord Christie  
Lord Ralston  
Candela Tree  
Roger McCall  
Earl Bostic (5)  
Chez Paris  
Sammy Davis Jr.  
Barbara & Maxwell  
Tex. Adorables

Pat O'Day  
Jimmy Blade Ore  
Lucille Manners  
Foursome  
Renald & Rudy

## LOS ANGELES

Avante Garde  
Matt Dennis Trio  
Jacqueline Fontaine  
Ben Blue's  
Ben Blue  
Kay Lee Jones  
Barbara Heller  
Sammy Wolf  
Winnetou & Squaw  
B & D Stuchberry  
Jimmy Parkinson  
Edith Jutzack  
Frank Ward

## HAVANA

Capri  
Margarita Sierra  
Eduel Melendez  
Romy Bleu  
Dick Curry  
National  
Georgia Gibbs  
Parish Dancers  
Dancing Partners  
W. Reyes Ore  
Riviera  
Vic Danes  
Elena Del Cuto  
Manolo Torrente  
Lasker Steinberg  
Mercedes Valdes  
Armando Martinez  
Maria Magdalena  
Guzman Sinters  
Rivers Ore  
Tony Foster

## LAS VEGAS

Desert Inn  
"Newcomers, 1928"  
Paul Whitman  
Harry Richmond  
Rudy Vallee  
Buster Keaton  
Carl O'Drury  
Caroline Hayes Ore  
Jennie  
Dunes  
"Minsky's Folies"  
Irv Benson  
Dorian Dennis  
Ray Carson  
SID Fields  
Boubouka  
Carol King  
O. Davidson Ore  
El Cortez  
Dubonnet  
Marcel Miller  
Deedy & Bill  
El Rancho Vegas  
Eartha Kitt  
Murray Amsterdam  
Barry Scheraga  
Dick Rice Ore  
Flaminio  
Vic Danes  
Jackie Kannon  
Little Buck  
Ray Carson  
Jack Cathcart Ore  
Fremont Hotel  
Chick Nelson  
Make Believes  
The Victors  
Golden Harp  
Harry Ransch  
Jig Adams  
Paulie Boyer  
L & F Maynard  
Dennis  
De Castro Sisters  
Novelites  
Carmen  
Ray Sinatra Ore  
Miami-Miami Beach  
Americane  
Frankie Laine  
Chickie DeWood  
Beatrice Kraft Dora  
Jackie Heller  
Golden Harp  
Maya Ore  
Hal Winters  
Bobby Duff Ore  
Anita Boyer  
Red Sals  
Charles Farrell  
Linda Fiedle Ore  
Billy Mitchell  
Gentile  
Gloria De Paris  
Glorie Matson  
The Sponys  
Bella Rogers  
Pirokka  
Billy Edwards  
Jackie Edwards  
Dick Exter  
Diana Scott  
Chickie DeWood  
Doug Scott  
Cort Twins  
Tina Turner  
Sherry Britton  
Kingsley  
Linda Fairbanks  
Freddie Bell Bell  
hops  
Donald O'Connor  
Sidney Miller  
Marilyn Miller  
Boginos  
Deauville  
Al Hudaib Ore  
Red Caps  
Tito Puente Ore  
Dimita Jo De  
Bageltime Revue  
Barton Bros  
Tina Turner  
Lillian Hayes  
Kay Carole

Eddie Bernard  
Nautilus  
Rose Hardaway  
Frank Scott  
Holly Warren  
Carlos & Yvonne  
Syd Stanley Ore  
Sams Souci  
Dick Hall  
Freddy Calo Ore  
Saxony  
Geisha Girl Revue  
Ming & Wong  
Toy & Wini  
Florence Ahn  
Tony Toyada  
Tone Bros

RENO  
Maidens Club  
Jodimars  
Knox & Korral  
Wildor Bros.  
Harrah's  
Carmen LeFave  
Lou Styles &  
Jan Stewart 4  
Holiday

San Francisco  
Ann's 440 Club  
Patsy Kelly  
Inez Torres  
Marsh Bros.  
Backstage  
Joanne Beretta  
Bernard Bragg  
Slack Slavin  
Billy Taylor 3  
Slappy White  
Easy Street  
Turk Murphy Ore  
Fack's II  
Vagabonds  
Mel Young  
Four Preps  
Fairmont Hotel  
Johnny Mathis  
E. Heckscher Ore  
Gay 70's  
Bee, Bee & Ray K.  
Goman  
Joy Healy Dancers  
Wally Rose Ore

Hangover  
Earl Faith Hines  
Ore  
Muggsy Spanier  
Hungry I  
Don Adams  
Gastudy Singers  
Joe Ryder  
Tom O'Hagan  
Jack's Waterfront  
Ernestine Anderson  
Memory Midgett  
Pat Patten  
Jazz Showcase  
Paul Bley 4  
Purvis Onlen  
Lil Greenwood  
Lou Gottlieb  
Allen Cole  
345 Club  
Jeanie Johnson  
Doris (10)  
Alex Dushin Ore

## Unit Review

## Omaha Sports & Boat Show (CITY AUD., OMAHA)

Omaha, March 5.  
Nick Kahler production with Flipper, Linon, Amanda's, 5. Kings & Queen of Sky (3). Joe McKenna, Loral I. Armstrong, Bob Rhode & Gene Jones, Ellis Newman, Gee Gee Powell, Jean C. LaGrace, Leo Sabourin, Victor Grapelle, Vincent Hincks, Freedom Chorus (7); at City Auditorium, Omaha, March 4-10, '53; 90c top.

Omaha Sports, Vacation & Boat Show, which failed to pay the freight in recent years, has a new boss this semester in Nick Kahler, vet-Minneapolis operator who has been top man in his field in the midwest. Kahler's prescription this year was to shelve the expensive name acts (last year Jack Sharkey and Bob Feller starred) and give 'em quantity in the form of 18 acts instead. Whether this will grab the crowds remains to be seen. But Kahler's already way in front because of the vast amount of exhibit space he sold.

Actually Kahler is giving too much show. At least a half dozen acts could be pruned to the show's advantage. And the late starting time of 9:30, with a 11:04 finale at show caught opening night, isn't good for the family trade.

Hit of the show is a talented seal named Flipper who not only does the expected balancing tricks but walks like a penguin and zips about the big water tank like a porpoise. This is an excellent Sports Show turn and counterbalances the earlier appearance of the Freedom Chorus (7) who are strictly out of place. The five lads have okay voices and the two blondes, toggled down in majorettes, are cute. But this isn't their course.

Good standard vaude turns are offered by Linon, tramp clown, the bounding rope, and the Five Amanda's, a zippy teeterboard and aero unit. Latter have a novel windup, with one of the three boys wearing stilts in his understated role of the teeterboard.

In the Sports Show vein are Loral I. Armstrong and her retrieving dogs; Bob Rhode and Gene Jones, archers; Gee Gee Powell and her Eskimo Husky dogs (see new acts); Ellis Newman, fly-caster; and a foursome of Jean C. LaGrace, Leo Sabourin, Victor Grapelle and Vincent Hincks. The quartet competes in water events such as logrolling, canoe tilting, etc., and their duties are strictly to take pratfalls into the drink.

Wrapping up the show are the Kings & Queen of Sky, a fine high wire turn with girl riding a motorcycle out and two men performing on a ladder balanced on a trapeze suspended from the cycle. Plenty of suspense and earns a good hand. Emcee Joe McKenna likewise is a hard worker who keeps show moving as fast as possible. He just has too much to work with. Trump.

## New Acts

### PATSY KELLY

Comedy  
20 Mins.  
Ann's 440 Club, San Francisco

This figures as an old new act, for the sight and sound of Patsy Kelly are familiar show business phenomena.

Unfortunately, Miss Kelly doesn't have the material here to belt the customers in the chops. Mostly, she leans on songs, makes minimal use of her quick wit and even less use of her sight-gag potential.

She comes on with a few dry comments about singers who employ stools and benches for their chores, informs the customers "I've got me a ladder," and then launches into "Sittin' on Top of the World"—pretty straight. She follows with a fairly unappealing specialty song, kids songs generally, does "Bings" adequately, and winds up with "It Happens All Over the World."

In between, there's a bit of banter with pianist George Cory and an occasional Patsy Kelly-patented double-take, so that you know the old spark is still there. And, of course, Miss Kelly's undulcet, Brooklyn-brogued speech remains unimpaired, though this is a mixed blessing because the sound system at Ann's 440 Club seems to need a radical overhaul.

General impression is that Miss Kelly could make a go of it as a single, with careful preparation and rehearsal. Certainly the raw material, though a little grayer and dumber than ever, is there. But as a break-in act the present menu can only be marked down as a valiant try. Act runs through March 31. Stef.

### LOU GOTTLIEB

Comedy  
25 Mins.  
Purple Onion, San Francisco

Lou Gottlieb is one of the new breed of egghead comics—with a difference. He likes old-fashioned jokes.

The combination is irresistible. Gottlieb is a trained musician (he's getting his Ph. D. in music this spring) and up until last summer was one of the Gateway Singers, an excellent Frisco quartet.

Moving out on his own, Gottlieb naturally has relied on his musical background for material. He frames himself as a character who teaches a "snap" college course in music and the act consists of how old folk tunes should be reworked to become modern hit records, with strong psychiatric overtones.

This gives Gottlieb plenty of leeway for hilarious parodies on a tv "gunslinger," an Italian folk tune he renames "She's Going Steady" and, possibly best of all, a gasser he calls "Vicki, Turn Your Back on Me," which concerns the faintly cleavage of a young Hollywood girl-about-town.

Gottlieb sings and provides his own piano accompaniment, with appropriate asides.

Since his format is loose, Gottlieb also has a chance to deliver standup jokes between numbers, and does this deliciously—with accent.

His encore is an old Gateway Singers' standby, "The Ballad of Sigmund Freud," which sounds like something Tom Lehrer wrote.

Act still needs some tightening and sharpening, and Gottlieb probably needs a bit more self-assurance, but with the proper honing this could be the brightest comic single to come out of Frisco's basement-bistro circuit since Mort Sahl. He's set at the Purple Onion through May. Stef.

### FREDDIE EARLE

Comedy  
9 Mins.  
Empire, Glasgow

Freddie Earle is dapper young comedian now branching out solo. Teamed for some years with Freda Mundy (& Earle) in slick miming act—she has branched into personal management—Earle is now attacking the difficult solo comedy pitch.

Opens brightly with song and patter, goes on to punch home a series of stories and gags, some good, some average, in the quick modern style which he could reinforce with stronger yolk-fodder. As is, experience as solo funnyman will come with time, but he should strive after some distinctive gimmick to make him stand out from other patter-merchants, all in danger of being slightly imitative.

Has confidence and attack, and could usefully feature more singing. Okay act for vaude and tv and should develop promisingly.

### LEO BASSI & JUNE

Juggling  
8 Mins.  
Empire, Glasgow

Here's a strong specialty which scores in foot-juggling, and is good booking for vaudeuries and niteries as well as tv.

Leo Bassi is aided by partner June, a looker, in nifty foot-manipulation, and tosses around wooden replicas of tv sets, complete to pictures inside; one box, frinstance, shows a blonde's face smiling outward while it is being revolved on Bassi's feet.

Segues with some standard juggling (still with feet) of four and five large balls, then with two cylinders. A large wooden piano replica is then brought onstage, and Bassi proceeds to foot-juggle this while lying on back, this garnering strong miffing. At same time partner June brings on a dummy of Liberace, and juggles this with her feet in exact time to her male partner's foot-movements with the piano. Exit to solid palming. Gord.

### GEE GEE POWELL

Eskimo Husky Dogs  
4 Mins.  
Omaha Sports, Vacation & Boat Show

A flashy act that should be good for any visual medium is Gee Gee Powell and her six Eskimo Husky dogs. Miss Powell is a photogenic blonde who makes an impressive arena entrance with a dog sled team and then peels her parka to display brief briefs. Dogs then mount a pedestal similar to those used in wild animal acts and one steps forward for a couple of stunts that include hind leg-dancing. Dogs dismount from the pedestal and that's that.

Act no doubt can do more but with 15 others on the Omaha Sports, Vacation & Boat Show, time was short for all. Trump.

### JIMMY KING

Aero balance  
10 Mins.  
Blinstrub's, Boston

Tall, slim, dark-haired personable youngster, garbed in white and using all-white props, presents a good sight act, which looks slick for opening spot.

Working on a series of odd-shaped tables, he gets off some amazing handstands, and novel flat table work. He builds nest of tables for foot stands and balances a chair for rockinghorse effect on top, going into neat windup. Follows with series of floppings around stage for windup. Guy.

## Hope's Visa

Continued from page 2

treaty. The ambassador's guest-of-honor stint at the Gotham party tossed by Robert Dowling is part of the new campaign. Veteran diplomatic observers won't attempt an interpretation in terms of overall policy—but official and social Washington is receiving these overtures with guarded enthusiasm.

Hope huddled with Russian cultural attache Tamara Mamedov, who showed familiarity with his tv shows, and called him "Bob." She told reporters that "Bob is a very funny man" and said he had performed miracles by copying a visa in less than two weeks.

Hope leaves for Moscow from Copenhagen, March 14, with a crew of 12, including a British pianist. He will take along a print of his new United Artists starrer, "Paris Holiday." Screening of latter, however, will be under State Dept. auspices, and is being considered as a candidate for initial U. S. film entry in the exchange program.

Hope's one day visit to Washington included an appearance at third annual huddle of the National Council of USO. Comic received an award from Vice President Nixon in recognition of his chores as an "ambassador of good will" in the many treks he has made to military bases, both under USO aegis, and independently. Nixon quipped, "He has travelled more miles than Eleanor Roosevelt and John Foster Dulles put together."

Nixon and other ranking government reps urged expansion of soldier show program on grounds that peacetime needs were greater than ever. Accent was on boredom of the peacetime soldier based far from home.



**Copacabana, N. Y.**

Myron Cohen, Sam Cooke, Jaye Sisters (3), Copa Girls, Ted Morrell, Mimi, Danni & Genii Prior, Michael Dursio and Frank Marti Orchs; \$5.50 minimum.

It seems fitting that Myron Cohen should launch his Copa engagement on Purim, the Jewish holiday, although he'd be welcome in any period. His unfriendly, friendly manner of storytelling is contagious and he has the audience with him from the start. A good portion of the customers were evidently "old friends" and if they didn't find Cohen's yarns hilarious, they at least recognized the gemutlich quality and chuckled appropriately.

The former textile drummer's appeal is not confined to his stories per se. It, of course, encompasses his unique delivery, including the flavor of the accent, the special nuance, and the hand and eye movements. His songs carry a wide range of subjects and involve such topics as baldheaded men, families, nudism, mothers, grandmothers, business, Miami Beach, neighbors, marriage, golf, airplanes, and Robert Briscoe, the Jewish former Lord Mayor of Dublin.

If there's any fault to find with Cohen, it's that many of his stories are so well known. Paradoxically, this fact is to the comic's credit. There is so much truth and identification in his yarns that they have been passed around in the New York-Miami Beach orbit so frequently as to come virtually into the public domain. Cohen, however, can still make the stories funny no matter how many times they've been heard before.

Cohen's backing in the current Copa outing is not one of the emporium's strongest. Sam Cooke, a handsome Negro lad with two hit records ("For Sentimental Reasons" and "You Send Me"), may be a teenage idol, but he doesn't seem to be ready for the more savvy Copa clientele. He's best when he does his hit tunes, but he's wanting when he tackles something like "Begin the Beguine." In many of his jump numbers, it appears that the orch was drowning him out. His stint seemed slightly overlong and there was a feeling that he had overstayed his welcome.

The Jaye Sisters just didn't seem to have the ability to establish rapport with the customers. Their harmony is okay, but their selection of tunes and manner of presentation did not come over. Their movements are familiar to the extent of being cliché. They have one special material song they can drop without loss.

On hand, per usual, are the Copa girls. They are backed by Ted Morrell and Mimi, who lend assistance in the voca department, and Danni & Genii Prior, who handle the production terping. Except for the loudness during Cooke's appearance, Michael Dursio's orch does its usual fine backing job. It alternates with the Frank Marti samba band for customer dancing.

Holl.

**Fontainebleau, M. B'ch**

Miami Beach March 7.  
Marlene Dietrich (with Bert Bacharach), Corbett Monica, McKay & Charles Murray Schlamm, Sacasas Orch; \$3.50-\$7.50 minimum.

It took some persuasion to get Marlene Dietrich to play a U. S. cafe date outside of her regular Las Vegas stand, with a \$17,500 bid for the week, the convincer. She's a "sub," and quite a replacement, for Frank Sinatra, who couldn't make his original two-week deal and arrives midweek for a seven-day stand.

Miss Dietrich is as strong and authoritative a cafe performer as she is on screen. She exudes class and confidence from walk on in a glittering Dior lower cut tunic that reveals much, yet conceals. It's the sort of gowning befitting the glamorous air attending her presence, and sets the distaffers to buzzing. On the vocal side, Miss Dietrich's limited equipment is artfully concealed in her selection of songs, the arrangements and the deliberate delivery that allows for what are actually recitations in rhythm.

That she maintains a fast and attention-compelling hold on the tablers throughout is doubly marked when she takes a "Kisses Sweeter Than Wine" and makes it well like a well written lyric with undertones the rock 'n' rollers would be startled to hear. The same moody approach is applied to the rest of her carefully considered compote of film tunes she's introduced and also when she changes midway to the famed tophat & tails for an ear-and-eye arresting version of "One For The Road." Reprise of "Lili Marlene" is another highlight. In sum, the Dietrich personality in person is as strong as on screen, to dim the monotone vocalists to the point where even the jaded Beach cafe crowds make with the plaudits and encore demands at wind. Bert Bacharach's arrangements, accomps and conducting are a fine plus to her stint.

Corbett Monica, in a tough spot preceding the Dietrich entrance, rates credit for keeping on a steady punch-away line, to get them into laugh mood with a mixture of familiar and newbies. It is when he hits the quickie impress routine that he gathers in the biggest returns, the rundown containing a wacky quality that lends it an inventive air. He's a smooth working guy who could well hit big, once he gets himself stronger gag-bag for forepart of the act. As he fits into the pre-star slot nicely.

McKay & Charles are bright young terps with an original idea in an out-of-value, change-of-costumes in audience view; it keeps their act moving fast as they unwind their expert changes in choreographic forms that display flair for lifts and spins as well as straight hoofery. They set a fast pace for things to come. **Lary.**

**Palmer House, Chi**

Chicago, March 6.  
Carol Channing, Chiquita & Johnson, Ben Arden Orch (9); \$2 cover.

Carol Channing's Empire Room opener (6) was a harvest of mutual felicity. Packed poshery's patrons were there to pay homage, and the star returned in kind, uncoiling a sock performance powered by prodigious talent and lubricated by her warmth and offbeat charm.

Advance bally and pedestal statur make it a must-deliver turn, and the promise is fulfilled. Not to overflowing, however—which only, in this case, emphasizes bally as a two-sided coin. This isn't carrying with the act, or performance, though, as Miss Channing towers well out of reach in the comedienne division. First-show tablers yoked aplenty at the caricatures—the sharp and devastating Sophie Tucker and Tallulah Bankhead, and the more broadly etched Marlene Dietrich. (Conspicuously absent was Judy Garland, from advance ballyhood the most incisive carbon of the lot.) Takeoffs are gems of perception and timing, and rate as cliché classics.

"Calypso Pete" number is a dilly of a spoof. Ditto the burlesque of sentimental orgy at the N. Y. Palace. But the decibel count soars with her whistled S's through a deadpanned "Cecelia Sisson" monologue, or why a silent screen star failed to bridge the sound barrier ("I wouldn't give the producers a tumble").

Miss Channing effectively incorporates her kudosed legting from "Gentlemen Prefer Blondes" and "Lend An Ear," winding with the inevitable "Diamonds" tune as she pitches bogus jewels to outfronters. Audience clamor brought a second chorus, and a five-minute begoff with anecdotes and beautiful thanks.

Chiquita & Johnson terped duo win attention and good mitting in the warmup with some split-second acrobatics made easy. Femme's a looker in scanty gold costume.

Ben Arden orch, as always, gives excellent backing, with Jack Russin leading from the keyboard for Miss Channing. Due April 1: Earl Wrightson, Lois Hunt, Mata & Hari, and Martha Schlamm. **Pit.**

**Statler-Hilton, Dallas**

Dallas, March 7.  
Earl Wrightson & Lois Hunt, Bob Cross Orch (12); \$2-\$2.50 cover.

This is the first Texas-nitery date for the baritone and the soprano—both well known here for State Fair Musicals' chores—but the duo is due a return after the accolades of opening night (6) in the plush Empress Room.

It's a delightful 40-minute song session, with solos and duets. Male's hefty baritone is heard in "Song in My Heart," "It Ain't Necessarily So" and "One Alone." Miss Hunt has heavy innings, also, with "I Hear Music," "My Bill" and w.k. Metopora number, "Musetta's Waltz." Duetting on "September Song," "Where or When," "You Do Something to Me," "Speak to Me of Love" and "Irish Eyes Are Smiling" frosts the cake. Begoff is a zesty duet of "Wonderbar." Pair has more than the required vocal abilities; act could be punched with some saucy between-tunes patter.

Bob Cross orch lends superb assist at showtime and lures the terps. Act winds March 19, followed by the Three Suns on March 20 for a fortnight. **Barck.**

**El Rancho, Las Vegas**

Las Vegas, March 11.  
Eartha Kitt, Morey Amsterdam, The Eligibles (4), Dick Rice Orch (13); sets by Tom Douglas; presented by Beldon Kalleman; \$3 minimum.

Eartha Kitt's return to the Opera House finds her in a slick new act tailored to her exciting feline personality. Sexily gowned by Edith Head and Miguel Ferreras, she tosses some provocative terping into the Jonathan Lucas-staged turn. The foot and body movements being smoothly blended with her chirps. Repertoire includes "I Want To Be Evil," "My Heart Belongs To Daddy," "Take What You Want But Don't Take Everything," "Don't Be A Stranger, Stranger," "Love Is A Gamble," "St. Louis Blues," "I'm An Old Fashioned Girl" and "C'est Si Bon."

Male quartet, the Eligibles, had some noticeable first-night jitters, but nevertheless were impressive with their backgrounding of Miss Kitt's songology. Modesto Martinez on bongos gives good coloration, and Jerry Dolin expertly backs the Dick Rice orch (13).

Morey Amsterdam, in a reprise of his standup comedy act presented elsewhere on the Strip recently, is a strong balancer for the bill, and his one-liners get solid yocks.

Choreographer Barry Ashton and his dancers (10) paint some fine tune pictures with their imaginative productions, one of which concerns some hotel bedroom doors—the most ingenious skit seen on the Strip in years. **Duke.**

**Statler Hotel, L. A.**

Los Angeles, March 7.  
Wally Boag, Slyter, Tommy Wonder & Margaret Banks & Don Dellair, Eddie Bergman Orch (12); \$2-\$2.50 cover.

Comedian Wally Boag shifts his base of activities from Disneyland—where he's under pact to Walt Disney—to this downtown boite for next three weeks, with perhaps more appeal to junior set than the adult crowd. Although Boag occupies headline spot, real star of evening is British magician Slyter, who performs a few astounding tricks during his 10 minutes on-stage to spark an otherwise routine show.

First half of Boag's turn is better than the closer, takeoff on various western videaters. For this opening, comic makes facile use of assorted elongated balloons which he twists into shape of various animals, to the tune of fast patter. His humor is ingratiating enough, backed by a breezy style, to keep spectators mildly at attention.

The tailcoated Slyter, as a drunk, utilizes only small props, most of which he can hold between his fingers, but his art is so genuine that he's a top performer. He catches the crowd with his dexterity, remarkable in that he can make articles multiply in his hand without any seeming movement.

Dance team of Tommy Wonder & Margaret Banks, aided by singer Don Dellair, open 50-minute show which remains through March 26. Wonder's dancing with a life-sized dummy is highlight of act, good for laughs. Dellair's warbling is okay. Eddie Bergman orch ably backstops show and furnishes danceable music. **Whit.**

**Latin Quarter, London**

London, March 4.  
Tolaini Bros. present "Folie Du Monde," produced, devised and staged by Al Heath, with Mimi Pearce, Hope & Keen, Burke & Kovac, Tux & His Flying Kitchen, Latin Quarter Dancers (5), Latin Quarter Showgirls (9), Johnny Wiltshire Orch (8), Jackie Gordon Hammond Organ, \$3.80-\$5 minimum.

With an eager, shrewd eye on the tourist trade, the Latin Quarter bosses have sunk something like \$140,000 in giving their nitery a wash-and-brushup and a new look. It has been enlarged and a new bar, an illuminated glass dance floor, a revolving stage and colored fountains have been flung into the general ensemble. The opening night shindig was an artists & models shindig at which guests were asked to wear Bohemian garb. If Bohemian means "scruffy," then the firstnighters certainly played up. They found a colorful but still rather cramed night spot, with a raised floor for dancing to, Wilkinsons' spirited but over-noisy combo.

"Folie Du Monde" is a twice-nightly floorshow of around 90 minutes which would have benefited from more elbow room, variation in presentation and loads more humor. Al Heath, who produced and devised the show, has

relied on the indisputable fact that most midnight revellers are happy with a girle show. But he has concentrated too heavily on femme appeal at the expense of a few socko, and even the pulchritude begins to pall by the end of the lengthy show.

Paris, Edwardian London, the Orient, and the Bowery are the main scenes; the Bowery sequence, with a presentation of "Frankie and Johnnie," is the best of the bunch. Star of the show is blonde songstress Mimi Pearce, who appears in all the scenes and also does her own act which consists of point numbers that all harp on sex. Miss Pearce is a capable performer and a looker but not strong enough to highlight the show throughout. Burke & Kovac do a number of slick specialty dances and a few yocks come from Tux, a juggler who turns the kitchen into a madhouse. The show ends with a peek at a number of historical femmes fatale, including Eve, Salome, Cleopatra, Helen of Troy, Lucretia Borgia and Madame Pompadour, which Miss Pearce emcees with a lyric of unbelievable banality by Clive Allen & Bobby Joy.

The show is well lit and excellently dressed but the small stage provides little opportunity for sufficiently colorful and lavish sets needed to beguile a well-wined and well-dined audience. Folie Du Monde has some easy on the eye gals and in the show are enough ingredients to make a lively late-night entertainment, but at the moment it is too long and lacks punchy highlights. **Rich.**

**Chase, St. Louis**

St. Louis, March 7.  
Steve Lawrence, Moridor Trio, Charley Spivak Orch (14); \$1.50-\$2 cover.

Take it from the firstnighters, Steve Lawrence's first time in St. Louis won't be his last. The personable, moonfaced singer sells clear out into the street with as fine a passel of ballads and jump tunes as ever blew out of Tin Pan Alley.

Opening with a happy, fast-paced "Keep Your Sunny Side Up," Lawrence charms all hands from then on out with a string of standards, putting the goose pimples in exactly the right places in the pretty ones and the pyrotechnics in every note in the frenetic sessions. He also tosses in a couple of jokes and brief right-on-the-button imitations of Cagney, Tony Bennett and Ed Sullivan which get healthy yocks all around.

Just before his curtain ditty, "Up a Lazy River," he injected an engaging personal note by introducing a girl at ringside whom he described as "the world's greatest singer and entertainer." You guessed it turned out to be his bride, Eydie Gorme, who'll be in town all during Lawrence's engagement and will come in for a couple of weeks herself at the Chase Club in April. On Miss Gorme's engagement here last season, ringside consensus was "here is an entertainer." That's the ringside nod now, too, for Lawrence.

The Moridor Trio, opening the show, features two pretty girls and a guy who's dressed as a rag doll, and probably is a rag doll when you come right down to it. He's as pliable as a rubberband and, assisted by the girls and a small box in which he nestles like a curled-up caterpillar, he gives an incredible imitation of a tortured pretzel. There's no conversation in the act, and none is to be expected. The contortions speak for themselves.

Next Chase Club booking: The Four Coins, March 20-26, with the Jimmy Dorsey orch coming in for an extended engagement. **Bob.**

**Black Hawk, S. F.**

San Francisco, March 6.  
Billy Taylor Trio; no cover, 90c doorcharge.

In his Coast debut, pianist Billy Taylor displays a fine talent for serving up an astute mixture of blues, ballads and jazz standards in a manner which not only holds the casual night clubbers but also the jazz buffs. Emphasis a majority of the time is on melodic tunes such as "Will You Still Be Mine" but he branches out into less familiar jazz fields with "Ladybird," "Keen and Peachy" and a great takeoff on Count Basie.

Drummer Ed Thigpen, is given plenty of featured spots and one entire number, "Tiptoe," was written for him by Taylor. Presentation is excellent, with Taylor exhibiting a warm, pleasant personality at the 88 and handling emcee chores easily. He makes a practice of introducing every number, something which other jazz men might emulate. He opened March 4 for two weeks. **Rafe.**

**Chi Chi, Palm Springs**

Palm Springs, March 4.  
Patti Moore & Ben Lessy, Connie Moore, Paula & Paulette, Bill Alexander Orch (7); \$1 cover week-days.

Irwin Schuman has been playing around with cover charges as if they were Easter hats. He has even yanked them off completely, though the season has two months more to run.

At a dollar tap this is a bargain. Patti Moore & Ben Lessy are not new to the Starlite Room and Lessy's frequent appearances on the Danny Thomas tv show have made his comedy fairly familiar.

House had a hard week bucking Jack Kramer's tennis pros and Benny-Marx benefit on weekend, because this is not the sort of town that goes from one show to catch a midnight turn at a night club. An early show and so to bed is the formula.

Connie Moore and Patti Moore are not related but both are singers and well liked. Lessy does some Leon Errol sort of dancing interlarded with Santa Anita gallops that get plenty of laughs. And of course, he always has his popping popcorn bit, if all else fails to move the laughometers.

Bill Alexander's orch, having been soft-peddled during the Duke Ellington sessions, are back refreshed and good form. **Scul.**

**Up-Tempo, Montreal**

Montreal, March 7.  
Lance Percival, Linda Ballantyne, Pat Galloway, Judy Kirkpatrick, written and directed by Roy Wolvin, Gerry Gross; musical arrangements, Edmund Assaly, Gene Parr; produced by Jack Greenwald; \$1.25-\$1.50 cover.

Making a clean break from the regular show format with niteries in Montreal's west end, producer Jack Greenwald and writers Roy Wolvin and Gerry Gross have come up with a revue-type offering that at least is different. It has talent and should click, provided the slim financial backing holds up for the next few weeks.

Spotted in the upstairs room of the Cafe Andre and in a good location to attract both French and English niterygoers, this satirical revue touches most phases of Montreal life with clever lyrics and several bright, original tunes. The cast of one male and three distaffers works at top speed throughout on the small stage with only a brief narration or blackout to allow for a costume and set change. All femmes are lookers and add much to the visual side of things garbed in a basic costume of black leotards and short, transparent blouses. Accessories such as hats, scarves, etc., make effective gimmicks and general tempo creates the illusion of many physical changes.

Outstanding, songwise, is a parody on English television programming from the local outlet and an opera sequence in the form of a gossiping bridge game. Major fault in production is the apparent haste with which it was put together. The opening items are labored and even though all are experienced theatre and cafe performers, the lack of a firm directing hand leaves them slightly bewildered until midway through show.

Kudos, however, should go to all concerned for trying something offbeat in a business that is trying to stay alive despite an early curfew, religious holidays, do-gooders and the like. **Neut.**

**Eddys', K. C.**

Kansas City, March 7.  
Dolores Hawkins, Del Ray, Tony DiPardo Orch (10); \$1-\$1.50 cover.

Long spell since Dolores Hawkins has chirped in town is broken with this date at Eddys', her first in the city in a couple of years. She rates as a top thrush, and show she gave at opening had the house enraptured. Combined with Del Ray's sleight-of-hand and finger tricks, show is a solid entertainment for its 45 minutes.

Del Ray has the floor for a round of polished tricks with his prop teddy bear, canaries, spurring fire and fast shuffles, keeps the audience highly intent on his doings and greatly appreciative. Then it's the little charmer, Miss Hawkins, with her throaty renditions of Top 10 songs. She's in good form from "Where or When" through "St. Louis Blues," "Come By Sunday," "Satan, Get Thee Behind Me and Push," "Good Lovin'" and several others, including some of her Epic recordings.

Not at the least of Miss Hawkins' turn is her topflight music, played to the hilt by Tony DiPardo orch, enlarged from 8 to 10 for this stand. **Quin.**



### Blue Angel, N. Y.

Evelyn Knight, Shelley Berman, Phyllis Dillen, Bobby Short, Bart Howard; \$5-\$6 minimum.

The Blue Angel has Evelyn Knight and Shelley Berman, and this spells topflight entertainment. These two refreshingly smart personalities make this layout sparkle. Surrounding acts are from the previous show.

Miss Knight, attractive blonde warbler, makes a terrific impact on the crowd in this room. She gained her initial night club impact at the Blue more than 10 years ago. And it hardly need be added that this is the brightest nitery act she has offered. Not only in the perfect enunciation, easy delivery and poise but in fetching appearance and gowning, Miss Knight scores mightily.

Included in her lengthy but demanded array of tunes are "Be My Little Sugar Baby," "Isn't He Adorable," "My Love For You" and "Grandfather's Clock." Easily the most grandiose of them all, "Help Me To London Town," though the bow-off ballad about the postoffice pictures clicks neatly.

Berman, who first attracted wide attention about a year ago in the midwest, is ideally suited for this comparatively small room with his flights of fancy employing only a chair and spotlight for his presentation. Using situation monologues with his panto and vocal gyrations to sell his skits, Berman cleans up via clever material and expert timing. His telephone sketch and dream sequence are slightly terrific for guffawing. High spot is where he spells out names to the operator. The dream of a busy agent also is a solid bit of laughter-providing biz.

Phyllis Dillen, holdover from the last lineup, manages chuckles with her rather forced comedy material. She still is clicking best with her Eartha Kitt sequence. Bobby Short continues with his vocalizing of pop tunes, accompanying himself at the keyboard. Pianist Bart Howard plays the show nicely. **Wear.**

### International, Houston

Houston, March 10.  
Henny Youngman, Lucille & Eddie Roberts, Shep Fields Orch (10); no cover or minimum.

This is Henny Youngman's first time in Houston proper, though members of plush International (privately) know him from appearances at Galveston's now-closed Balinese Room as well as television stage. But advance rep is not the answer to storm of approval. Youngman worked up among plushery patrons opening night (6). Comic has unerring timing, insight into audience reactions, and endless supply of gags; he tops off the cake by including a standard ration of Texas jokes—a commodity that ordinarily would drop colder than stock in a dry hole in these parts, but which Youngman sells whammo.

Airplanes, wife, mother-in-law, psychiatrists, and Jewish characters in dialect are also included in Youngman's subject matter, for an endless stream of yocks. Comedian doesn't waste any time speculating out loud on and tastes, common foible to most International openings due to unknown quality of such tastes, but stands in front of mike and belts them out. By use of elderly conventioner's wife at ringside table as occasional target for cracks about slow uptake on some gags, Youngman keeps the atmosphere home-like. Mitting is ultra-strong throughout.

Lucille & Eddie Roberts handle the opener with a mentalist act that's slick. He circulates among the customers while she, blindfolded, receives "telepathic" messages of bills, photographs, etc., in wallets.

Backing by the Shep Fields orch is first-rate with lots of dancers lured to the floor. Acts hold through March 19. Steve Lawrence and Elisa Jayne open March 20. **Burt.**

### Eden Roc, Miami Beach

Miami Beach, March 10.  
Louis Prima, Keely Smith, Sam Butera & Witnesses, Mambo Aces, Mal Malkin Orch; \$3.50-\$7.50 minimum.

Louis Prima and Keely Smith are playing a fast return date here, this time for two frames (to the 20th). There's reason for the quick book-back by prexy Harry Mufson. In the last showing here they began to build biz via word-of-mouth midway through a one-weeker. He's taking no chances this time and with it, set an opening night \$15 pre-fixe dinner assessment—a

sellout, albeit it was first time this season he's gone for a preem show on upped-prices deal.

The duo and their musical aides turn in what amounts to a 60 minutes-plus concert. They keep the interest high, in a plush setting that normally would not be regarded as "right" for this sort of turn. Prima and Miss Smith, however, get the crowd with them from first tune-spiel and keep building. Prima's trademarked growl vocals and ace trumpet and easygoing talk are given full display in the first half of the act, with Sam Butera and the jazzmen he's gathered adding beacoup zip to the solid beat setup.

But the big item in the overall pic is Keely Smith, on her own and dueting-clowning with Prima. Playing her deadpanned style shrewdly, she works out the torch and ballads in slick, artfully phrased fashion, hits uptempo arrangements with equally slick ease and has them pounding, for more. Miss Smith's feel for a lyric line and her shading lend more to some tunes than they rate. When she hits into an "Autumn Leaves" straight, then breaks it up to clown with Prima, it's a laugh-spurring twist. Reaction holds that way to all their song-foolery, to add the spice that brings encore demands which they serve up to the point of making the cliché gag, "the next show is on," come almost true. They're big hits here, and are set for more dates in upcoming months via an exclusive deal.

The Mambo Aces provide a contrast in rhythms with their mambo themed terps. Injection of a comedy note via a lampoon on Latino-beat students from various cities adds solid base for warm and response. **Lary.**

### Hotel Roosevelt, N. O.

New Orleans March 8.  
Rowan & Martin, Ted Boyer Betty Sommers Jan Garber Orch (12); \$5 minimum.

Rowan & Martin, back in this plush nocturnal rendezvous after an absence of two years, lay down a hard-hitting barrage of mirth that has spot in a tumult.

Comics are unpredictable laugh-makers. Their offbeat brand of humor had the guffaws coming fast and thick at opening. Regulars caloused to other comics who play the room without changes in material definitely enjoyed the funny-bone tickling of this personable pair who have a satiric rather than a fast-gag approach to laughter.

One of their choicest bits comes near finale when Rowan, the straight, attempts to do a Shakespearean bit at the microphone while being heckled by Martin as an inebriate at a night club ringside table.

Act is so geared as to draw laughs from sophisticates as well as mass audiences, they close to heft palm-pounding.

Skeptics about hypnotism are turned into believers by the time Ted Boyer's 30-minute stint is over. He is given rapt attention as he puts 10 volunteers through trance-like performances at his bidding. Actions bring laughs without embarrassment. Act has plenty of entertainment values but runs too long.

Betty Sommers, a looker in an an alluring hoopirt, is a low-register songstress with nice personality who appeared nervous at opening. She showed up best in rhythmic tunes like "You Made Me Love You."

Jan Garber continues to emcee cheerfully, fill the dance floor and give superb backing to the show. Few bands to play room are in same league with diminutive maestro when it comes to pulling dancers to their feet and setting those feet in motion. Garber's two young vocalists, Deanna St. Clair and Julio Maro win a nice hand for their warbling during the dance sessions. **Liuz.**

### Ottawa House, Ottawa

Hull, Que., March 4.  
Charles Manna, Canadian Jazz Quartet; 75c admission.

Charles Manna's wit style seems to be the one for the people around the tables in the Circus Lounge of the Ottawa House. His stint, built with a premeditated wit, savvy, collects constant mits and ends with begoffs.

Manna, whose pipes have a quality, he should disk, uses a "Figaro" chant bit to insert quick gags, plus a standout gimmick item using a handkerchief in scores of ways for big guffaws. He's backed nicely by the house's Canadian Jazz Quartet which also plays between shows. The Cornell Sisters entertain in the downstairs with instruments and pipes. Manna is in to March 12, Cornells to the 15th. **Gorm.**

### Americana, Miami B'ch

Miami Beach March 8.  
Frankie Laine, Allen & DeWood, Beatrice Kraft Dancers (3), Jackie Heller, Lee Martin Orch; \$3.50-\$7.50 minimum.

Frankie Laine has never been seen to better effect in previous stands on the cafe circuit here than in this outing in the posh Bal Masque. He tops a lineup that contains a full load of prime entertainment to mark the bill one of the best in the solid talent run displayed in recent weeks.

Always the free-wheeling stylist, Laine belts out a book of upbeat tempos that are his trademark, but with it, leavens the mood content with an occasional low-keyed compo such as "I Believe" to make the blend a well balanced one that keeps auditor approval mounting. He churns up several newies, notably a recent dishing in which he dispenses with the live orch, to sing with a taping of the Michael LeGrand group, for a sock disposition of "Mamelle." The encore demands come fast and furious, allowing Laine to work in a pre-prepared rundown of his platter clicks for wind at his wham-song-selling stint.

Allen & DeWood are returnees here, and can be marked as on the way to bigdom. The wacky duo have an almost completely new act, all of it out of the topical material drawer and the stuff of which howls are made. Moon-faced mugger Allen is a canny coup, with a funny gay and funnier manner of speech. DeWood is a strong straight who can take off on an impression of a songster-contemporary with skill. The two keep the laugh pot boiling as they caper through a load of out-of-the-headline bits.

They hit show-stop returns midway through stint and kept the guffaws coming until begoff. Beatrice Kraft and her two male

aides lend class to the proceedings with a fine display of her Indo-Javanese dances; a native pantostory for her solo and quick-paced jazzed-up arrangement to spur the big palm payoff. Jackie Heller sets matters off to warm attention with a brace of tunes, and keeps interest maintained via his clever intrus. Lee Martin and his crew showback expertly, per usual. Tony Bennett and Joey Bishop arrive March 13. **Lary.**

### Crescendo, Houston

Houston, March 11.  
Gale Moore, Jose Ortiz Orch (5); \$3 minimum Sat. only.

Crescendo's talent-spotter Jack Lutey has picked another patron-pleaser in blonde, curvy Gale Moore, whose nitery appearances are infrequent but who knows her way around among the after-darksters.

Thrush, resplendent in gold lame, was at ease night caught (7), in spite of amplifying system failure which forced switch to heavy, no-stroll mike. Opener, "Mr. Wonderful," was a conversation stopper and gave a hint of Marlene Dietrich in Miss Moore's singing, well-suited to her forthcoming remake of "Blue Angel" this spring.

Offerings are on the ballad side, plus a medley of relatively unknown tunes from Miss Moore's films. They are all pitched smooth and low to make for intimate listening and aud approval. For change of pace, thrush picks up the beat with some "My Fair Lady" items. For encore, she got huge reaction with "Heartbreak Hotel" a la Elvis, wobbling knees and all. Miss Moore has a flair for the comic and ought to give some thought to more tunes of this genre.

Jose Ortiz group is solid and singer Antonio Castro popular with Mexican standards. Miss Moore holds until March 17. **Burt.**

## House Reviews

### Apollo, N. Y.

With Bill Mercer, Heartbeats (5). Shirrelles (4), Vetoets (2), Sarah McLachlan, Trio, Big Maybelle, Chuck Berry, Sil Austin Band (12); "Naked Hills," (Col).

The Apollo is trying to stretch that deejay tieup as far as it can, this time by billing the mixed type of musical show as "Jocko (Henderson) presents Bill Mercer and . . ." It should really read "Jocko presents Bill Mercer presenting." Mercer, a nice if something of a fast-talking bird, works with Henderson on the latter's WATV rock 'n' roller, and the younger man, introduces seven of what he calls the "greatest" acts. Nothing of the sort; some of 'em are good, one of 'em (Big Maybelle) near great, but on the whole, they are average.

Program leads off with too heavy a dose of rock 'n' roll, Sil Austin's sidemen in one of the Heartbeats, who don't register as anything other than ordinary in their quaint song stylings; the Shirrelles, four sweet, modestly attired teenage girl singers, who, with some unusually fine help in preparing their repertoire and presentation, perform well in vocal union; again the band, in two, including a rousing "Tequila"; and the Vetoets, two boys who sing reasonably well. It might help the management to give a little of Sarah McLachlan's Trio, which is far ahead from rock 'n' roll, as the second or third turn on the bill, in order to give more variety and spread to the card.

The real hero of the McLawler Trio is the violinist, A hardworker, he fronts with an electric violin—kind of a rarity in these parts—in such things as "Holiday for Strings" and "Smack Dab." It's a novelty turn, with Miss McLawler on the organ and a drummer, whose chief contribution is a decent beat. He doesn't show the histrionics to match his partners, since

### BANDIT, BLAST & BONIFACE

Southboro, Mass., March 11.  
A black stocking masked gunman fled in a hail of bullets after robbing a nitery boniface of \$50 at the Club 85 on Rte. 85 Thursday (6). Frank Drago, club manager, told gendarmes he blasted three shots from a .32 calibre revolver as the bandit took off in a getaway car driven by an accomplice.

Drago and the club owner, Mrs. Margaret Hilton, were the only persons in the night spot when the gunman came in and demanded the cash. **Gord.**

### Amato's, Portland

Portland, Ore., March 4.  
Helen Boice, Farrar Trio, Claydettes (6) with Diane Adamson, Julian Dreyer Orch (5), Betty & Marji, Joe Turner; no minimum, \$1.50 cover.

Helen Boice is a "Red Hot Mama" with modern turn. Bright medienne is stacked a la Sophie Tucker, delivers lines a la Joe E. Lewis, but emerges with a style of her own. She starts fast and never lets go for 25 minutes. Her approach is clean, steady and funny. Her monologs, short stories and situation stuff are slammed out at a steady flow but with taste and a change of pace to keep the hall filled with a steady throughout.

The Farrar Trio on for three top terps numbers. Guy works well with his two duff partners in difficult precision ballroom and fox trot stints. Two femmes work as a single unit with the guy for solid mitting all the way.

The Claydettes (6) are on for two big production numbers. This line is outstanding for precision heel & toe work. Choreography by Emery Clay is terrific, as is the costuming. Fresh lookers please with a musical comedy routine and finale with a difficult cap bit. Latter features Diane Adamson, who does a nifty job of wrapping the cape around her chassiss with assist from black-lite.

Julian Dreyer and his house crew play a fine shiv and get the customers on the floor for dancing. **Feve.**

### Slate Bros., H'wood

Los Angeles, March 8.  
Jimmy Ames, Ann Hathaway; Gil Bernal & Combo (4); two-drink minimum.

There's a new name on the slate at this La Cienega bistro and the fortnight's business should keep the freres tab-happy. Not new to the saloon circuit, however, is Jimmy Ames, round, happy and funny, with his brand of vigorous comedy-tailored to this clientele. Off this showing he may yet find his place in television after many tries with Jimmy Durante, who has long been in his corner.

The fallout of laughs is almost constant after he warms up and the boom of his barytonics trails off into the smog of smoke and fumes of frummenty. His fund of stories is as large as his hulking frame and, like Jackie Cleson, it's the precise timing that pays off. His musical saw bit is a howler and his rant and rallery spin into orbit that makes his act a merry-go-round of laughs. He can put a ringsider without offense and infect the room with his broad wit.

On the opening the celebrants were practically falling into each other's laps, both from being closely quartered and rock and rolling with the laughs.

For the low tariff (drinks \$1.25, minimum of two) the Slate Bros. a good money's worth. Supplementing Ames are Ann Hathaway, a charged chanteuse who does a fair job of belting but with too much emphasis on dramatics and posing. Even the small group of bandmen is saxophonist Gil Bernal, who also takes a turn at vocal impressions and churns up a strong volume of muscle music. He gets the show off to a bristling start. Show running 65 minutes, in for two weeks. **Helm.**

### Windsor Hotel, M'treal

Montreal, March 7.  
Helene Aimee, Sandro Montero, Max Chamitov Orch (4); no cover or minimum.

Singer Helene Aimee, the third performer booked into the Windsor Hotel's refurbished Embassy Room, is a mite on dramatics and posing. Even her first Montreal visit several years ago. She is no longer a blonde, exudes more poise and songolog has switched from a Continental to a more American approach to give her added commercial value in the general cafe circuit.

Despite style change, thrush varies offering with songs in several languages and does her own guitar accomp to boost overall effectiveness. Backgrounding her songs is the music of Max Chamitov's hip combo. Much of the success of all artists to date in this new spot is due to the support given by pianist Chamitov whose experience and savvy during a show session have pulled many out of the fire. His dance interludes also do much to keep the heat up, particularly on weekends when the rope goes up.

Between shows, Sandro Montero provides plenty of Latin atmosphere with his guitar and songs. **Next.**





## OPEN SEASON ON IDIOTS

San Antonio—A patrolman, Roscoe Eddings, on duty at the Cameo here, is being investigated because he shot a man who was going through the theatre lighting matches as if looking for something. The man declined an offer of a flashlight and allegedly threatened the officer.

The above news item refers to an incident in a film theatre but the moral for Broadway legit playhouses is obvious. Various staffers of this trade journal, while not advocating holsters, have long articulated the dread of match-lighters in the crowded shrines of the legitimate, and felt that something more should be done about it. Like a summons to some prominent offender.

The late drama critic, John Anderson, had the courage of his convictions about fire hazards and whenever anyone struck a match to look at his program he would cry out, and hang inhibitions, "Put out that match—do you want to burn us all up?" He even addressed a fellow-critic out loud, "You know better than that, Joe Doakes" (giving the name).

And not less terrifying than lighted matches is the "refusal to disperse" complex at opening nights. This was especially frightening (the right word) at the head of the aisles in the Playhouse when "Blue Denim" debuted recently. Despite house signals the chi-chi crowd chatting in tight knots simply would not budge or allow anyone else to move. It takes no imagination to foresee a real slugging taking place one fine night.

## Meyer Levin Must Pay Robt. Thom 'Compulsion' Royalty, Court Rules

Robert Thom's claim to 20% of the royalties paid Meyer Levin by the Broadway production of "Compulsion" was upheld last week in a declaratory judgment by N. Y. Supreme Court Justice Henry Clay Greenberg. A contract signed by Levin provided for Thom to receive the royalty split for collaborating on Levin's dramatization of his own novel of the same name.

The deal, however, called for Levin to receive the entire author royalty and then pay the 20% share to Thom. The plaintiff instituted suit after Levin refused to recognize his obligation on the ground that Thom's revisions had not been submitted for his approval. In issuing his verdict in favor of Thom, Justice Greenberg commented, "To deny the plaintiff's claim and permit Levin, while inveighing against the 'producer's version,' to pocket the entire royalties from that production would be a species of unjust enrichment."

The decision entitles Thom to the 20% royalty after agents' commissions. Also, as provided in the contract, the royalty split applies to any production using Thom's version or any substantial part thereof. Levin is also required to submit an accounting to Thom of all royalties received from the Michael Meyerberg-Len S. Gruenberg production, which closed last Feb. 22 after an 18-week run at the Ambassador Theatre, N. Y.

On another legal front, Levin received a setback recently when N. Y. Supreme Court Judge Samuel C. Coleman set aside a jury verdict awarding the novelist \$50,000 damages in a suit involving "The Diary of Anne Frank." Levin's suit against producer Kermit Bloomgarden and Otto Frank, father of the late author of the original book, "The Diary of a Young Girl," had charged breach of contract, conspiracy and unlawful use of his dramatization of the work. The judge threw out the first two charges during trial and the jury's verdict was based on the final charge. The case was ordered for retrial, or may be appealed.

## Clear Les Thomas Of Coast Theatre Charges

Hollywood, March 11. Les Thomas, former manager of the Huntington Hartford Theatre here, has been cleared of charges made last October in connection with an alleged \$200,000 boxoffice shortage at the house. He was reinstated and paid 20 weeks' back salary, then resigned after a week and has been succeeded as house manager this week by Jerry O'Connell.

A joint statement by the theatre and Thomas's union, the Assn. of Theatrical Press Agents & Managers, disclosed that on the basis of an investigation "bearing upon charges that Thomas was connected with certain improper activities at the theatre . . . we find that the charges should be dropped." The charges had included "violation of fiduciary duties."

## 'Music Man' Touring Co. Will Play Dallas Fair

Dallas, March 11. The touring company of "The Music Man," which will open on the Coast in August, is tentatively set as the legit attraction for the State Fair Music Hall here during the State Fair, opening Oct. 4. The engagement will be for 16 days and will include 26 performances.

## 'Journey' Tourer Back to Scratch

After 12 weeks on the road, the second company of "Long Day's Journey Into Night" is financially just about where it started. It's figured the profit and loss stanzas have balanced each other out, leaving the presentation with its original production cost deficit of \$43,707.

As of a Feb. 1 audit, the Theodore Mann-Leigh Connell-Jose Quintero production had an operating profit of \$5,000. Generally so-so business since then is figured to have wiped that out. The play, costarring Fay Bainter and Anew McMaster, dropped \$14,483 on the first three weeks of its tour, covering the opening Cleveland frame and a subsequent fortnight in Detroit.

The Eugene O'Neill drama, however, picked up in Chicago where it showed an operating profit of \$19,456 for four weeks, ending Feb. 1. Business, however, fell off during the remaining two weeks of the Chicago stand. Incidentally, Miss Bainter, who was out of the cast for several weeks because of illness, resumed her costarring assignment last week in Philadelphia, where the production continues this stanza.

Meanwhile, the Broadway company, costarring Fredric March and Florence Eldridge, has been adding to its profit take despite a drop in business. As of Feb. 1, the presentation had earned \$191,518 profit on its \$80,000 investment, of which \$91,000 has been distributed. Another \$58,798 represents an advance to the national company.

The Broadway production ends its run March 29.

## 'Worm's Eye View' Gives An Author Perspective

London, March 11. R. D. Delderfield, author of "Worm's Eye View" and several other hit plays, says he's through writing for the stage. "Plays are tampered with, but novels are not mucked about," he explains. "I'm going to spend my remaining years doing what I enjoy."

The author, aged 45, says he'll confine his writing to books hereafter.

## BEA LILLIE, RITCHARD CAST FOR NEW REVUE

Washington, March 11.

A new revue is planned for Broadway next season with Cyril Ritchard and Beatrice Lillie as co-stars. Ritchard revealed the project last week while here in "Visit to Small Planet."

According to the actor, the show is to be produced by Robert Fryer and Lawrence Carr.

## ATPAM Puts Up Dukes Vs. Tents

A battle is brewing between the Assn. of Theatrical Press Agents & Managers and the Musical Arena Theatres Assn. It stems from the recent establishment by MATA of a school to develop new front-of-the-house personnel for tent theatre employment.

ATPAM, objecting to the school on the grounds that the union already has trained personnel available, has declared that it will go all out to protect the interests of its members. In line with that, the union has already taken preliminary steps to initiate negotiations with MATA for employment of ATPAM members in the canvastops represented by the organization.

ATPAM had previously attempted to organize the tent field, but acceded to the "plea" of canvastop managers that theirs was a completely new venture, which they wanted to manage themselves. Now, the union is taking the stand that MATA, in establishing the school to offset a shortage of competent administrative talent, is admitting that a trained manager is needed. The union feels its members are capable of handling the tent jobs.

Some tents have been employing ATPAM personnel, but others have been unable to lure union members or have been dissatisfied with those available. ATPAM claims that the salaries certain tents have offered to pay have been below the minimum required by the union for summer employment.

Meanwhile, the union is distributing registration forms to its members who may be interested in summer jobs.

## 'Sex' and 'Kinsey Report' Shock L.I. Schoolmarm; Board Bans PTA 'Sheba'

The morals of a Long Island community were saved last week-end by a school principal, who finds the mere mention of the Kinsey report offensive. The principal, Mrs. Helen Murphy, of the Wisdom Road School, Levittown, N.Y., objected to a scheduled Parent-Teacher Assn. production of "Come Back, Little Sheba" at the school last Saturday-Sunday (8-9).

In a letter to the district Board of Education, she called the William Inge play "objectionable in language and theme," illustrating her point by citing such lines as "How About Sex?" and "Have you read the Kinsey report?" In evaluating the drama, which had a successful Broadway run prior to being made into a film, Mrs. Murphy said, it was "not entertainment and was of the lowest and cheapest theme."

The board, after receiving the letter, voted 5-2 to ban the production. The decision was made shortly after midnight Saturday, the day of the first scheduled performance. As a result of the ban, refunds had to be made to approximately 100 ticket purchasers.

Mrs. Murphy reportedly sent the letter to the board after a school custodian, who had been watching rehearsals of the play by the Long Island Community Theatre, complained of the language. Mrs. Irene Blodgett, chairman of the PTA arrangement committee, claimed Mrs. Murphy had been consulted and given a copy of the script prior to the signing of the contract to present the play at the school.

According to Mrs. Blodgett, the principal originally suggested deletion of certain words and other minor changes, and the group complied. The play had been in rehearsal in the school auditorium for two weeks.

## When Strawhat Managers Get Busy Can the Summer Be Far Behind?

### West End Goes B'way With Flurry of Folds

London, March 11.

The West End has been hit with a new rash of fast folds. The John Cranko-John Addison musical, "Keep Your Hair On," which opened Feb. 13 at the Apollo, and Marc Connelly's "Hunter's Moon," which opened Feb. 26 at the Winter Garden, closed last week.

Scheduled to shutter next Saturday (15) is the Victorian musical, "School," which opened last Tuesday (4) at the Prince's.

### B'way a Rat-Race To Brooks Atkinson

Houston, March 11.

The Broadway theatre is a rat-race, "the cruelest business in the world," in the opinion of Brooks Atkinson, drama critic of the N. Y. Times. His advice to a prospective actor or actress would be to get his training in a regional residential theatre, then make his try in New York. The off-Broadway theatre and television will help him get his start there, the critic believes.

Atkinson was in Houston to cover "Three Love Affairs," current at the local Alley Theatre, on one of a number of stops on a swing around the country to survey regional legit. He was interviewed by V. V. Thompson, assistant city editor of the Houston Press, who supervises local stage coverage for the paper.

Atkinson's job is strictly "that of a reporter," he told Thompson. "The worst thing a critic can do is promote the theatre. His job is to inform prospective theatregoers what is going on in the theatre—nothing more. I even try to keep away from close friendships with actors, but I'm afraid I haven't been too successful," he said.

The Times asie-sitter asserted that a critic has no power. "The only real power is on the stage, if put there by the author, the director, the actors." Pointing to a list of current Broadway shows in the legit section of VARIETY, Atkinson told Thompson, "Look here—I thought 'Auntie Mame' was a lousy show, and it's a smash hit. "I thought 'Bells Are Ringing' a stinking show, and it's in its second year. 'Lil Abner' was cheesy, and so was 'New Girl in Town,' and both are doing big business. On the other hand, I liked 'Rope Dancers' very much, and I doubt if it will earn back its investment."

### LONDON'S DRURY LANE LOST \$81,000 IN 1957

London, March 11.

The Theatre Royal, Drury Lane, to use the formal name, lost \$81,000 during 1957, compared to a \$112,000 loss the previous year. The figures have just been revealed by board chairman Prince Littler.

The last dividend payment, 5%, was made in 1955, although it was not earned for that year. The bulk of the stock of the 2,217-seat Drury Lane is held by Associated Theatre Properties.

### British Metal Co. Backs Legiter for Edinburgh

London, March 11.

Another British industrial firm is becoming a patron of the arts. This time it's W. H. Paul Ltd., pressed metal manufacturers in Derby, which is underwriting a legit venture. The recipient is the Oxford Arena Theatre, an underground group, which is getting \$1,400 to produce two plays at the Edinburgh International Arts Festival next fall. Bryan Izzard heads the outfit.

Schweppes, the soft drink firm, recently supplied \$2,800 to bankroll the presentation of "Sport of My Mad Mother" at the Royal Court Theatre, London. The show opened Feb. 25 to generally unenthusiastic reviews.

Although the summer stock season doesn't get rolling for another three months or so, numerous plans and projects are getting underway for the warm-weather period.

Pre-Broadway stock hikes are already being planned for three plays. They're "Man on a Stick" by Leon and Harlan Ware; "Joshua Beane and God," adapted from Jewel Gibson's novel by Hal Lewis and Clifford Sage, and Jack Popplewell's "Dear Delinquent."

The rights to "Beane" have been purchased by Burl Ives, who intends producing the play as a starring vehicle for himself. "Delinquent," presented in London last year, has been acquired by Three Arts Productions, headed by Perry Brusk.

"Stick" tried out recently at the Pasadena (Cal.) Playhouse with Stu Irwin starred, will be produced by Shepherd Traube. Irwin is slated to repeat his starring assignment for the strawhat tour, to be booked by the Stage & Arena Guild of America. Also, on the SAGA touring agenda is Harry Hirsch's "Ice-time," with its own portable, adjustable rink.

Besides the touring items, SAGA has signed to handle summer stock dates for Lynn Bari. Outside of the SAGA operation, the N. Y. Shakespeare Festival, which closed its cuffo-admission presentations at the Heckscher Theatre, N. Y., last Saturday (22), has been set to open the season at Philadelphia's Playhouse in the Park in June with a revival of "Othello."

Opening dates have been announced for three musical tents, the Oakdale Musical Theatre, Walford, Conn., May 31; the Warwick (R. I.) Musical Theatre, June 1, and the Westchester Music Theatre, Rye, N. Y., June 17. Also, on the canvastop front, St. John Terrell, operator of the Lambertville (N. J.) Music Circus, and the Neptune (N. J.) Music Circus, has taken on a third tent, the Brandeville Music Circus, Concordville, Pa.

### Disputes Helen Hayes On Benefit Audiences; Star Isn't 'Deductible'

New York.

Editor, VARIETY:

It was a shock to read in last week's VARIETY that Helen Hayes, as quoted by Ward Morehouse in the Newark Star-Ledger, had complained about "those damn benefit patrons are 'unhappy' after paying \$50 to see her in 'Time Remembered,' and that she gets that impression across the footlights. She objects to being a tax deduction."

To set the record straight, Miss Hayes is not deductible. Anyone paying \$10, \$20 or \$30 to his favorite charity for a theatre ticket (and those are the usual prices, not \$50) may claim an exemption only that portion which is in excess of the boxoffice price.

An usually large number of charitable organizations booked "Time Remembered" for benefit performances, and almost every one was enthusiastic. I simply do not believe that benefit audiences suffer under duress. If they do, why has the number of theatre parties grown so? The same people attend benefit performances year after year, and bring a growing number of friends to the theatre each season.

Worthwhile charitable agencies have received needed income. And through benefits the theatre has attracted brand new audiences who have gotten the Broadway habit. Also, it should be unnecessary to point out that advance benefit sales have carried many productions through the first difficult weeks to long runs.

I hope Morehouse misunderstood Miss Hayes. Perhaps he saw her after one of those nights that afflict the best plays, no matter who is in the audience. To my knowledge, charity patrons have been very happy with Miss Hayes and her costars. I am certain they will want again to combine the pleasures of giving to a worthy cause and seeing her.

Ivy Larric, President, Assn. of Theatrical Benefit Agents.



## So They Say

The "Best" assignment is one of the town's comedienne has had 10 years and she's making the most of it. Miss Walker is a funny gal and when given some solid material to work with there's no stopping her. In the current Center revival, she's a going full speed, crowning deft timing with an appropriate shrug or grimace. And, when she gets to the "Conga" number, no holds are barred: The production, directed by Chodorov and supervised by Herbert Ross, runs smoothly in all departments. Jo Sullivan is okay as Miss Walker's attractive sister and Peter Walker does a satisfactory

(Continued on page 76)

# B'way Off; 'Who's That Lady?' \$34,300, 'Wonderful' \$42,200, 'Denim' \$27,100, 'Jamaica' \$59,200, 'Waltz' \$10,900 (7)

Broadway dropped last week, with business off for more than half the shows. There were three openings, bringing the total number of entries on the boards to 26. The business decline even denied some of the sturdier offerings.

The lineup of sellouts and virtual capacity entries included "Dark at the Top of the Stairs," "Entertainer," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello" and "Two for the Seesaw."

**Estimates for Last Week**  
 Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

**Auntie Mame**, Broadhurst (C) (65th wk; 509 p) (\$6.90; 1,214; \$46,500) (Greer Garson). Previous week, \$42,200; last week, over \$41,800.

**Bells Are Ringing**, Shubert (MC) (67th wk; 532 p) (\$8.05; 1,453; \$58,101) (Judy Holiday). Previous week, \$53,700; last week, around \$52,000.

**Blue Denim**, Playhouse (D) (2d wk; 12 p) (\$5.75-\$6.90; 996; \$31,500). Previous week, \$18,200 for first four performances and one preview; last week, almost \$27,100, with parties.

**Body Beautiful**, Broadway (MC) (7th wk; 52 p) (\$8.05; 1,900; \$74,000). Previous week, \$30,200; last week, over \$26,900.

**Dark at the Top of the Stairs**, Music Box (D) (14th wk; 108 p) (\$5.75-\$6.90; 1,010; \$33,000). Previous week, \$33,000, with parties; last week, nearly \$33,600, with parties.

**Entertainer**, Royale (CD) (4th wk; 30 p) (\$7.50; 1,050; \$43,500) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Previous week, \$43,700; last week, almost \$43,600. The originally scheduled eight-week run has been extended another five weeks through May 10. Performances will be suspended April 7-10 to permit Olivier to attend the London opening of "Duel of Angels," costarring his wife, Vivien Leigh.

**Fair Game**, Longacre (C) (18th wk; 145 p) (\$5.75-\$6.90; 1,101; \$32,000) (Sam Levene). Previous week, \$19,000; last week, almost \$18,300.

**Jamaica**, Imperial (MC) (19th wk; 148 p) (\$8.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). Previous week, \$63,700; last week, nearly \$59,200.

**Li'l Abner**, St. James (MC) (69th wk; 548 p) (\$8.05; 1,615; \$58,100). Previous week, \$32,700; last week, around \$28,000.

**Long Day's Journey Into Night**, Hayes (D) (62d wk; 374 p) (\$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$17,700 on twofers; last week, nearly \$17,600 on twofers.

**Look Back in Anger**, Lyceum (D) (23d wk; 183 p) (\$5.75; 995; \$26,400) (Mary Ure, Kenneth Haigh). Previous week, \$14,300; last week, over \$12,200. Moves next Monday (17) to the Golden Theatre.

**Look Homeward, Angel**, Barrymore (D) (15th wk; 116 p) (\$6.90; 1,076; \$40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, \$40,800; last nearly \$41,000.

**Music Man**, Majestic (MC) (12th wk; 92 p) (\$8.05; 1,626; \$68,658). Previous week, \$68,000, with parties; last week, almost \$69,000.

**My Fair Lady**, Helinger (MC) (104th wk; 827 p) (\$8.05; 1,551; \$68,210) (Edward Mulhare, Sally Ann Howes). Steady at \$69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

**New Girl in Town**, 46th St. (MD) (43d wk; 343 p) (\$8.06-\$9.20; 1,297; \$50,085) (Gwen Verdon, Thelma Ritter). Previous week, \$32,400; last week, nearly \$29,300.

**Oh Captain, Alvin** (MC) (5th wk; 39 p) (\$8.35-\$9.20; 1,351; \$60,000) (Tony Randall). Previous week, \$56,300 with parties; last week, almost \$55,000, with parties.

**Romanoff and Juliet**, Plymouth (C) (22d wk; 172 p) (\$5.75-\$6.25; 1,062; \$36,625) (Peter Ustinov). Previous week, \$23,400; last week, nearly \$21,100.

**Rope Dancers**, Miller's (D) (16th

wk; 125 p) (\$5.75-\$6.90; 944; \$27,850) (Siobhan McKenna, Art Carney). Previous week, \$11,800; last week, nearly \$11,400.

**Sunrise at Campobello**, Cort (D) (6th wk; 44 p) (\$6.90; 1,155; \$36,000) (Ralph Bellamy). Previous week, \$35,500, with parties; last week, almost \$35,300, with parties.

**Time Remembered**, Morosco (C) (17th wk; 135 p) (\$9.60; 946; \$43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, \$33,000; last week, over \$39,900.

**Two for the Seesaw**, Booth (CD) (8th wk; 60 p) (\$6.90; 780; \$31,700) (Henry Fonda). Previous week, \$31,600, with parties; last week, almost \$31,700.

**Waltz of the Toreadors**, Coronet (C) (1st wk; 7 p) (\$6.90; 1,101; \$35,040) (Melvyn Douglas, Betty Field, Lili Darvas). Opened March 4 to six affirmative reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Gelb, Times; Kerr, Herald Tribune; Watts, Post) and one negative (McClain, Journal-American); over \$10,900 for first seven performances.

**West Side Story**, Winter Garden (MD) (4th wk; 188 p) (\$8.05; 1,404; \$63,203). Previous week, \$54,400; last week, almost \$51,300.

**Who Was That Lady I Saw You With?** Beck (C) (1st wk; 8 p) (\$6.90; 1,280; \$47,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Over \$34,300 for first eight performances.

**Miscellaneous**  
**Wonderful Town**, City Center (MC) (1st wk; 8 p) (\$3.80; 3,090; \$61,812) (Nancy Walker). Opened a limited two week stand last Wednesday (5) to unanimously favorable notices (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Funke, Times; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over \$42,200 for first eight performances.

**Infernal Machine**, Phoenix (D) (5th wk; 40 p) (\$4.60; 1,150; \$29,392) (June Havoc, John Kerr). Previous week, \$7,100; last week, nearly \$7,300. Closed last Sunday (9).

**Off-Broadway Shows**  
**Boy Friend**, Downtown (1-25-58).  
**Brothers Karamazov**, Gate (12-6-57).

**Children of Darkness**, Circle in the Square (2-28-58).  
**Cleopatra**, Rofftop (11-7-57).  
**Courageous One**, Greenwich Mews (1-20-58).

**Dark of the Moon**, Carnegie Playhouse (2-26-58).  
**Endgame**, Cherry Lane (1-28-58).  
**Garden District**, York (1-7-58).  
**King's Standards**, Blackfriars (2-12-58; closes April 1).

**Long Gallery**, RNA (3-6-58).  
**Power of Dreams**, Sullivan St. (3-10-58).  
**Threepenny Opera**, de Lys (9-25-55).

**Closed Last Week**  
**Enemy of the People**, Provincetown (2-25-58).

**British Shows**  
 (Figures denote opening dates)

**LONDON**  
**Al Drop of Hat**, Fortune (3-24-57).  
**Bells Are Ringing**, Coliseum (11-14-57).  
**Brigadoon**, Adelphi (3-13-58).  
**Bride & Bachelor**, Duchess (12-19-56).  
**Cat on a Hot Tin Roof**, Comedy (1-30-58).  
**How to Succeed in Business Without Really Trying**, Adelphi (3-10-57).  
**Dinner With Friends**, New (12-10-57).  
**Dry Rot**, Whitehall (3-1-58).  
**Flowering Cherry**, Haymarket (11-21-57).  
**Free As Air**, Savoy (2-27-57).  
**Grab Me a Gandy**, Lyric (12-26-56).  
**Happiest Millionaire**, Cambridge (11-16-57).  
**Lady of the Camargue**, Westminster (2-13-58).  
**Lysette**, York (3-13-58).  
**Mousetrap**, Ambassadors (11-22-57).  
**New Girl in Town**, Adelphi (3-10-58).  
**Peppermint Frill**, Criterion (12-4-57).  
**Plains of Passes**, Vaudeville (4-26-57).  
**Rope Dancers**, Adelphi (3-10-57).  
**Rope of Salt**, Piccadilly (12-13-57).  
**Reportage**, Old Vic (3-13-57).  
**Reveries**, Adelphi (3-10-58).  
**Sailed Days**, Vaudeville (3-6-58).  
**School**, Princes (3-4-58).  
**Touch It Light**, Garrick (3-27-58).  
**Touch of Sun**, Majestic (3-1-58).  
**Tunnel of Love**, Majestic (3-1-58).  
**Where's Charley**, Palace (3-26-58).  
 \*Transferred.

**SCHEDULED OPENINGS**  
**Kiddie**, St. Martin's (3-12-58).  
**Simple Symphonies**, Whitehall (3-19-58).  
**Bath**, Apollo (3-26-58).  
**Catalina**, Arca (3-25-58).

**WEEK**  
**Hunter's Moon**, West, Gard. (3-26-58).  
**Keep Your Hair On**, Apollo (3-19-58).

**ON TOUR**  
**Behind the Seaside**, Broadway (3-12-58).  
**Brass Butterfly**, Broadway (3-12-58).  
**Chiff Chaff**, Broadway (3-12-58).  
**Come Rain Come Shine**, Broadway (3-12-58).  
**Duet of Angels**, Broadway (3-12-58).  
**No Way to Kill**, Broadway (3-12-58).  
**On a Hot Tin Roof**, Broadway (3-12-58).  
**Time and Again**, Broadway (3-12-58).  
**Waltz of the Toreadors**, Broadway (3-12-58).

## Coast Tunnel' to Tour, But Keeps Foot in S.F.

San Francisco, March 11. The Coast edition of "Tunnel of Love," which ends a regular run next Sunday (16) at the Alcazar Theatre here, is booked for a novel tour for the ensuing three weeks. Producer Randolph Hale has booked the comedy for one-nighters during the week and return dates at the Alcazar weekends. The Peter de Vries-Joseph Fields comedy completes its 23d week here Sunday (16).

## Touring Shows

(March 10-23)  
**Auntie Mame** (2d Co.) (Constance Bennett-Hartman, Columbus, O. (10-15); Ford's, Balto. (12-22)).

**Back to Back** (tryout) (Tyronne Power, Faye Emerson, Arthur Treacher) Constitution Hall, Wash. (10-12); Playhouse, Wilmington, Del. (10-12); Locust, Philly (17-22). Reviewed in VARIETY Jan. 23, '58.

**Cat on a Hot Tin Roof** (Victor Jory-Pabst, Milwaukee, Wis. (10-15); Midway, (17-19); State, Toledo (20-22)).

**Damn Yankees**-Lanier, H.S. Montgomery, Ala. (10); Jordan, Columbus, Ga. (11); Municipal Aud., Savannah, Ga. (13); Peabody Aud., Daytona Beach, Fla. (15); Dade County, Ala. (16); Midway, (17-19); State, Toledo (20-22).

**Diary of Anne Frank** (Francis Lederer)-Aud., Herne, Pa. (10-12); Aud., Rochdale, (13-15); Royal Alexandra, Toronto (17-22).

**Happiest Millionaire** (Walter Pidgeon)-Nixon, Fort. (10-15); Her Majesty's, Montreal (17-22).

**Jane Eyre** (tryout)-Walnut, Philly (10-15); moves to 58, under title, "Master of Thornfield".

**Long Day's Journey Into Night** (Fay Bainter, Anne McMaster)-Locust, Philly (10-15); National, Wash. (17-22).

**Love Me Little** (tryout) (Donald Cook, Joan Bennett)-Wilbur, Boston (10-22).

**Marcel Marceau**-Geary, S.F. (11-22). Middle of the Night (Edward G. Robinson)-Curran, San Francisco (10-22).

**Most Happy Fella**-Blackstone, Chi (10-22).

**My Fair Lady** (2d Co.) (Brian Aherne, Anne Rogers)-Shubert, Chi (10-22).

**No Time for Sergeants** (N.Y. Co.)-Municipal Aud., New Orleans (10); Post Theatre, Ft. Polk, Va. (11); College Aud., Texarkana, Tex. (12); Municipal, Tulsa, Okla. (14-15); Municipal Aud., Oklahoma City (17-18); Memorial Aud., Wichita Falls, Tex. (19); Gregory Gymnasium, Austin, Tex. (20); Municipal Aud., San Antonio (21-22).

**No Time for Sergeants** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

**Plains of Passes** (Nat'l Co.)-Forrest, Philly (10-22).

# 'Love Me' \$14,000 in 5, New Haven; 'Jane Eyre' Sad \$5,700 in 7, Boston; Connie Bennett New Record, D.C.

The road was spotty again last week. The 20 touring legit shows did up-and-down business.

Of the tryouts, "Love Me Little" had a modest break-in at New Haven, "Jane Eyre" had an ominous reception in Boston, "Say, Darling" did moderately well in Philly and "Back to Methuselah" mopped up again in a string of one-nighters.

Constance Bennett set a new straight-play record at the National, Washington, grossing \$47,201 in the second week with the touring company of "Auntie Mame," for a two-week total of \$91,092 and beating the previous mark of \$88,880 set by Rosalind Russell in a 15-performance try-out of the same comedy two years ago.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but, as on Broadway, grosses are net; i.e., exclusive of taxes.

## CHICAGO

**Happiest Millionaire**, Harris (C) (6th wk) (\$5.50; 1,000; \$30,500) (Walter Pidgeon). Nearly \$17,500; previous week, \$16,400. This week, at the Nixon, Pittsburgh.

**Marcel Marceau**, Great Northern (panto) (3d wk) (\$4.40; 1,500; \$32,250). About \$27,300; previous week, \$22,000. This week, at the Geary, San Francisco.

**Most Happy Fella**, Blackstone (MD) (5th wk) (\$7; 1,425; \$58,700). Nearly \$20,300; previous week, \$27,000. Continues.

**My Fair Lady**, Shubert (MC) (18th wk) (\$7; 2,100; \$72,979) (Brian Aherne, Anne Rogers). Over \$69,100; previous week, 70,800. Continues.

## PHILADELPHIA

**Long Day's Journey Into Night** (2d Co.) (Locust (D) (1st wk) (\$4.80; \$1,580; \$43,000) (Fay Bainter, Anne McMaster). About \$19,300; previous week, \$22,000 at the American, St. Louis. Continues.

**Say, Darling**, Shubert (MC-T) (1st wk) (\$5.40; 1,870; \$53,000) (David Wayne, Vivian Blaine, Johnny Desmond). Opened Tuesday (4) to one enthusiastic (Murdock, Inquirer), one moderately favorable (Gaghan, Daily News) and one so-so (Robinson, Bulletin); nearly \$40,600 for seven performances; previous week, \$53,500 in nine performances at Shubert, New Haven.

**No Time for Sergeants** (2d Co.) (Forrest (C) (2d wk) (\$4.80; 1,700; \$35,000). Almost \$40,100; previous week, \$37,500. Continues.

## WASHINGTON

**Auntie Mame** (2d Co.) (National (2d wk) (\$6.05-\$5.50; 1,667; \$46,994).

**Back to Methuselah** (D-T) (Tyronne Power, Faye Emerson, Arthur Treacher). Totalled over \$41,000 in six performances, as follows: single, Monday (3), Brodgen Hall, Wilmington, N. C., \$7,900; single, Tuesday (4), Center, Norfolk, Va., \$6,000; single, Wednesday (5), Glass Men. Aud., Lynchburg, Va., \$6,200; two, Thursday-Friday (6-7), Lyric, Baltimore, \$11,300; single, Saturday (8), Mosque, Richmond, \$9,600. Previous week, \$43,400 in eight performances.

**Damn Yankees** (MC). Totalled about \$30,000 in eight performances including the following dates: single, Monday (3), Munic. Aud., Charleston, W. Va.; single, Tuesday (4), Reynolds Aud., Winston-Salem, N. C.; single, Wednesday (5), City Township Aud., Columbia, S. C.; single, Thursday (6), Memorial Aud., Spartanburg, S.C.; three, Friday-Saturday (7-8), Tower, Atlanta. Previous week, about \$31,000 in eight performances, four stands. Has been overquoted recently.

**No Time for Sergeants** (N.Y. Co.) (C). Totalled \$50,100 in performances, as follows: single, Monday (3), White Coliseum, College Station, Tex., \$5,900; two, Tuesday (4), City Aud., Beaumont, Tex., \$5,200; three, Thursday-Friday (6-7), Murphy Aud., Mobile, Ala., \$5,600; single, Saturday (8), Munic. Aud., New Orleans, \$8,400. Previous week, \$42,300 in eight performances, three stands.

**Other Shows**  
**Cat on a Hot Tin Roof** (D) (Victor Jory). Split last week between Wilmington and Rochester. Previous week, \$13,800 at the Nixon, Pittsburgh. This week, at Pabst, Milwaukee.

**Diary of Anne Frank**, Ford's (D) (single wk) (\$4.98; 1,819; \$47,000) (Francis Lederer). Almost \$27,700 on subscription; previous week, \$20,000 at the Walnut, Philly. This week, splitting between Hershey, Pa., and Rochester.

**Back to Methuselah** (D-T) (Tyronne Power, Faye Emerson, Arthur Treacher). Totalled over \$41,000 in six performances, as follows: single, Monday (3), Brodgen Hall, Wilmington, N. C., \$7,900; single, Tuesday (4), Center, Norfolk, Va., \$6,000; single, Wednesday (5), Glass Men. Aud., Lynchburg, Va., \$6,200; two, Thursday-Friday (6-7), Lyric, Baltimore, \$11,300; single, Saturday (8), Mosque, Richmond, \$9,600. Previous week, \$43,400 in eight performances.

**Damn Yankees** (MC). Totalled about \$30,000 in eight performances including the following dates: single, Monday (3), Munic. Aud., Charleston, W. Va.; single, Tuesday (4), Reynolds Aud., Winston-Salem, N. C.; single, Wednesday (5), City Township Aud., Columbia, S. C.; single, Thursday (6), Memorial Aud., Spartanburg, S.C.; three, Friday-Saturday (7-8), Tower, Atlanta. Previous week, about \$31,000 in eight performances, four stands. Has been overquoted recently.

**No Time for Sergeants** (N.Y. Co.) (C). Totalled \$50,100 in performances, as follows: single, Monday (3), White Coliseum, College Station, Tex., \$5,900; two, Tuesday (4), City Aud., Beaumont, Tex., \$5,200; three, Thursday-Friday (6-7), Murphy Aud., Mobile, Ala., \$5,600; single, Saturday (8), Munic. Aud., New Orleans, \$8,400. Previous week, \$42,300 in eight performances, three stands.

**Other Shows**  
**Cat on a Hot Tin Roof** (D) (Victor Jory). Split last week between Wilmington and Rochester. Previous week, \$13,800 at the Nixon, Pittsburgh. This week, at Pabst, Milwaukee.

**Diary of Anne Frank**, Ford's (D) (single wk) (\$4.98; 1,819; \$47,000) (Francis Lederer). Almost \$27,700 on subscription; previous week, \$20,000 at the Walnut, Philly. This week, splitting between Hershey, Pa., and Rochester.

**Back to Methuselah** (D-T) (Tyronne Power, Faye Emerson, Arthur Treacher). Totalled over \$41,000 in six performances, as follows: single, Monday (3), Brodgen Hall, Wilmington, N. C., \$7,900; single, Tuesday (4), Center, Norfolk, Va., \$6,000; single, Wednesday (5), Glass Men. Aud., Lynchburg, Va., \$6,200; two, Thursday-Friday (6-7), Lyric, Baltimore, \$11,300; single, Saturday (8), Mosque, Richmond, \$9,600. Previous week, \$43,400 in eight performances.

**Damn Yankees** (MC). Totalled about \$30,000 in eight performances including the following dates: single, Monday (3), Munic. Aud., Charleston, W. Va.; single, Tuesday (4), Reynolds Aud., Winston-Salem, N. C.; single, Wednesday (5), City Township Aud., Columbia, S. C.; single, Thursday (6), Memorial Aud., Spartanburg, S.C.; three, Friday-Saturday (7-8), Tower, Atlanta. Previous week, about \$31,000 in eight performances, four stands. Has been overquoted recently.

**No Time for Sergeants** (N.Y. Co.) (C). Totalled \$50,100 in performances, as follows: single, Monday (3), White Coliseum, College Station, Tex., \$5,900; two, Tuesday (4), City Aud., Beaumont, Tex., \$5,200; three, Thursday-Friday (6-7), Murphy Aud., Mobile, Ala., \$5,600; single, Saturday (8), Munic. Aud., New Orleans, \$8,400. Previous week, \$42,300 in eight performances, three stands.

## Legit Payoffs

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overall, if any. (R) designates amount of original investment repaid to the backers. (P) designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	\$179,307	(a) \$92,337 (P)
Auntie Mame (2d Co.)	130,000	130,000 (R)
Bells Are Ringing	360,000	80,000 (P)
Damn Yankees	250,000	437,500 (P)
Dark at Top of Stairs	100,000	(b) 4,000 (P)
Diary of Anne Frank	75,000	99,300 (P)
Entertainer	60,000	30,000 (R)
Happiest Millionaire	90,000	63,000 (R)
Jamaica	300,000	120,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
Look Homeward, Angel	125,000	62,500 (R)
Look Back in Anger	40,000	4,000 (P)
Middle of the Night	100,000	87,500 (P)
Most Happy Fella	375,000	176,000 (P)
Music Man	300,000	60,000 (R)
My Fair Lady (2 Cos.)	300,000	(b)(c) 680,000 (P)
New Girl in Town	300,000	45,000 (P)
No Time for Sergeants (2 Cos.)	100,000	545,965 (P)
Romanoff and Juliet	80,000	48,000 (R)
Sunrise at Campobello	110,000	20,000 (



## Legit Bits

The one-week postponement of the scheduled Boston opening of "Jane Eyre" a fortnight ago was not the result of John Emery being out ill as stated in widespread reports. The actor, who succeeded Errol Flynn in the lead role, was laid up for two days with the actual flu but, it's understood, the actual reason for the delay was to give him time to rehearse. His contract called for two full weeks of rehearsal but, as it was, he only got in about a week-and-a-half of tuneup time.

Rupert Caplan, vet radio, television and theatre producer in Montreal, has been granted the Canadian rights to Eugene O'Neill's "Long Day's Journey Into Night" by the playwright's widow, Mrs. Carlotta O'Neill.

"Body Beautiful" has instituted Sunday matinees with kids, under 16, accompanied by an adult, admitted at half the regular admission price. The Monday evening performances have been dropped. The Paper Mill Playhouse, Milburn, N.J., begins a six-week spring season April 7.

Norman Rose, Norman Hall and Robert Sagalyn, author, director and producer, respectively, of the recently closed off-Broadway production of "Trial of Dmitri Karauzov," have purchased Marvin Rossman's "Mr. Diamond's Diamonds," for conversion into a Broadway musical.

The Broadway preem of the British comedy, "Odd Man In," planned as a co-production venture by Barry Nelson and Henry Sherek, with the former doubling as star, has been postponed until next October.

Choreographer-director Jerome Robbins has established the Lena Robbins Foundation, in memory of his mother, for the development of choreographic talent in the U.S.

"The Kids," by Charles Best, will be tried out the afternoons of March 23 and March 31 by the American Academy of Dramatic Arts at the Lyceum Theatre, N.Y. Students and alumni of the Academy will appear in the presentation.

Pic. Clarence Salzer, who's being separated April 1 from the U.S. Army, goes to Santiago, Chile, in May to work as designer-technical director for the Teatro de Esnayo of Catholic U. there as part of an international group being assembled for the legit operation's winter season.

The American Shakespeare Festival Theatre & Academy, Stratford, Conn., will add an educational project for college and non-professional theatre craftsman to its activities next summer. There will also be a 12-week course for apprentice actors.

"Twinkling of an Eye," by Hamilton Wright and the late Guy Andros, has been acquired for Broadway presentation next fall by Emmett Rogers.

"Let's Go Steady," a musical with books by Warren Miller and Raphael Milman, music by Charles Strouse and lyrics by Lee Adams, is planned for Broadway production next October by Edward Padula.

John Whitting's "Marching Song," produced in London in 1954, is planned for Broadway presentation by a new group, Dalva Productions, organized by John Emery, Tamara Gera (Mrs. Emery), David Lawlor and Al Leichman.

Leonard Bernstein is composing two songs for "The Firstborn," slated for a six-week Broadway run starting April 29, with Katharine Cornell, Anthony Quayle, Roddy McDowall and Torin Thatcher starring.

Robert McEnroe's "Mulligan's Snug" has been acquired by Jose Ferrer for Broadway presentation next season. Besides producing, Ferrer will also direct and co-au-

thor the property, which he'll work on with McEnroe during the summer.

George Kondoff has two productions contemplated for Broadway presentation next season. "44 West," by Sylvia Regan, and "Strange Partners," by Caroline Francke and Florence Lowe, the latter in partnership with the Theatre Guild.

Letitia Wilson and Robert Kelly have taken a lease on a new off-Broadway playhouse, Theatre 74, on the upper eastside, and will launch the operation on March 25 with a production of Beverly Thurman's adaptation of Francois Muriaux's "Asmodee."

## COURT SETS RECEIVER: OK TO BOOK NATIONAL

The National Theatre, N.Y., which was left in a financial mire when Harry Fromkes was killed in a fall from his Manhattan apartment recently, is back in business. A receiver, David A. Ticklin, was appointed last week by N.Y. Supreme Court Justice Henry Clay Greenberg with authority to book show into the 1,162-seater. The house has been dark since the Feb. 15 closing of "Winesburg, Ohio."

The appointment of Ticklin followed the initiation of a foreclosure action in the Supreme Court by the Standard Credit Corp., holder of the second mortgage. Standard had advanced more than \$150,000 for the purchase of the house, which Playhouse Properties, Inc., headed by Fromkes, bought from the Shuberts in 1956, reportedly for over \$900,000.

Cutler alleged that Playhouse Properties had "defaulted" on its mortgage "with respect to the payment of real estate taxes and other payments." The Shuberts who disposed of the theatre in compliance with a Government consent decree, had a first mortgage of \$700,000. The house will eventually be put up for sale by a court-appointed referee.

## Fritz Loewe Is Better After Coronary Attack

Frederick Loewe is reported to be "coming along nicely" at Medical Arts Hospital, N.Y., where he was taken recently after a coronary attack in his room at the Algonquin Hotel. The composer will remain in the hospital for several more weeks.

It's figured unlikely that he'll be able to attend the April 30 London opening of "My Fair Lady," which he authored with Alan Jay Lerner. Incidentally, Lerner left for London about a week ago with Herman Levin and Moss Hart, producer and director of the musical, respectively. The trio will complete casting for the West End production.

## Jim Slevin Joins Evans To Hunt Plays, Stories

Literary agent James M. Slevin has switched to the production side, joining Maurice Evans Productions in New York as head of the story and play department.

Slevin was with the Miriam Howell agency for the last five years, concentrating on scripts but also handling some talent deals.

## Shows on B'way

Continued from page 74

### Wonderful Town

Job as the magazine editor, George Gower is good as the landlubber partner, and Frank Maxwell plays the brass band leader.

Betsy von Rosenberg has a small part as the lady friend of the ex-football player, and Jordan Bentley is repeating the fine performance he gave on Broadway in the latter role. Other members of the cast, appearing in parts they originated on Broadway, include Ted Benadese, as the hip night club owner, Isabella, Hoopes, as the pre-fish Mrs. Wade and Cria Alexander as the hair-combing drug-store manager.

The production also reflects a major employment problem in Actors Equity. The musical's Greenwich Village locale is a natural springboard for realistic integrated casting, but there appeared to be only one Negro in the show. Also, considering this situation, it seemed incongruous to have the Negro appear as a singing Irish policeman. Jess.

## Off-B'way Reviews

Continued from page 74

### Obligato

ness, Harry Gresham is suitably curt and dry as a lawyer and Bryna Karant plays the town gossip's dehydrated Maugham. He has staged this depressing saga with loving taste in Don Manfredi's well conceived, well executed cavern of gloom. But the dramatized tale is not one calculated to lure the playgoer from his chimney corner, or even from his tv set. In fact, he can see it on tv, any night. Geor.

### An Enemy Of The People

Alexander Productions' revival of three-act drama by Henrik Ibsen, adapted by Arthur Reel, Stages and designed by Reel, costumes, E. Blanche Barrett; lighting, Henry Denneyer, At Provincetown Playhouse, 98, \$24.45 top. Cast: Carl Shelton, Cal Ander, Hugh Palmerston, Richard Lienawever, Kay Hutchinson, Jerry Weiss, Clay Crayford, Sherman Lloyd, Iver Fischman, David Moss, Lionel Habas, Sam Flores, Michael Aubrey, Reany Granville, James Calby, James Alpe, Bill Corrie, Pat Kilumurray, Edith Heller, Christopher Tanner, Joan Marmel, George Miesel, Catherine Perkins, Lisa Marshall, Robert Bruce, Patricia Mott, Gus Sabella, Lucy Ferrarino, Leona Norrie, Stori Reed, Bettelle Selig, Peter Berry, Frank Goodwin.

The kind of integrity that permeated Ibsen's plays is recognizable through the dialog of the revival of "An Enemy of the People," at the Provincetown Playhouse, but the performance is sadly lacking in theatrical truth. The large cast, under the direction of Arthur Reel, who also provided the new adaptation, flounders for almost three hours in trying to elucidate the message of this bitter play, but as in a morass, the more they struggle the deeper they sink.

Not least of the difficulties is that Reel has not truncated the play somewhat. The only compression evident in Alexander Productions' revival is that five acts have been done with two intermissions. It's still a long, long trail.

The part of Dr. Stockmann, the man who flies in the face of security, family welfare, political expediency, the society of his town and country, has been chewed on by a number of good actors since the play's 1882 premiere. A sedulous actor named David Moss is cast as Stockmann at the Provincetown. Moss has a penchant for performing at white heat, using expansive gestures, both forefingers simultaneously puncturing the air as he vehemently enunciates Ibsen's cries on behalf of intellectuals and the minority opinion. Unhappily, either Ibsen, Stockmann or Moss protest too much, so that the play's prime appeal is dissipated considerably earlier than the final curtain.

Among actors in the company who seem reasonably aware, and attuned to the play's needs, are Pat Crawford as Stockmann's harassed wife, Lionel Habas as the loyal sea captain friend, and sometimes Iver Fischman, as a liberal editor. Among the rest, Carl Shelton, Sherman Lloyd, Renay Granville and James Alpe seem to believe in the proceedings, though overzealousness occasionally obstructs.

Ibsen has provided ringing words, and the management has provided stirring intermission music, but the performance does not respond. Geor.

## Stock Reviews

Continued from page 72

### Season of the Beast

wright-producer hassle stemmed the earlier staging.

Plot concerns the hardships of farmers to get the cotton in before bad weather arrives. They have to pick on Sunday, but that leads to a grim struggle as a fanatical evangelist, who is driving the other farmers to the brink of despair, tries to get them to work on Sunday. One independent planter defies him, but is driven to attempt suicide. His life is saved, however, and the other farmers turn away from the rabble-rousing preacher.

Bruce Hall, who handles the verbiage as the warped preacher and Richard Kennedy is a solid rock type as the reasoning farmer who lives his wife, son and land. As the mesmerized wife, Mabel Corran gives a sympathetic portrayal. Charles Braxton, the family's inhibiting doctor, criticizes the saint by telling of the preacher. Pat Treiston is a devoted, respectful son who inherits the farm and Thomas Ruisinger gives a poignant touch as the lifelong friend swayed by the evangelist.

Burch's direction is excellent, and helps speed the lengthy drama. James Pringle's solo set, depicting a farmyard and front porch, neatly integrates the three-act, and the tricky lighting, involving a storm, is expertly handled. Bark.

## Inside Stuff—Legit

Martha Raye, who was to have starred in the recent N.Y. City Center revival of "Annie Get Your Gun" but withdrew several days before the opening because of an appendectomy, attended the final performance of the two-week engagement March 2. Going backstage before the show, the star appealed to Betty Jane Watson, who had been engaged as standby and then drafted to play the title role in the show, to allow her to play the performance. Miss Watson is reported to have agreed, provided the management was willing. However, the latter nixed the suggestion as impractical. Miss Raye went out front to see the show, but became ill about half-way through the second act, and had to leave. She had apparently left the hospital only that day.

A number of well-known figures in the history of the entertainment world are the subjects of biographical articles outlining and evaluating their careers in the latest volume of the Dictionary of American Biography. Among the stage stars are Mary Anderson, Maxine Elliott, Mrs. Leslie Carter, William Gillette and William Faversham; black-face comedians McIntyre & Heath; along with such early film celebrities as Douglas Fairbanks, Pearl White, Tom Mix and Ben Turpin. In the world of music, George Gershwin, perhaps more celebrated today than during his lifetime, is included, as is the prima donna Mme. Schumann-Heink and blues singers "Ma" Rainey and Bessie Smith.

## Shows Abroad

Continued from page 72

### Un Paio D'Ali

seen on the Italo stage in recent years), and two romantic middle-aged widowers.

Impact of Fan's true direction is felt from the start, and his colorful dances make lively interludes to the rest of the action. Standouts are a rock 'n' roll number, the film studio scene, various Roman street scenes, plus the sock number danced by a group of film "extras."

While generally more functional than catchy, Kramer's music is topped by an undoubted hit tune, "Domenica e Sempre Domenica," of lasting value. The Rascal projection will undoubtedly place such others as "Non so dir, ti voglio bene" and "L'Uomo Inutile" in the hit class.

The sets and costumes by Coltellacci are other solid assists, his fresh garbing vastly different from the usual tinselly music hall style to which localities have been used, while his double-decker set, with its ingenious and functional folding-out center section, contributes strongly to the general top-drawer quality of this presentation. Hank.

### School

London, March 5.

Jack Hylton presentation of two-act (four scenes) musical comedy, based on play by T. W. Robertson, adapted by lyrics, Redmond Phillips; music, Christopher Whelan; staged by Douglas Seale; Sarah Chiving, Prince's Theatre, London, March 4, \$2.10 top. Bella ..... Jean Bayless Kitty ..... Linda Blackledge Sarah ..... Shirley Court Clara ..... Valeria Buckley Maide ..... Sally Aldrich Mrs. Sutcliffe ..... Jean Jones Dr. Sutcliffe ..... Norman Griffin Mr. Crooks ..... Geoffrey Taylor Lord Beaufoy ..... James Maxwell Jack Fyvie ..... Michael Bakemore Beau Farintosh ..... Kenneth Mackintosh Others ..... Eric Viethier, Mark Brackenbury, Anthony Gower, Harry Goodier, Gerard Hely, David Welch

Despite the failure of several recent pretty-pretty Victoriana plays set to music, yet another optimistic entry enters the arena. There is nothing about "School" to suggest that it will click where the others have flopped, and any thought of this coy little number surviving a transatlantic journey is incredible. Based on a 19th century play by T. W. Robertson, this musical version of "School" was first performed by the Birmingham Repertory Theatre and rashly yanked by Jack Hylton into the spacious Princes Theatre.

The show's light action takes place in a girls' school, and owes much to a combination of "Cinderella," "Little Women" and "Daddy Long Legs" themes. Two schoolgirls, one a young heiress and the other a poor orphan, fall in love with a couple of sprigs of the aristocracy. After a few misunderstandings the orphan turns out to be a blue blood herself, which, of course, paves the way for a happy-ever-after ending of devastating predictability.

Main snag to this cloying little piece is that neither the stager, Douglas Seale, nor the cast has settled on whether the show should be performed straight as a comedy, and the result is neither one thing nor the other, but rather a dull mixture. Redmond Phillips' adaptation lacks spirit and is devoid of wit and, though some of his lyrics have a certain grace which matches Christopher Whelan's tinkly music, the songs, on the whole, are remarkably forgettable and do not stand up to the over-frequent reprises.

The performances are conscientious rather than inspired, though Eleanor Drew as the perky heiress

works heroically to extract a few laughs. Jean Bayless, the heroine, is normally a spirited performer but can offer nothing but charm in her insipid role.

The costumes are pleasant enough, but these are offset by scenery that would not be out of place in a third rate touring revue. Rich.

### Die Pariserin

(Woman of Paris)

Zurich, Feb. 2.

Schauspielhaus production of three-act musical comedy by Henri Bequier; German adaptation, Du. Scarp; lyrics, Fridolin Tschudi; music, Paul Burkhard. Staged by Oskar Waelterlin; sets and costumes, Fritz Butz; musical direction, Burkhard; technical direction, Ferdinand Landt; lighting, Walter Gross. At Schauspielhaus, Zurich, 83.

Claudine Du Mesnil ..... Kaethe Gold Amadei Lafont ..... Fritz Lehmann Julien Du Mesnil ..... Fritz Schulz Yves Simon ..... Fritz Schulz Suzette ..... Elisabeth von Luedinghausen

Latest entry by Swiss composer Paul Burkhard, a musical refurbishing of a 1885 Parisian legit play, is a minor item. The book is occasionally thin-stretched enlargement of the "eternal triangle" theme into a quadrangle. The music is scarcely prospective pop hit material. And yet it's a pleasantly entertaining little musical of considerable charm, especially when animated by a splendidly chosen cast of five in this production.

Burkhard has provided a listenable score for miniature orch, which aptly illustrated the proceedings and is vocally not too demanding on the mostly untrained singer-actors. (The show is staged here with legit actors.)

Plot involves a wealthy Paris woman who carries on an affair with her husband's best friend. In order to further her husband's career, she gets involved with an influential young man, only to dispose of him when her goal is reached. She then returns to the "regular" triangle status, with the husband as blind as ever.

Direction by Dr. Oskar Waelterlin creates an intimate atmosphere and smooth pace. Imaginative sets and delicately colorful period costumes by Fritz Butz are visual delights.

Kaethe Gold, usually a high-powered dramatic actress, is brilliant and convincing in the lightweight title role, as are her three leading men Fritz Schulz, as the husband, Fritz Lehmann as the lover and Boy Gobert as the bored young man. A flippant maid is sung and played with charm and gusto by Elisabeth von Luedinghausen. Mezo.

## SMALL, WELL-ESTABLISHED OFF-B'WAY THEATRE FOR SALE OR LEASE

Write to BOX V3658, Variety, 154 West 46th St., New York, N.Y.

## MUSICAL COMEDY TECHNIQUE CLASS MERVYN NELSON

Director, Ziegfeld Follies LIMITED CLASS

THEATRE STUDIO OF N.Y.

153 West 46th St., New York, P.L. 7-5380



## IGGIE WOLFINGTON

Featured as Marcelus Washburn

in "THE MUSIC MAN"

"My mother says my publicity has been great!"

Press Representatives—Bob Ganshaw and Howard Atlas 119 W. 57th St., Circle 5-9125 ATPAM



# Literati

**Life With Another Marx**  
Groucho Marx's writer-son Arthur Marx has written a personal memoir of life with another Marx, his 6-year-old son, and calls it "Not As A Crocodile" which Harpers will publish in June. The tenniser-turned-author already did a Satevepost series (and subsequent book) on "Life With Groucho."

Other show items via Harper are "The Playwright's Art: Stage, Radio, Television & Motion Pictures" by Roger M. Busfield Jr., asst. prof.



**FOR SPRING 1958**  
\$2.95 each, at all bookstores

**THE DARK AT THE TOP OF THE STAIRS**  
By WILLIAM INGE

**SUNRISE AT CAMPOBELLO**  
By DORE SCHARY

**WEST SIDE STORY**  
By ARTHUR LAURENTS, LEONARD BERNSTEIN & STEPHEN SONDHEIM

**ROMANOFF AND JULIET**  
By PETER USTINOV

**BLUE DENIM**  
By JAMES LEO HERLIHY & WILLIAM NOBLE

**BELLS ARE RINGING**  
By BETTY COMDEN & ADOLPH GREEN

**NEW GIRL IN TOWN**  
By GEORGE ABBOTT & BOB MERRILL

**SUMMER OF THE 17TH DOLL**  
By RAY LAWLER

**From Hollywood**  
Michael Todd's **AROUND THE WORLD IN 80 DAYS**, \$1  
Louis de Rochemont's **WINDJAMMER**, \$1  
RANDOM HOUSE, N. Y.

of speech at Michigan State U., and Edward Tatnall Canby's "High Fidelity and the Music Lover," both in June. For the future: Cleveland Amory's "Who Killed Society?"; Ludwig Bemelmans' "My Life in Art"; John Mason Brown's "The Worlds of Robert Sherwood"; Emily Kimbrough's book about her vacation on the English and Welsh canals; Saul Steinberg's new cartoon anthology.

**Mike Wallace's Bests**  
Mike Wallace is going to compile a series of his "best" video interviews under a hardcover for Simon & Schuster, Wallace, with ABC-TV since last April, has turned to WAAB, local N. Y. tv station which gave him his start in the hothead field, for rights to several of his old "Night Beat" interviews. Station came across with an okay the other day, and the "Night Beat" stuff will be incorporated along with the derivatives of "Mike Wallace Interviews" on the network.

**'Peyton Place' Trial Set**  
June 9 was set as the trial date for two libel suits against Grace Metalious and Julian Messner, Inc., New York publisher of novel, "Peyton Place," by Superior Court Justice Robert F. Griffith in Laconia, N. H. The suits, totaling \$250,000, are brought by Thomas Makris, principal of the Gilmanton public school, and his wife, Geraldine. Makris seeks \$100,000 in damages and his wife, \$150,000. They charge they were "brought into public hatred, contempt, ridicule, slander and disgrace" in the pages of the book.

Mrs. Metalious was divorced Feb. 25 from her first husband, George, teacher at Stow (Mass.) High School. Three days later she married her agent, Thomas J. Martin, a former Laconia disk jockey.

**Curtiss' Nathan Anthology**  
Thomas Quinn Curtiss, drama editor of the Paris edition of the N.Y. Herald Tribune (he also covers legit for VARIETY in the French capital) may edit an anthology of memorable George Jean Nathan pieces as a Knopf volume. That pub has already issued two Mencken readers, one edited by Alistair Cooke and another just published, edited by James Farrell.

Curtiss is a longtime friend of Nathan and manages somehow to schedule his midwinter Broadway o.o. to coincide with Nathan's February birthday. Curtiss will further discuss the anthology when Blanche Knopf comes to Paris in April. Trib-VARIETY man returns to Europe this weekend with a somewhat jaundiced perspective of what Broadway has to offer.

**Lindsay, Pearson Memoirs**  
Cynthia Lindsay who collaborated on the Burns & Allen biography, "I Love Her, That's Why," written with George N. Burns, has done a personal memoir of her teenage years in Hollywood when she was a stunt woman. It's titled "Mother Climbed Trees (or, My Life and Who Needs It)" which Simon & Schuster will publish.

Famed art-loving jockey ("\$64,000 Question") Billy Pearson has authored his memoirs, in collaboration with Stephen Longstreet, under the title, "Never Look Back (The Autobiography of a Jockey)" for Simon & Schuster. Director John Huston did the preface.

Another memoir is Alma Mahler Werfel's "The Bridge Is Love (Memories of a Lifetime)," in collaboration with E. B. Ashton, which is an intimate account of Austro-Hungarian court painter Emil Schindler's daughter, Alma, and her life with famed composer Gustav Mahler, later Walter Gropius, distinguished architect, and finally as the wife of playwright Franz Werfel.

**W. M. Ritter's Award**  
The name of a former VARIETY correspondent was included in list of awards announced recently by the Freedom Foundation of Valley Forge, Pa. He is Walter M. Ritter of Sandusky, O., an official of the Union Chain & Mfg. Co., who received a gold award for his editorial which appeared in his company's publication.

Subject matter on Americanism was gleaned from VARIETY's dispatches from abroad concerning the presentation of the Broadway success, "The Diary of Anne Frank," in Germany.

— and \$10,000 Too!  
Catherine Drinker Bowen, historian and biographer, received the Philadelphia Award for 1957 — a medalion and a check for \$10,000—given each year "to the

person who has contributed most to the advancement and interest of the Philadelphia area." This is the first time it has been given for achievement in literature.

Among her works are "Yankee from Olympus," "John Adams and the American Revolution," "The Lion and the Throne," "Beloved Friend" and one novel, "Rufus Starbuck's Wife."

**Prentice-Hall's Peak Net**  
Prentice-Hall, Inc. reports largest net income in its 45-year history. It was \$2,333,751, an increase of 10% over 1956 net of \$2,122,733. Financial reports also noted that the publishing house had acquired the venerable firm of Charles E. Merrill Books.

During 1957 Prentice-Hall and its subsidiaries published 308 books and workbooks in new and revised editions.

**Rev. Mal Boyd's Book**  
Ex-writer, producer, adman and publicist, Episcopal Rev. Malcolm Boyd has penned "Christ and Celebrity Gods" for Seabury Press (Official Episcopal publishing house), out tomorrow (Thurs.).

Tonight is angled toward the "negative approach" of the mass communications in re "life's meaning." Rev. Boyd supplies a history of the Hollywood religious film and its impact.

**First Mrs. O'Neill's Memoir**  
Agnes Boulton Kaufman, who married playwright Eugene O'Neill in 1918 and is mother of Oona and Shane O'Neill, has written her memoirs, "Part of a Long Story," for Doubleday publication.

The memoir is described as "the life and death of a romance," and deals with the playwright's formative years in Greenwich Village and Provincetown.

**CHATTER**  
Fred H. Stapleford, formerly promotion director of TV Guide, named assistant to the publisher for advertising and promotion by Walter H. Annenberg, editor and publisher of the Philadelphia Inquirer.

Padov Chayevsky's screenplay, "The Coddess," in which Kim Stanley makes her film debut, will be published simultaneously by Simon & Schuster with the Columbia release of the picture.

Frederick E. Banbery did the line drawings for Arthur Kober's new anthology of stories, chiefly from The New Yorker (there's also one from a VARIETY Anniversary Number) titled "Ooh, What You Said!" Simon & Schuster is bringing it out in April.

Dr. Myron Prinzmetal, w.k. on the Coast as a heart specialist, has collaborated with Hollywood radio-TV commentator William Winter on "Heart Attack: Now Hope, New Knowledge, New Life," with preface by Dr. Walter C. Alvarez, for S&S publication. Authors approach their book as Dr. and "Patient" (Winter the latter, of course) in the writing.

Dick Patterson has joined William Morris Agency on the Coast, taking over the literary department post vacated by Stan Colbert, who now is with Ashley-Steiner. Patterson was associated with H. N. Swanson Agency for several years prior to swingover to Morris.

Second annual Brandeis U. Creative Arts Awards. Medals were given last week to Roger Sessions (music); Jacques Lipschitz (sculpture); John Crowe Ransom (poetry) and Stark Young (theatre). Grants-in-aid were awarded to Andrew W. Imbrie (music); Richard Lippold (sculpture); Barbara Howes (poetry) and Paul Shyre (theatre).

Irving Settel edited "How To Write Television Comedy" for The Writer Inc., just published, with sample scripts from tv shows and advice by Leonard Hole, Sydney Reznick, Bob Rowland, George Tibbles, Art Henley, Eric Heath, Anne Howard Bailey and Settel. Settel also has a chapter on how to sell a tv comedy script.

Edward L. Bernays scheduled to address the May meeting of the National Newspaper Promotion Association on public relations for the American press. Bernays is querying communications leaders in and outside newspaper field as to what they consider the broad public reaction problems of newspapers today. He'll report his findings at the meeting.

Robert E. Brown, formerly eastern ad manager of Harper's Bazaar, named publisher of Hearst Magazines' "Bride & Home." He succeeds William M. Fine, now executive editor of Good Housekeeping mag.

Patrick Dennis (real name Edward Everett Tanner 3d) has authored a sequel, "Around The World With Auntie Mame" which Harcourt Brace will publish shortly. Non-Catholic author Paul Glico has done "The Steadfast Man: A Biography of Saint Patrick" for Doubleday.

# SCULLY'S SCRAPBOOK

By Frank Scully

Pa'm Springs, March 11.

Eu fin, a dame has finally come up with an autobiographical item that for fast-paced, adult humor matches Cellini's and tops Max Beerbohm's "Zuleika Dobson" as a femme fatale. Men shot themselves for her, threw divans out of hotel suits when she wouldn't answer the phone, dragged her off to jail with them. It is called "First Person Plural, the Lives of Dagmar Godowsky," a Viking contribution to bedtime reading these cold winter nights and likely to be more fun than 12th Century burling.

It relates Dagmar's short life out of bed (249 pages). Beilylan is are combined with good manner, an almost incredible parody. They go splashing through the book like a mountain stream in springtime. Though Dagmar loves Dagmar above all others, she also had more love affairs than a trout stream and surprisingly she relates them with taste because she was the only movie star of the Valentino era who seemingly had any. Though she was cast in pix as a symbol of sex and wickedness, her famous parents, who were with her in Hollywood, wouldn't let her date anybody without a chaperon. Oddly, Papa Godowsky trusted beaux like Caruso, Chaplin and Valentino more than others on the shaky premise that they were old friends.

To this day a gay gal, too well-nourished by 50 pounds, as she confesses with a candor and humor that reveal her basic sense of values, Dagmar tells a story which I thought I knew pretty well, but I now learn to my delight I really didn't know at all.

Art Is Long, Brother

For 25 years she had been telling me about this book. She sounded like a femme version of Carl Van Vechten's "Life and Works of Pater Whiffle." On the Riviera she called it "Between Marriages." I believe up to that time she claimed she had been spliced and unspliced four times. She carried her divorce papers in her bag in the event a romance should develop which would require proof that she was "free." In the book, however, she only lists two. The one with Frank Mayo was enough for a thousand-page novel.

About five years ago I seemed to have let out a blast against her and her fluttry existence that reduced her to tears. Not impressed much by print, I can't seem to get used to how it frequently awes or frightens others. Later she wrote and thanked me for the spanking, saying I was right and had finally driven her to work. Last fall we lunched together at the Edison in New York and she showed me the dust jacket of "First Person Plural."

Her long stage-wait has paid off, because she has written a whale of a book. It is full of names but they are not dropped. They fit in as pieces fit in a great mosaic. Every composer or artist in the world of music was her "uncle," but I believe Franz Lehar actually was. Anyhow, her father was court musician to Emperor Franz Josef of Austria-Hungary, answerable to nobody, but the emperor himself.

The book is dedicated to Viola Ariola, but this dame can't sue, because Viola Ariola is a name Dagmar gave to herself in her teens when she wanted to be an actress. No producer ever thought as much of Viola as Dagmar did, but thanks to this small thread of persistence, Dagmar finally got the mythical pal a billing.

Along With "Charlie"

One of the most delightful thr's in the book is the brevity and wit in a small section of photographs near the end. Except for one family group when the Godowskys were summing on the Baltic, right before they all made, the last boat to England as WW I broke out, and a shot of her Muttz and Papa Godowsky (he in a military uniform), the rest of the pictures deal with Dagmar. A series of kidding titles good for at least half a dozen laughs add to their value. They end with the shot, entitled "Alone with Papa," and finally, "Alone . . . with Charlie," Charlie is her cocker spaniel and was probably named after Chaplin.

"It was my tragedy," she writes, "that the years have deprived me of my bad reputation. At one time, my notoriety assured me of a marvelous evening. Now—as Euclid would be fascinated to know—my circle has been squared."

It has too, because now, as a grand dame, it is the wives who suggest that she motor across the country with their husbands, a risk they wouldn't have dared 30 years ago. She carried a torch only for two—Arthur Rubinstein all her life, Igor Stravinsky for the last third of it. Frank Mayo, whom she married and divorced, wanted her to remarry in that last third and though she was willing to go around with him in Hollywood and revisit the scenes of their early triumphs and despair, she said no, a word she admits she used most sparingly all her life.

Jet Casting In Trolley Age

On her first visit to Hollywood "I was so young that Charlie Chaplin fell in love with me," she wanted to see a studio. Papa Godowsky took her to Universal. She had barely set foot on the lot when a man in riding clothes and a megaphone spat her. He cleared everyone aside with his whip and held his head as if he were going crazy.

"Before I knew what happened," Daggie writes, "I was dressed in a short black frock with a ruffled skirt and satin slippers and had a rose in my teeth. I was a Spanish dancing girl and Art Acord's leading lady. It was a western called—who can remember?"

"One look was all they needed. In those days I was a slip of a thing with a divine figure and a face I was certain drove men wild. There is no doubt that I was the most conceived thing that ever lived. I simply adored Dagmar Godowsky and it was a passion that has withstood the test of time."

Her face was chalk-white, and her almond eyes were bordered in black like a death notice, and she had a streak of blood for lips. "The family thought I looked like a Spanish tubercular. I thought I looked divine." Her raven hair and hooded eyes made her a perfect vamp and, as she says, every movie had one. Dancing with C. B. DeMille, she lied and said she was under a three-year contract to Universal, and thus bilked herself out of a long contract with him.

When Frank Mayo's divorce needed time for legal fulfillment Dagmar found out through DeMille's lawyer that they could marry in Mexico without waiting. But she was not to tell a soul, so she told Valentino, and he took Natasha Rambova south of the border when Mayo and Dagmar eloped. There they all got married. "The ceremony was in Spanish. It was translated to us by a Chinese." When they came back to Hollywood a guy running for D.A. read about it and decided to prosecute them as bigamists. But as soon as he got elected he dropped the whole thing.

How To Earn A Bad Notice

Mayo was called "Fighting Frank" and one time when a man asked Dagmar to dance and she accepted, Mayo in a rage followed them across the dance floor looking for a fight. But her companion was called William Randolph Hearst. So it was an awful scene.

She tells of their bustup. A string of pearls broke and when she asked Mayo to help pick them up he asked, "Are you a cripple?" She realized her lover had become her husband and it was time to go. Her family took her east and there in New York she played around with the playboys of the Four Hundred, and did some pictures including "The Sainted Devil" with Valentino. She seemed to have romances until they became a dime a dozen and as Josh Cosden said, "Dagmar Godowsky is a lady—but such a fool!"

Of course, she had her tragedies—Gordie's suicide, her Papa's stroke, her Muttz's death and ultimately the end of her Oedipus complex with Papa, one of the sweetest geniuses who ever lived.

Quelle vie! And the most lovely thing about her is her laugh, and never so hearty as when she was laughing at herself.

## Broadway

Mexico City columnist - artist Pepe Romero is to o.o. the local scene.

Columbia Records prexy Goddard Lieberman plans flying to London for the April 30 opening there of "My Fair Lady."

Sophie Tucker, "the last of the red hot mammas," is marking her 70th birthday today (Wed.) by opening at the Hotel Ambassador's Coconut Grove, Los Angeles.

Ed Murrow's name has been advanced by the N. Y. Liberal Party as a possible nominee for the U. S. Senate. Commentator didn't say whether he ultimately might be persuaded to make the race.

Ida (Mrs. Eddie) Cantor, now much better following a siege with a bad back, expects to come east with her comedian-husband April 22. En route east he is stopping off in Omaha for a Humanitarian Award.

Conrad N. Hilton will be the honored guest at this year's Spring Gamble of The Lambs. Affair will be staged at the Waldorf on May 10, proceeds will go to the Lambs' Relief Foundation and Actors Fund of America.

Stage director George Monroe Olsen and actress Irene Ryan, known professionally as Irene Riordan, to wed April 14 at The Little Church Around the Corner. He's the son of bandleader George Olsen and singer Ethel Shutta.

Seven Arts Center, which is taking over an old Stamford Hotel structure on lower Madison Ave., has hired as exec. sec. Marjorie Spear, w.o.s. been at the Ellen-ville, N. Y., Empire State Festival the last three summers.

Morton Downey has been tapped by Mayor Wagner to be N. Y. "goodwill ambassador" to Chicago on St. Patrick's Day. He'll present an inscribed plaque to Chi's Mayor Richard J. Daley when he sings for Friendly Sons of St. Patrick Monday (17).

Billy (Little Club) Reed making his first trip to Las Vegas to o.o. the nitery scene, and especially his pal, Dan Dailey. Reed still eyeing a Coast restaurant-nitery location, and his palaver with Dave Chasen (partnership deal) is still not entirely cold.

P. T. Barnum's home town, Bridgeport, now has a Circus Sars and Sinners branch, the Jumbo Tent, organized last week by leading businessmen and civic topers. Walter Kiernan, who lives in neighborhood, is first prexy. Initial Fall Guy will be Jasper McLevy, recently retired 12-term mayor of Bridgeport, who will be inducted April 9.

En route back from Sunday night dinner at Lucknow's, Pogue (and Ed) Fitzgerald's car collided with a private car driven, by coincidence, by an NBC page boy whose automatic exclamation at the crashup was, "There goes the money I won on 'Name That Tune.'" Mrs. Fitzgerald was the only one injured, hurting her wrist and splitting her nails open through the impact of the collision.

## Ireland

By Maxwell Sweeney.  
(22 Farnham pk. Dublin 684506)

Vienna Boys' Choir skedded for Theatre Royal, Dublin.

Tax on terperies netted \$744,000 in 16 months up to Dec. 31.

Mario Lanza set for one-night stand at King's Hall, Belfast.

Max Jaffa Trio one-nighting for International Jewish Charity Benefit in Dublin.

Elfie Meyerhofer, Vienna State Opera warbler, in for guest shot at Galety, Dublin.

The Bridge on the River Kwai (Col) did record four-weeks at 3,200-scater Savoy, Dublin.

Alfred Lunt and Lynn Fontanne doing three-week run of "Time and Again" at Olympia, Dublin.

Michael MacLiammoir recording poems by W. B. Yeats and Patrick Pearse for Spoken Arts Inc.

British rock 'n' roller Terry Dene and Dene-Aces to big biz at Theatre Royal, Dublin, first time in Ireland.

Variety Tent 41 (Dublin) just published "The Story of Variety," written by Press Guy Kevin M. Collins.

P. L. Kendrick in from London as studio manager at Ardmore Studios, now building at Bray, County Wicklow.

Site of burned-out Cork Opera House acquired by local committee to be held in trust pending decision to rebuild.

Government finance refused for project to convert former Belfast Coliseum, Odeon-owned cinema, to National Theatre.

Irish government okayed \$30,000 grant to Abbey Theatre to cover a part of six year losses; theatre also gets \$24,000 grant.

Charles Crockett, gathering locations on Irish rivers to double

for Mississippi in "Floods of Fear" which he'll lens for Rank.

Frankie Byrne, former Brazilian vice-consul in Dublin, named to handle flak for Dublin International Theatre Festival 1958.

Waterford's 100-year-old Theatre Royal, after being closed for a year, being reconstructed and will reopen under local ownership for legit and musicals.

Tim Durant will produce "Fabulous Mr. Jerome," story of Winston Churchill's American grandfather written by Anita Leslie. He's in Dublin to discuss locations.

Little Gaelic Singers, 24-strong Irish choir from Derry, sailed for N. Y. to start coast-to-coast tour; it's group's second visit to U. S. All are under 11 years of age.

Lorean Bourke named managing-director of Lorean Andrews' Broadcasting and Theatrical Productions set-up; he's Andrews' father-in-law and show biz personality.

All-inclusive tickets now being issued by Irish railways for out-of-towners to see "Around World in 80 Days" (UA) in Dublin; late-night special trains return trippers to provinces.

Milan Horvat has bowed out as conductor of Radio Eireann Symphony Orchestra. He'll be replaced by Zdobych Philharmonic in his native Yugoslavia; no replacement named for Radio Eireann.

## Philadelphia

By Jerry Gaghan

Folk singer Pete Seeger due in for recital at Town Hall.

Tommy Sands in to help exploit his film, "Sing, Boy, Sing."

"South Pacific," in Todd-AO, set for William Goldman's Midtown April 9.

The Virtuosi di Roma return for their third concert at Academy of Music.

Republic branch manager Norman Silverman axed in current general cutback.

Robert Kelly named coproducer of Theatre 74, permanent repertory theatre in New York.

Rudolph Serkin's benefit for Friends Select School April 15, in the school auditorium.

Laura Lins May 1, to settle in Italy with artist-husband.

Music publisher Dave Blum out of hospital after four weeks and recuperating at his brother's home.

Harry "Lifty" Lewis, back from long stretch in Cleveland, to head own show opening at the Troc March 17.

Toots Thilo will be guest of honor at the Philadelphia Club of Printing House Craftsmen's dinner at the Bellevue.

Victoria de Los Angeles, Met-opera soprano, will appear with the 150-voiced Singing City, at the Academy of Music.

Sam Handelsman, in New York hooking plays for Playhouse-in-the-Park, negotiating with Dody Goodman to do a comedy here.

The Boyd, Cinema house here, shutters March 6, with the 23d week of "Search for Paradise." No plans for Stanley Warner 1,400-seater announced.

New Orleans Philharmonic, conducted by Alexander Hilsberg, will perform here for first time next season. Hilsberg was former concertmaster of Philadelphia Orchestra.

## Miami Beach

By Larry Solloway  
(1755 Calais Dr. Union 5-5389)

Tom Ball's Geisha Revue held over again by Saxony.

Linda Christian in from Mexico City for visit with George DeWitt.

Tony Bennett and Joey Bishop the Americana's next tandem of toppers (13).

McGuire Sisters ticketed to follow Donald O'Connor into Deauville's Casanova Room, with Dan Dailey and company to follow on March 27.

Jimmy Durante recruited line of local lovelies for work in his act when he opens at the Fontainebleau on March 18. First to be pacted was ex-Mrs. Jake LaMotta, Vikki Taylor.

Despite reports in N. Y., Belden (Rancho Vegas) Kattelman says he is not buying any hotel here. Stays at Eden Roc until Joe E. Lewis plays out return date beginning March 21.

Tony Martin skied over to Havana and Capri engagement following last-show bash tossed by Ben Novack which had all the performers in town on hand for an ad lib gagging session.

Barry Gray's initial week of Mutual net midnight-on gabfests a rousing success, with the Matador Room of the Seville getting the in-person listening crowd and hotel guests record mail load of inquiries.

## Paris

By Gene Moskowitz  
(28 Rue Huchette; Odeon 4944)

Third Cinema, entry "Seven Wonders of World," due at Empire.

Zizi Jeanmaire took over self-service restaurant in Latin Quarter.

Bernard Zeeman here on two-month looksee of Columbia's Continental offices.

More than 110,000 people have seen "10 Commandments" (Par) here in four weeks.

Actress Andree Debar hurt in auto accident and holding up pic, "Le Chevalier D'Eon," for a few months.

The eighth film version, and third French filming, of Victor Hugo's "Les Miserables" opens here this week.

John Huston to Africa to begin "Roots of Heaven" (20th) which will be there 10 weeks and then return to Paris for interiors.

Lars Schmidt would like to do Reginald Rose's "12 Angry Men" as a play here and wants Nobel prizewinner Albert Camus to play Henry Fonda role.

French bandleader Eddy Warner signed for role in Vincente Minelli's "Reluctant Debutante," now rolling here. Will also do music for this Metro release.

Sol Hurok will probably take the state subsidized Gallic legit company, the Theatre National Populaire, stateside next season as well as London's Old Vic.

Yank legit producer Alexander Ince interested in picking up Raymond Castan's "Auguste," and Felicien Marceau's "L'Oeil" (The Egg) for U. S. production.

Technician strikes for higher wages again plaguing state-subsidized houses (Opera, Opera-Comique, Comedie-Francaise and Theatre National Populaire).

Edith Piaf's sixweek current stint at Olympia Music Hall pushed up to nine because of her SRO showing and heavy advance sales.

Hit comic pic here, "Le Triporteur" (The Delivery Boy), with Darryl Cowl, will actually have a sequel called "Le Fils De Triporteur" (The Son of the Delivery Boy).

Edith Piaf and new singing protegee, Felix Marten, will do a two-character play together here next season. They are now in a six-week run at the Olympia. Miss Piaf recently made her first pic since pre-war days, "Tomorrow's Lovers."

Italo actor Raf Vallone taking boxing lessons from Georges Carpentier for his role in Arthur Miller's "View From a Bridge" due at Theatre Antoine next month. Marcel Aymé adapted and Miller and Marilyn Monroe are expected in for opening. Peter Brook is directing.

## Vancouver

Paris Sisters with Lennie Gale set for Cave fortnight.

Paula Page at Arctic privacy, then to Majestic, new vaude house, for indefinite stint.

Returned run of "20 Days," at Stanley nabe, brings Vancouver first-run record up to 29 weeks.

Derek Gunderson quits pub-ads chores at Lovick agency to become prez of Enterprise Brewery Ltd.

Theatre Under The Stars installing canvas roof over Stanley Park Bowl to cope with washout wickets.

Actress Gay Scrivener wrapped up "Chalk Garden" at Frederick Wood Theatre before entering hospital for surgery.

Nixon Phillips of Frankie & Johnnie's, N. Y., guested here by Jack Wasserman, nightlife scribe, and his wife, Fran Gregory.

## Pittsburgh

By Hal V. Cohen  
Tommy Sands is plugging "Sing Boy Sing."

Four Showmen set for the Mocambo, Montreal.

Nixon Phillips of "South Pacific" April 7 will benefit Boys Town of Italy.

Faye Yarchever is latest addition to boxoffice staff at Playhouse.

Nelja Ates back at Lenny Litman's Copa for her third engagement.

Theatre owner Norman Mervis doubling nowadays in real estate business.

Don Taylor's parents left for Hollywood to visit their actor-director son.

Andrini Brothers drove from their San Francisco home for Ankara date.

New Hilton Hotel now building here will feature town's first Luau restaurant.

Georgia Lang held over at New Nixon to head new Craig Dayne lab at the niter.

Walt Framer flew in with his

wife for Irene Kaufmann Settlement reunion.

Sam Stratton in town beating the drums for Walter Pidgeon's "Happy Millionaire."

Bobby Brannigan Jr. master electrician for Broadway smash, "Two for the Seesaw."

Gene Kelly's mother has moved from old family home into the Kenmare Apartments.

Barbara James, wife of Mike James, of Four Coins, back in the line at the New Nixon.

Tommy Sands in town for a day getting in some pugs for his 20th picture, "Sing, Boy, Sing."

Cinema's "Search for Paradise" advertising "last weeks" but no definite closing date yet.

Sportscaster Tom Bender's nine-month-old son underwent eye surgery at Eye and Ear Hospital.

Andrini Bros. drove from San Francisco, where they live, for their current Ankara engagement.

Lenny Litman promoting Alan Freed Rock 'N' Roll show in Chicago and Minneapolis as well as here.

Tavern owner Jimmy Sundry running for State Senate on Democratic ticket in Westmoreland County.

Eight-year-old Playhouse student, Lovette Miller picked by producer George Brandt for bit in "Cat on a Hot Tin Roof" here.

Four Tech Drama School alumni, John Brachita, Suzan Becker, Edmund Rose and Ted Houck, in off-Broadway "Dark of Moon."

Burt Harris joining Grace Price's Children's Theatre as actor and b/z staffer when he closes in "Holiday for Lovers" at Playhouse.

## Rome

By Robert F. Hawkins  
(Foreign Press Club, tel. 65906)

William Holden expected here soon for appearances in behalf of "Bridge on River Kwai" in Rome and Milan.

Lucia Bose and torero husband Luis Dominguez here to set details of their upcoming Italo-Spanish co-production, "The Black Beast."

Gina Lollobrigida back to U. S. soon for preparatory work on "Solomon and Sheba." Her recent "Anna of Brooklyn," for RKO release, is near completion.

Noelle Adam, French actress-dancer, expected in Rome soon for premiere of her first pic, "L'Ascenseur à l'echafaud," which Cei-Incom releases in this country.

O. W. Fischer in Rome to define pact for Italo stint in "Dop Vedio" for producer Renato Bassoli. Pic concerns Neapolitan "Boys Town" and priest who runs it.

Ingrid Bergman changed mind about attending Oscar award ceremonies. She will be busy shooting "Inn of the Sixth Happiness" in Britain. Actress says she'll eventually settle down in Paris, but not until end of this year.

Helmut Dantine, Agnes Moorehead and Vittorio Gassman are latest thespes to be signed for "The Tempest." Dino DeLaurentis pic rolling soon in Yugoslavia. Pic also features Silvana Mangano, Geoffrey Home and Van Heflin.

Dino DeLaurentis has set Italo release via his organization for four Romy Schneider pix: "Die Deutschein," "Kitty and the Goose Weir," "Robinson Sol Niche" and "Montpi." Facts were inked during his recent German trip.

## Boston

By Guy Livingston  
(344 Little Bldg., HANcock 6-8386)

Tempest Storm current at the Casino, burlesque house.

Frankie Laine opens at Blin-trub's Thursday (13) for 11-day stand.

Ruthie Shapiro, disk rep, back from Kansas City disk jock convention.

Ben Sack bought "South Pacific" for his Saxon Theatre to follow "Around World in 80 Days" in April.

Joe Levine, Embassy Pictures Corp., inked Terry Turner to handle exploitation for his new film acquisition, "Attila."

Monticello, Framingham, goes back to acts Tuesday (18) with comic Tubby Boots and chirp Margie Anderson topping bill.

Cafe Society, new Hub club, opened on site of former Ada Bullock eatery with Michael Ventry, orch leader, operating.

Town House sold by E. M. Loew to Nicholas Polley; Dick Richard stays as boniface, with new entertainment policy upcoming.

Hub's cuffio cultural combo, Boston Arts Festival, set dates for June 6-22 again in the Public Garden after winning battle with park commissioner.

## Hollywood

Gordon Melson to Tokyo for five weeks.

Desilu suffered \$25,000 damages in studio fire.

Lloyd Anderson new Paramount location manager.

George Goodale set as exec director of Variety Club Tent 25.

Ernest Nims, exited 12 years editorial exec post after 12 years. Erskine Caldwell to write Robert Ryan's p.a. act on "God's Little Acre" tour.

Leon Askin is new prexy, Buddy Ebsen, veepee, of Hollywood Actors' Council.

Frank Whitbeck is general chairman for Southern California Variety Club's preem of "Merry Andrew" April 2.

Academy board of governors will toss dinner-dance immediately following Oscar ceremonies March 26, to honor winners and participants.

Billy Wilder, Rod Serling, Albert Hackett, Frances Goodrich, Ted Post, Millard Kaufman will guest lecture at UCLA dept. of theatre arts.

George Axelrod, Richard Breen, John Michael Hayes, Hal Kantor, Jack Rose and Mel Shavelson will write special material for Oscar emcees.

## Palm Beach, Fla.

By Ralph Lyett  
(P.O. Box 231; TE 3-8541)

Fernanda Montel a solid smash at Casablanca nightclub on her fourth-season appearance.

Metopera star Zinka Milanov in sold-out concert here (12) under auspices of Palm Beach Society of the Four Arts.

General and Mrs. Mark W. Clark headed list of celebs at opening of "King of Hearts" at new Royal Poinciana Playhouse Monday (10). John Reardon, Patricia Northrup and Joan Bentley starring in "Oklahoma!" at Palm Beach Music-carnival, now in final stanza of two week run.

Hildegard to be featured at Honor Ball, in Orange Gardens of exclusive Everglades Club Thursday (13), for benefit of the Good Samaritan Hospital building fund.

Mrs. Stephen (Laddie) Sanford, former actress Mary Duncan, general chairman of this year's Polo Ball to be held March 16, with the Duke and Duchess of Windsor as Honorary Chairmen.

Still the big talk here is party given by Frank J. Hale and Paul Crabtree, a Celebrity Room of Royal Poinciana Playhouse, to honor Helen Hayes and Billie Burke last Sunday (9).

## Minneapolis

Jimmy Bowman, singer and bon-goist, into Freddie's nitery.

Margarieta Sierra into Radisson Hotel Flame room for two weeks.

Northwest Builders' show, March 15-23 at auditorium, will run Mrs. Minnesota contest as part of twicedaily stage shows.

Land of Lakes boat show at St. Paul auditorium March 14-23 certain to pull big attendance in this boat-crazy country.

Theatre-in-the-Round group, because of demand, extended run for "Happy Times" from three to five performances, March 13-16.

Northwest Builders show at Minneapolis auditorium March 15-23 has booked Trio Shmeed, Mattison dance trio, Mrazan Tumblers and Al Mack as emcees.

Edith Bush Little Theatre, most successful of local enterprises, plans "Rainmaker" for May production. Outfit hasn't missed monthly show in six years.

Upper, midwest hotel show, staged experimentally last fall in Lemington Hotel, will be repeated Sept. 25-27, but moved to auditorium to take advantage of added space.

## Belgrade

By Stojan Bralovic  
(8. Ohridska St., Tel.: 41232)

Argentine "coloratura" soprano, Helda Marina, a success at Zagreb opera house in "Lucia di Lammermoor."

Jean Giordino, director of French Radio Diffusion, on Euro-pean tour, gave concert in Belgrade. Recital was partly spoiled by bad acoustics of new larger Yugoslav concert hall.

Yugoslav film producers, Avala and Slavija, signed to produce 10 shorts for English television on natural beauties of Yugoslavia. Some of these films will also be shown in the English theatres.

Efrem Kurtz, English orchestra director of Russian origin, a rare attraction for Yugoslav music lovers with his conducting of Yugoslav national symphony. Fifth Shostakovic symphony was favorite with the Yugoslav music public.



# OBITUARIES

## MARK MARVIN

Mark Marvin, 50, legit-film producer and former magazine editor, was found dead March 7 in his New York apartment. Police said a suicide note was found beside the body. According to Marvin's brother, film producer-director Herbert Kline, the note revealed he had an incurable illness, believed to be cancer.

At the time of his death, Marvin was working with Robert Breen and Harold Arlen on a contemplated production of Arlen's "Blues Opera." He was represented on Broadway last season as co-producer of "Hide and Seek." Prior to that, he had been active in legit production in England where he lived for several years.

While overseas, Marvin was involved in the production of a number of plays in London and was also managing director of the New Ballet Co. He wrote a series of half-hour tv films for Lexicon Films, Ltd., the English affiliate of Encyclopedia Britannica Films.

He co-produced the 1946 Broadway production of "On Whitman Avenue" and early in his career was an editor of the New Theatre magazine. With his brother, he produced "The Forgotten Village," a feature film written by John Steinbeck. He also produced the two-reeler, "Boogie Woogie," in which Lena Horne costarred.

He was associate producer of "Cinco Fieros Escogidos" and "Five Were Chosen," the Spanish language and English language versions of a feature film scripted by Budd Schulberg and directed by Kline. Among his other credits is "Child of Man," a Danish film, which he co-produced.

Surviving, besides his brother, are his wife, actress Blanche Zohar,

against Greiner and his wife. In May, 1956, half the liens were dropped and Internal Revenue announced settlement of \$571,731 of the tax liens for \$71,600. The liens covered taxes, interest and penalties.

His wife survives.

## WALTER A. FUTTER

Walter A. Futter, 58, president and founder of the Vidioscope Corporation of America, manufacturer of 16mm projector and camera lenses and a former film producer, died March 3 in New York.

Futter launched his career as a film cutter in Hollywood, and then became editor of Cosmopolitan Productions. In 1925 he began producing short subjects which later totaled 250. In the early 30's, he made a feature film called, "Africa Speaks," and in 1933, "India Speaks," with Richard Halliburton. Futter also produced 10 westerns with Hoot Gibson and Adele Lacey, whom he married in 1937. She died in 1953. In 1937, he produced "Jericho" with Paul Robeson.

His wife, actress Betty Bartley and brother, Fred, a former film producer survive.

## SAM TAYLOR

Sam Taylor, 62, vet director-producer-writer, died of a heart attack March 6 in Santa Monica, Cal. His career spanned both the silents and talking pictures, having started on the scenario staff of the old Kalem Co. in 1916, later swinging over to Vitaphone. His first directing assignment was with Harold Lloyd, on "Girl Shy."

During his long career, Taylor wrote and directed for such other stars as Mary Pickford, Norma Talmadge, Douglas Fairbanks and Laurel and Hardy. He worked for Metro, United Artists, 20th-Fox. In recent years he had been a Hol-

In Memory of our darling

## JOSEPHINE HULL

two children, a sister and his parents.

## LOUIS L. KAUFMAN

Judge Louis L. Kaufman, 53, of the Allegheny County court, a former Pittsburgh newscaster who won his election to the bench in 1951 on the strength of his wide radio following, died of a heart ailment March 9 in that city.

Kaufman was a broadcasting veteran in Pitt, having joined KDKA shortly after his graduation from Penn State College in the mid-twenties. He continued as an announcer while studying law and after his admittance to the bar divided his time between broadcasting and the legal profession.

Surviving are his wife, the former Virginia Connelly, daughter of the late Eugene Connelly, pioneer tv showman with the old Harry Davis company and onetime manager of the Davis Theatre during its two-day vaude heyday; a son, Gene, also a former radio broadcaster; a sister and a brother.

## LOUIS W. GREINER

Louis W. Greiner, 63, former Toledo night club and dancehall operator, died March 3 of a heart attack at his Toledo home. He entered show biz in 1907 when he teamed with Osborne Crafts in promoting YMCA minstrel shows. After serving in World War I, he joined Chester H. Marks in operating several prohibition era night spots. His partner was slain in an ambush by three gunmen in August, 1931. Together, they had operated the Mecca, a downtown billiard parlor; Luna Pier, an outdoor dance spot built on a pier extending into Lake Erie near Monroe, Mich.; the Green Mill, later renamed the Show Boat, a downtown night; and the Chateau LaFrance, a suburban nitery.

Greiner also operated the former Trionon Ballroom, in downtown Toledo, and from 1942 to 1947, Indiana Lake Amusement Co. in Russell Point, O. In 1947, he was managing director of Toledo's first Aquarama, and during the 1930s he promoted operas at the Toledo Zoo amphitheatre. His operation of the Indiana Lake establishment led to the filing in October, 1952, of tax liens by the Internal Revenue service totaling \$951,902

lywood publicity man and mystery writer. Among his novels was "The Man With My Face."

## ALICE GENTLE

Alice Gentle, 69, onetime Metropolitan and La Scala opera star, died Feb. 28 in Oakland, Cal. native of Illinois, she began her career as a dramatic soprano in San Francisco in 1915 and the following year made her debut at La Scala. After World War I she appeared at the Metropolitan Opera, and traveled the world in concert tours.

Miss Gentle sang in several of Hollywood's early sound pictures. Her last concert performance took place in 1940. In recent years she lived at Carmel, Cal., in retirement with her manager-husband, Jacob Proebstel.

Beside Proebstel, a son and two sisters survive.

## SOL TEPPER

Sol Tepper, 65, agent and personal manager for more than 40 years, died March 7 of a heart attack in New York. He spent most of this time as an agent, but switched several years ago to a personal management setup.

Among those Tepper handled at various times were Phil Foster, Sam Levenson, Tony Bennett and Jerry Lewis. In recent months, he concentrated on getting newcomers into television. He suffered a heart attack several years ago, and some weeks ago entered a hospital for a checkup and was pronounced in good condition.

Survived by two daughters, two brothers and two sisters.

## ANA BOTAS

Ana Botas, 115, gypsy fado singer, died Feb. 23 after attending the wedding of one of her 400 descendants in the bullfight ring of Alges, near Lisbon. She was the "princess" of the Portuguese gypsies, her father having been the "king" of the tribe. For many decades she was a celebrated fado singer when fado had not yet become a Portuguese national song and tourist attraction.

She had 18 children, some of whom are still living. Two thou-

sand gypsies from Portugal, Spain and France attended the funeral.

## BERNARD F. CORSON

Bernard F. Corson, 45, assistant manager of WLS, Chicago, died March 2 in Evanston, Ill., of complications resulting from pneumonia. He joined WLS last November and had previously been affiliated with radio stations in Yankton, S. D., Kansas City, Mo., Davenport, Ia., and Springfield, Mo. For 12 years, prior to taking his Chi post, he had been advertising manager for Tidy House Products in Shendoah, Ia.

Wife, three daughters, and a son survive.

## BOBBY DEASE

Bobby Dease (Robert C. McChahan), 59, operator for the past 17 years of the Dease Theatre Agency Reading, Pa., died Feb. 22 in that city. He had been associated with other booking agencies in Pennsylvania prior to opening his own, and also appeared in several Hollywood films, among them "Some Like It Hot," 1939, and "Dancing Coed," 1940.

His wife and daughter survive.

## LOUIS LISSNER

Louis Lissner, 80, San Francisco theatre manager for more than half a century, died March 1 in Berkeley, Cal. He started his career at the old California Theatre, San Francisco, before the 1906 fire and "quake," and worked all the Frisco legit houses until four years ago, when he retired.

A nephew survives.

## JEAN DE RIMANOCZY

Jean de Rimanoczy, 54, for 20 years symphony conductor in Vancouver, Seattle and Tacoma, died March 2 in Los Angeles of a heart attack. He became professor of violin at Immaculate Heart College, L. A., in 1956, post he held until his death.

His wife survives.

## FRANCES MARSH

Frances Marsh, 61, vet film editor, died March 3 in Hollywood. She had been a Paramount editor for 28 years, and afterwards was associated with Revue and Larry Glickman Enterprises.

Surviving are two sisters, silent star Mae Marsh, and Mrs. Mildred Forster.

## EUGENE ATKINSON

Eugene Atkinson, 63, for 14 years business manager of Local 110, Chi Motion Picture Operators union, died of a heart attack March 5 in Montego Bay, Jamaica, where he was vacationing. He'd been a member of the union for 40 years.

His wife survives.

## LAWRENCE M. FINE

Lawrence M. Fine, 70, publisher-editor of "Who Is Who in Music," died March 3 in Chicago. He was a lawyer for 48 years, in addition to heading the music field baedeker. Survived by a son, two sisters and two brothers.

Mrs. Florence Gallagher, 52, who with her husband, Eugene Gallagher, had been operating the Palace Theatre in Union City, Pa., for the last three years, was crushed to death last week when their auto collided with a trailer-tractor near Erie, Pa. Her husband was injured only slightly.

Princess Kanza Omar, 46, Arabic dancer, died of cancer March 6 in Los Angeles. Stricken last Nov. 7 while while working on set of Paramount's "The Buccaneer," she was taken to a hospital where she remained until her death.

Richard W. Dekker, 43, manager of the Victory Theatre, Denver, died there March 5 following a lengthy illness. Surviving are his wife, father, three brothers and two sisters.

Ray H. Reynolds, 61, executive v.p. of Rogers & Smith ad agency in Chicago, died March 6 in that city. Wife, daughter and son survive.

Mrs. Signe Ruthstrom, 73, whose husband and nine sons formed the Ruthstrom Family band which toured the Keith-Orpheum Circuit, died March 5 in Houston.

Mother, 99, of Gordon S. White, Motion Picture Assn. of America advertising code administration director, died March 7 in New York.

Ernest de Bondy, 79, onetime vaude pianist and musical conductor, died March 9 in Irvington, N. J. A brother survives.

Raymond Brauer, 29, assistant managing director of the Civic Theatre in New Orleans, died March 3 in that city.

Donald Miller, 65, director of

special presentations in the sales-promotion department of CBS Radio Spot Sales, died March 2 in Norwalk, Conn.

Clarence (Pee-Wee) Conaway, 65, guitarist and singer, died March 7 in Albany. Survivors include five brothers.

T. Desmond Kelly, 61, film salesman with Leeds (Eng.) branch of Warner Bros., died recently in that city.

George McClymont, 75, manager of George Cinema, Kilmarnock, Scotland, for over 20 years, died there Feb. 28.

Luciano Moreira, 78, former bull-fighter and circus impresario, died March 1 in Lisbon after a fall from a horse.

Wife, 45, of Frank Childs, owner of the Starlite drive-in, Sterling, Colo., died there March 5.

Sister, 72, of Sam Levinsohn, secretary of the Variety Club of Illinois, died March 3 in Chicago.

Mother, 81, of Nathan Sliot, a director of Allied Theatres of Illinois, died March 4 in Chicago.

Mother of Constance Schneider, Pittsburgh Playhouse actress, died March 4 in that city.

Angel Torres Alamo, 77, Spanish playwright noted for his light comedies, died Feb. 25 in Madrid.

Bonilla (Aniceto Maganto), 65, retired clown, died Feb. 28 in Segovia, Spain.

Alvaro Santos, 69, prolific writer of plays and revues, died March 2 in Lisbon.

## MARRIAGES

Catherine McKenna to Stan Jarvis, Glasgow, Scotland, recently. Jarvis is former secretary at Glasgow Empire; he's assistant manager there.

Tracy Walter to Charles Boyle, Pittsburgh, Dec. 15, just announced. He is news cameraman with KDKA-TV.

Mary McAlpine to Kildare Robert Eric Dobbs, Vancouver, March 1. Bride's a writer; he's editor of Macmillan Publishing Co. of Canada, and a poet.

Margi Conklin to Richard Denby, Hollywood, March 1. Bride is a model; he's an actor.

Wilma Joan Kurzman, known professionally as Wilma Keyes, to Marvin S. Hecker, New York, March 1. Bride is a pianist.

Sylvia June Trueman to William Zeiler, Buffalo, Feb. 28. He is manager of UATC Century Theatre there.

Mrs. Wilma Steele to Bill Michelsen, Philadelphia, March 1. He's a WRCV-TV newscaster.

## BIRTHS

Mr. and Mrs. Bud Tapper, daughter, San Francisco, Feb. 23. Father is manager of the United Artists Theatre there.

Mr. and Mrs. Bernie Baker, son, Chicago, March 3. Father is freelance producer of industrial and tv shows.

Mr. and Mrs. Bradford Dillman, son, Beverly Hills, Cal., March 1. Mother is former Frieda Harding, stage thesp; father is an actor.

Mr. and Mrs. Herbert Schwartz, daughter, Schenectady, N. Y., March 1. Father is manager for Columbia Pictures in Albany.

Mr. and Mrs. John Jurewicz, daughter, Pittsburgh, March 1. Father is on WWSW staff.

Mr. and Mrs. Lee Marvin, daughter, Hollywood, March 3. Father is an actor.

Mr. and Mrs. Bob Howard, son, Van Nuys, Cal., March 2. Father is a Paramount studio flack.

Mr. and Mrs. Richard Lyons, daughter, Burbanks, Cal., March 5. Father is a film producer.

Mr. and Mrs. Bob Gannon, son, Santa Monica, Cal., March 2. Father is production supervisor at TV Spots Inc.

Mr. and Mrs. Larry Rhine, son, Santa Monica, Cal., March 6. Mother is Hazel Sherman, actress; father is a tv writer.

Mr. and Mrs. Fran Dowie, son, London, March 3. Parents are comedy duo, Fran Dowie & Candy Kane.

Mr. and Mrs. Edward McCaffrey, son, March 5, North Adams, Mass. Father is the son of Ed McCaffrey, VARIETY circulation manager.

Mr. and Mrs. Jerry Simon, daughter, New York, March 8. Father is eastern representative for Doris Day-Marty Melcher.

## GI's in Europe

Continued from page 2

month—and unless there are really big names on tap, business won't be good."

Kelley started his military entertainment career in Baunhholder, Germany, as field entertainment director in September of 1956. Later, he produced the U. S. Army All-Star Revue for tele, during last year's German Radio, Television and Phonograph Fair.

Currently handling the free shows provided for the military in Europe, he had two kinds of shows available—the celebrity shows, of famous entertainers who perform for the troops without pay; and the USO shows which consist of not well-known performers who are given a fairly low salary for appearing in Europe. Bob Hope, Jayne Mansfield, Johnny Ray, Victor Borge and Olivia de Havilland were among the celebrities who toured Europe last year without pay—and these are the type of people the military really like to see, Kelley points out.

## Tougher to Get Names

But it is becoming more and more difficult to get these famous entertainers to make European tours. The American Guild of Variety Artists, to which many of the leading performers belong, has tightened its rules to permit fewer of the top artists to come to Europe for the military sans pay. Those who are coming to Europe for some other reason are generally the ones who can be persuaded to give a little time to troop entertainment.

With Bob Hope due in Europe next April, he may make some camp show appearances. And when Mario Lanza does his concert tour of Germany, he is expected to visit several Army hospitals along the route although, because of his tight schedule, he will be unable to sing for the men but will chat with them instead.

Formerly, an organization called European Armed Forces Professional Entertainment Division booked shows for the Army, Navy and Air Force in Europe. But it was disbanded last year, and now the three get their shows separately.

The Navy and Air Force generally buy camp shows from European entertainers, or from American entertainers already in Europe. This is not proving so successful since generally the names are not large enough to attract a good audience.

And in the realm of providing entertainment for themselves, the U. S. Army in Europe runs an annual talent show, with a trip back to America and an appearance on top television shows for the winners. But, adds Kelley, it is becoming increasingly difficult to get the military men sufficiently enthused to work up good acts for this competition.

## Bar Minstrel Show

Continued from page 2

tention not only to the NAACP protest, but also to the State's anti-discrimination law, stating, "We have no option but to obey this statute."

Councilman Mooney, defending the Legion's annual minstrel production, asserted that the minstrel show is an American heritage and has become an institution in the social life of the city. He also stated, "This is the first time there has been any expressed objection to 'Black and White.' There is nothing degrading in intent, or in fact, about this production."

(Among Negro scholars and editors the minstrel show is next after "Birth of a Nation" as the original incubator of racial superiority-inferiority stereotypes.—Ed.)

## Ziv's Russian Deal

Continued from page 1

sian video which calls for five minutes of "Ziv" — exchanged each A-R has sent out a turel, which is a sight... trip around Television House; commercial tv's London hq, but the Russians have not yet come through with their side of the bargain.

Stern told VARIETY that the first American program, which will probably be dubbed into Russian, will be shipped to the Red network on April 15.



# Six and a half million audience

FOR TV PREVIEW OF

FRANCOISE SAGAN'S



## THE BROKEN DATE

**GRANADA'S** *television adaptation of this*  
exciting new ballet in

CHELSEA at NINE, 11th February, achieved

**74** per cent Nielsen Rating on

BRITISH INDEPENDENT TELEVISION NETWORK  
and then—the Box Office figures soared at  
London's Dominion Theatre

**GRANADA TV NETWORK** 36 Golden Square, London, England

# VARIETY

PRICE

35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.  
Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879.  
COPYRIGHT, 1958, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 210 No. 3

NEW YORK, WEDNESDAY, MARCH 19, 1958

96 PAGES

## \$100,000,000 VIDPIX BUDGET

### CinemaScope-Styled Cafe Layouts As Answer to High Cost of Names?

The new style in nitery construction seems to be based on the hope that bonifaces will ultimately be able to dispense with names and use only production plus playable acts. Bulk of cafe stage building is presently following the original blueprints of Le Lido, Paris. Patterned directly after this cafe is the new Cafe de Paris, N. Y., and the Stardust Hotel, Las Vegas. The Latin Quarter, N. Y., is refurbishing along a style that nearly simulates that kind of stage.

Within the past year, the stages at the Deauville, and Cafe de Paris, both Miami Beach, and the Havana Riviera, Havana, have been designed to handle gigantic production. The new gimmicks include plexiglass floors which take multicolored lights, swimming pools, ice rinks, rain and steam curtains, several levels of staging. And many have lighting setups that can handle the most complex cues.

Thus far, however, the bulk of the big stages have been forced to stay with the name system. But, bonifaces say that it is more complex.

(Continued on page 13)

### POLITICS K.O.'S 'FOLIES' BOOKINGS IN TUNISIA

Marseilles, March 18. War and political upheavals have some curious effects on show biz. Because of the recent troubles between France and Tunisia, the Tunisian government decided to cancel a projected visit there of the touring Folies Bergere. Dictum caught up with the company just as the troupe was about to sail from here and barely in time to unload the scenery and costumes.

Because of the international amenities involved (crazy laws anywhere in the world), it was okay to take the show material off and deposit it in town here while other arrangements for booking the show are made—but the cast was ordered to go back to their native countries. Those of them who are not French, that is. And this meant that all but five of the chorus—showgirls and strippers totaling 35, had to go home to London, leaving the producer (Jules Borkon), the only one who is still blushing. Girls will rejoin the troupe in Lyons.

### 'Salesman' Grand Opera

Brussels, March 18. Flemish composer Jef Van Durme has written a grand opera score to "The Death of a Salesman" with the permission of American playwright Arthur Miller who authored the play.

It may be premiered during the World Exposition here.

### Leo the Lion May Roar Live on TV Via Spectaculars

Hollywood, March 18. Metro will be the first of the majors to enter live television if negotiations now in progress with Robert Saudek Associates are firm. Given the green light by Joseph R. Vogel, Metro president, and Benny Thau, administrative veepee, to explore all facets of live tv, Charles C. Barry, veepee in charge of the studio's tv operation, has initiated discussions with Saudek for the production of six spectaculars, musical and dramatic, each to cost around \$350,000.

In line with the thinking in the tv industry that '58-'59 will be a "spec year," Barry opened conversations with Saudek, whom he regards as the most quality-minded producer in television because of his success over the years with "Omnibus"—and association with the Ford Foundation. Vogel has been insistent that a high level of production be maintained regardless of costs and in which the studio's roaring lion trademark is used. Spex running 60 and 90 minutes will carry the Leo intro even though the shows will be produced off the lot. Long form specials will be made only on order. While properties are now being explored, Barry would not venture their identities. Sponsors and networks will be given their choice of a wide range of studio properties.

While the spex would be made (Continued on page 20)

### PILOTS ROLLING AT RECORD PACE

By DAVE KAUFMAN

Hollywood, March 18. Hollywood's vidfilmeries are grinding out pilots at a record pace, the videxperts here strongly feeling the spring casualty season—already in progress—will see a wholesale turnover in shows, with over 40 being axed. That word "record" fits into the frenetic pace of the telebiz—producers expect a record number of axings; when they're finished pilot-filming they likely will set another record, and production coin for the year looks like a record \$100,000,000.

Unlike tv of so recently as five years ago, vidfilmers aren't too concerned about the state of the industry when a telefilm series is guillotined, for sponsors and ad agencies these days invariably latch onto another telefilm. Too, the bankrollers want series with stars and no topliner will work in a live series, without those residual stars in his eyes. So despite the heavy casualty list—over 20 axings to date and the big knife is still busy—Hollywood's tv film factories anticipate as big a year as ever.

Revue leads the field production (Continued on page 95)

### 'Bingo Worse Than Video'—Exhibs

Minneapolis, March 18. Some of this territory's small town exhibitors are finding bingo a more adverse boxoffice influence than television and daylight savings, which were harmful last summer; it was brought out at last week's exhibitors' meeting here.

One smalltown exhibitor took the floor to declare that his business is suffering more from bingo opposition than video and he asked other theatreowners to join him in trying to get the state legislature to ban it.

"I have to get the bulk of my business on Sundays and last Sunday, for example, the bingo game in my town was advertising a \$1,095 jackpot," he declared. "Instead of watching tv or coming to my theatre most people in my town of 1,500 inhabitants are playing bingo on Sundays."

### 'Jamaica' Nears Payoff, Will Give Merrick 4-Hit B'way Grand Slam

St. Patnik

Philadelphia, March 18. Local WCAU newscasters referred to the Navy's orbiting of its Vanguard earth satellite as "the St. Patnik."

### Authors League Hits More Govt. Book Censorship

Authors League of America Inc. has asked Congress to vote down three pending bills that would change the Federal statute that makes punishable the mailing of "obscene" material.

The League's objections center on bill HR 3663, under which—says the League—"Congress itself would determine how far it could go in avoiding the prohibitions imposed on it by the First Amendment." The League also opposes the bill, arguing it would "result in the suppression of numerous books written by eminent men of letters, contemporary works and established classics."

In its statement before the House Judiciary Committee subcommittee, the League also opposed bills HR 6239 and 2542 as "intended to make the use of the mail, for the transport of non-mailable material, a 'continuing' crime." This means that an accused could be prosecuted not only in the state where such matter is mailed, but in any state through which such matter passes while on route. "Such an approach . . . is repugnant to established standards of fair play," the League held.

At the moment, the U.S. Code punishes the mailing of "non-mailable" material. One class of such matter consists of "obscene, lewd, lascivious or filthy" books and pictures. Court rulings have gone along with the "Ulysses" standard, i.e., the test of obscenity is whether a book, judged as a whole, has a libidinous effect, excites lustful thoughts. The literary merit of the accused volume also must be taken into account.

David Merrick, who has set a precedent with four productions running simultaneously on Broadway, is about to outdo himself by having all of them become hits. Three of the four have already recouped their investments, while the fourth is doing near-capacity business and is figured likely to recoup its cost in about six-to-eight more weeks. The quartet's take last week was \$139,500 gross, with an estimated 30G net profit.

Various other managements have had several Broadway hits in succession, but Merrick is the first in many years to have four simultaneously. As an added wrinkle, Merrick's current four entries are all in the same block in West 45th Street. The present four, incidentally, give the producer a record of seven hits to date, without a failure.

His previous successes have included "Clutterbuck" (which took several years to pay off), in partnership with the late Irving Jacobs; "Fanny," in partnership with Joshua Logan; and "The Matchmaker," in partnership with the Theatre Guild. All of Merrick's current four are solo presentations.

(Continued on page 13)

### 'NEW' SHIRLEY TEMPLE: REISSUES, TV & DOLLS

A Shirley Temple vogue revival is developing as a result of (a) recent showings of the former mop-top star's pictures on television and (b) the emergence of the star herself, now a 30-year-old "matron" with three children, from comparative obscurity.

The exposure of Miss Temple as she was almost a quarter of a century ago plus her new personality via the "Storybook" tv series on NBC is prompting manufacturers to resume the promotion of Shirley Temple merchandise. For this purpose actress is in N. Y. to confer with the Ideal Toy Co. and the Rosenau Dress Co. relating to the merchandising of Shirley Temple dolls and dresses. At the same time, NBC and MTA Pictures, (later controls the rights to 19 of the Shirley Temple pictures made by 20th-Fox) are doing their utmost to revive and perpetuate the (Continued on page 21)

## SEMI-ANNUAL DOMESTIC AND FOREIGN TV FILM SECTION

(Starts on Page 29)

# N.Y. Saloonkeepers Look to Pay-TV For That Old Video Pick-Me-Up of '48

By JO RANSON

Pay tv will be the saloon keepers' biggest pick-me-up since Mrs. Murphy found a pair of overalls in her chowder.

New York's approximate 3,000 saloons, once pioneers in serving tv entertainment back in '48, are now in the financial dumps and bar keeps are certain that some form of fee tv would prove a stimulant at bars.

Ten years ago the saloons were mopping up with tv. Today tv viewing is a minor diversion among imbibers. Tavern owners and officials of the bartenders' union agree that something must be done to boost their biz. The answer, they insist, is toll tv.

Today's average saloon is geared to three classes, say union officials. First group is from 20 to 28 years old and this section gives the bartender the most trouble; the second group is from 28 to 50, once the saloon keeper's best spenders, but now largely stay-at-homeers glued to their installment-bought tv receivers, and the third class is the 50-year and older, a group largely existing on pensions, social security and which now sits around bar tables nursing a beer and recalling prohibition days.

If pay tv should strike this area, the starving saloon owners believe they could woo back the 28 to 50-year old contingent. Because this group is on a limited budget and most of their tv receivers have been bought on the installment plan, tavern proprietors figure they'd come in to see toll tv shows for the small price of a beer.

"Toll tv will be the greatest salvation to saloon keepers," John F. Kelly, secretary-treasurer of Local 70 of the Bartenders' Union said this week. "As a matter of principle, I'm opposed to this type of entertainment, but as a matter of self-preservation, I'm in favor of it. I know this will stimulate tv."

(Continued on page 85)

## From Gus Edwards to NTA In 50 Years: WW & Jessel

Two veteran show biz personalities, George Jessel and Walter Winchell, who in their early days teamed together, now find their separate vidpix shows being syndicated by the same distrib, National Telefilm Associates.

NTA has acquired the "Walter Winchell File," due to go off the ABC-TV next month, with the bow-out of sponsor Revlon. NTA, in addition to picking up the 26 network exposed episodes, will produce via Desilu Productions a fresh group of 13 half-hours. The 39 "Walter Winchell File" episodes will be offered in syndication for fall airing.

NTA already has put "George Jessel's Show Business" skein into the syndication mart.

Winchell and Jessel were members of the original Gus Edwards kid act nearly 50 years ago.

## Hawaiian Police Yarns Up

Commodore Productions & Artists Inc. of Hollywood is offering "No Escape," a filmed series based on confidential material from the files of the Hawaiian Police Department, for sponsorship.

Walter White Jr., president of the firm, has the pilot in New York, showing it to networks and advertising agencies, it was disclosed here. Produced entirely in the Hawaiian Islands, the series stars Anthony George as Police Inspector Kam Maku.

## PUT BEST PIX FORWARD: TODD'S ADVICE RE USSR

Hollywood, March 18.

Films showing U. S. in bad light shouldn't go to Russians at outset of the cultural exchange between the two nations, Mike Todd yesterday (Mon.) told U. of California students at local campus. "To offer such pix as basis of our way of life," he stressed, "would be a tragic mistake. Public-spirited people should remember this, forget the dollar when making and shipping films behind iron curtain."

Said the producer: "Russians believe what they see is stark realism. After seeing a film such as 'Blackboard Jungle' they would be convinced our schools are filled with hoodlums."

## Abbott Sues Costello Over Vidpix Payments

Los Angeles, March 18.

Bud Abbott is demanding payment of \$222,475.19 assertedly due him on a contract signed April 27, 1951, in a Supreme Court suit filed against his former screen partner, Lou Costello, and T.C.A., his production company.

Complaint states Abbott was engaged by the defendants to act in 52 one-half hour vidpix, to be produced by them, and promised payment of one-half the proceeds. In no event, however, was this payment to exceed \$7,500 per film.

Abbott claims he's already been paid \$167,524.81, but still is owed balance on total sum of \$390,000. Pix to date have grossed over \$2,000,000, according to complaint.

## Senate Committee Will Mull National Theatre

Washington, March 18.

The Senate Public Works Committee has agreed to hold hearings on bills to locate a National Cultural Center of the Performing Arts on the Mall in Washington.

The proposed site is near the National Art Gallery, more popularly called the Mellon Art Gallery.

## Popcorn Paean

By ARTHUR L. MAYER

"There will be a drastic shortage of popcorn and much of the popcorn that will be available will be of poor quality."

—VARIETY, Feb. 26, 1958

The fate of movies now is sealed. By the sad facts above revealed.

What price "Commandments" or "Old Yeller" if we can't feed the inner feller?

Who can conceive of "Peyton Place" Without some popcorn in his face?

"Farewell to Arms" may be all right.

If there is something else to bite.

We might as well shut up the shop.

If we have lost our popcorn crop.

And naught but TV will be seen.

When all the corn is on the screen.

## IMPRESSIVE U.S. TALENT FOR BRUSSELS

Brussels, March 18.

"You have been reading recently about some of the difficulties and problems confronting us concerning a rather important item—money," said Mrs. Charles P. Howard, Deputy Commissioner General of the U. S. Delegation, Brussels Universal & International Exhibition, at a Belgo-American Assn. luncheon. Speaker alluded to views largely expressed in the American Press and in VARIETY (Feb. 5). But, apparently, additional funds were found to round out program of musical and theatrical attractions and make it truly representative of America's foremost accomplishments and artistry in a most extensive field.

And impressive indeed will be the U. S. artistic contributions to the arts program to be presented at the World's Fair by all participating nations.

Gian-Carlo Menotti's new opera, "Marie Colovin," will be premiered in Brussels. The Philadelphia Orchestra, conducted by Eugene Ormandy, soloist Isaac Stern, will perform during American Night.

## J. H. Harris' USSR Visa

Pittsburgh, March 18.

John H. Harris, producer of "Ice Capades" and head of a string of film houses here, has been granted a Soviet visa and will visit Russia right after he goes to the Variety Club convention in London next month. One of the founders of the showmen's organization, Harris is presently its lifetime honorary head.

Although the project is still only in the thinking stage, it's understood that Harris would like one day to introduce his skating extravaganza to the USSR.

## NEAR EAST ANTI-U. S.

Libya's Cancellation of 'Ben Hur' Permit Cue To Bad Feeling

Rome, March 18.

The Libyan government has revoked the permit given Metro's "Ben-Hur" company, which was scheduled to start its background shooting this week in the North African desert, and refused to allow the group entry into the strifetorn country.

The move, taken suddenly and without prior warning, is seen as tied in with current Arab unrest and as a part of the Libyan government's annoyance with the U. S. State Dept. refusal to take a stronger stand versus France.

Photographer Robert Surtees is here with his crew and is now exploring the possibility of doing the required background work in Israel or Spanish Morocco, the only two countries in the Near and Middle East currently not antagonistic to the U. S.

## N.Y.U.'s Town Hall

Town Hall, lecture setup once famed on radio, is now part of New York U. Move was approved by Boards of Trustees of both institutions and okayed by Board of Regents of N. Y. State.

Carroll V. Newsum, proxy of NYU, said new unit will be tagged "Town Hall of New York University" and its future will be developed through NYU's Division of General Education.

Music concerts and recitals will be continued, as will lectures, short courses and Saturday morning programs for children.

Ormond J. Drake is director of Town Hall and associate dean of Division of General Education, which gives non-degree courses, under deans Paul A. McGhee and Warren Bower.

## CAN'T SHOW DIETRICH'S GAMS ON PARIS POSTER

Paris, March 18.

Although the French public has been subjected to posters of near nudity with Misses Brigitte Bardot, Martine Carol, Gina Lollobrigida and Sophia Loren, they took umbrage at one which showed Marlene Dietrich sprawled in a clinch with Tyrone Power and showing her famous gams. Made up for "Witness For Prosecution" (UA), the police got many complaints from irate citizens who considered Miss Dietrich's posture as too suggestive and offensive to public morality.

Police cracked down and Miss Dietrich's underpinnings were covered by the names of the theatres at which pic was playing around town.

## Churchill Paints Good

Like Eisenhower Should

If house managers need alibi for falling biz, they can blame it on Sir Winston Churchill who is jamming 'em in at Metropolitan Museum of Art, N. Y.

Biggest thing since "September Morn," Churchill show consisting of 41 paintings, was thronged last Sunday (16) and guards kept repeating a show biz phrase, "Keep moving, keep moving" throughout day. Similar performance took place (9) first Sunday of British statesman's art display.

Mrs. Franklin D. Roosevelt, who caught the show, said she heard one visitor exclaim: "Churchill paints good like Eisenhower should."

Free display, continuing through March 30, is drawing wide assortment of customers from 10th Ave. teenagers to Madison Ave. matrons.

## 'Sir John' Makes It

San Francisco, March 18.

First American production of British composer Ralph Vaughan Williams' 30-year-old opera, "Sir John in Love," was given at San Francisco State College last weekend, as part of a Shakespeare Festival.

Rue Knapp staged and Earl Murray conducted.

## 4-to-4 Vote As CBS, Benny Lose 'Gaslight' Appeal

Washington, March 18.

In a decision which still leaves the broad principle up in the air, the Supreme Court yesterday (17) upheld a lower court's injunction barring CBS from using a filmed parody on the Metro film, "Gaslight."

Jack Benny made the parody, for use on a tv show, under the title, "Autolite."

The Supreme Court's ruling was by the narrowest of margins—4 to 4. Justice William O. Douglas took no part in the case. The Supreme Court merely announced "the judgment is affirmed by an equally divided court." It was to make precedent by ruling for the (Continued on page 95)

## JIM SAUTER, 56, DIES OF BRAIN HEMORRHAGE

James A. Sauter, at one time president of Air Features which was absorbed several years ago by CBS, and later president of USO-Camp Shows, died March 18 of a cerebral hemorrhage at Doctor's Hospital N.Y., at the age of 56. He was stricken the previous day in his apartment in the Hotel Pierre. Sauter, was in semi retirement for the last two years because of a heart ailment. However, this condition didn't prevent him from working actively in a multitude of charities. He affectionately described himself as "the only 'guy' on the board of several Jewish charities." He was a board member of the Jewish Theatrical Guild and regularly worked on the benefit committee of the Actors Temple.

In the habit of speaking daily to (Continued on page 12)

## Jane Powell, Liberace Delay Dates in 'Hot' Cuba

While two major acts have postponed their appearances in Havana pending more tranquil times, the Havana Hilton is planning to preem tomorrow (Thurs.) as per schedule. Jane Powell, who was to have opened yesterday (Tues.) at the Riviera, and Liberace, who was to have gone into the Capri later this week, have delayed their Cuban dates to a period when there will be more tourists. Most travelers have been scared off by the increase of rebel activity in Havana.

The Hilton chain is flying down a flock of newspapermen, celebs and hotel execs to the Cuban capital in preparation for the opening of the latest link in the chain. They anticipate no difficulties. Reports that the rebels planted a bomb in the Hilton casino have been denied.

# VARIETY

## Subscription Order Form

Enclosed find check for \$

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To ..... (Please Print Name)

Street .....

City ..... Zone ..... State .....

### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00

Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

# VARIETY

Trade Mark Registered

FOUNDED 1925 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

154 West 46th St., New York 36, N. Y. JUDSON 3-2700

Hollywood 28 6404 Sunset Boulevard, Hollywood 9-1141

Washington 4 1292 National Press Building, S.E. 13-5445

Chicago 11 612 No. Michigan Ave., DElaWare 7-4984

London WC2 8 St. Martin's Pl., Trafalgar Sq., COVENT Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210

128

Number 3

## INDEX

Bills .....	88	Obituaries .....	91
Chatter .....	94	Pictures .....	3
Film Reviews .....	6	Radio .....	61
House Reviews .....	88	Radio Reviews .....	71
Inside Music .....	76	Record Reviews .....	74
Inside Radio-TV .....	71	Television .....	61
International .....	10	Television Reviews .....	69
Legitimate .....	89	Television .....	21
Literati .....	93	TV Films .....	29
Music .....	74	Unit Reviews .....	26
New Acts .....	86	Vaudeville .....	82
Night Club Reviews .....	86	Wall-Street .....	14

DAILY VARIETY

Published in Hollywood by Daily Variety, Ltd.

\$15 a year. \$20 Foreign.



# GOTTA KEEP CAMERAS ROLLING

## Columbia Studio 'Chief' Uncertain

**Doubt That Bill Goetz Would Accept—Kahane Operating as Administrator**

Hollywood, March 18.

For time being at least, Columbia Pictures will get along with a "United Artists type policy" of acquiring and/or financing independent productions to fill out its release schedule. As of now, Abe Schneider and committee of five, including board members have been unable to find production head suitable to them to head company.

Schneider said studio will be run by administrative head, which means B. B. Kahane, who came out of semi-retirement two weeks ago following death of Harry Cohn, to assume management reins at studio. It's understood one or two younger executives will be trained by Kahane to take over top administrative duties within year or two.

Asked whether anybody offered post of studio production head, Schneider said committee hadn't arrived at definite recommendations. Re Goetz being offered job, Schneider said he doubted William Goetz would give up independent status to take over studio helm. Said matter hadn't been brought to point requiring decision by Goetz.

Schneider admitted an acute shortage of top production manpower and said Metro and Paramount were unable to solve problem. While Columbia hasn't abandoned idea of having a production head, per se, conditions make it necessary for studio to operate at least temporarily under strictly administrative head.

## To Film Kennedy Book

Ottawa, March 18.

Tyrone Guthrie is president of Contemporary Productions Inc., which will film U. S. Senator John Kennedy's book "Profiles In Courage." Veepees are Robert Whitehead and Leonid Lipniz.

Latter produced Toronto-made color "Oedipus Rex," which Guthrie directed.

## Columbia Stock Up as Textile Operator Buys

Although its two past quarterly dividends have been passed, Columbia is getting upbeat treatment in the financial area. The Col stock went up to \$16.25 last week, for a rise of \$3.12½ within just the last three weeks. Presumably due to profit-taking, the issue slipped to \$15 by the close of trading on Friday (15).

Reason for the fancy jump is a subject of some speculation, as is usually the case when a company's earnings are off and the stock goes up. Wall Street sources of the "informed" variety believe they have the answer. They say that Lester Martin, millionaire textile industry operator, is buying up the Col issue through the brokerage firm of Reynolds & Co. and, on the heels of Col president Harry Cohn's death, will be seeking a position on the board.

As of a week ago Martin owned 100,000 shares—possibly more by now—and clearly is the biggest individual stockholder outside the Cohn family.

## Over 100 Asst. Directors Unemployed; About 65% Of Guild Now Working

Hollywood, March 18.

Employment in the Screen Directors Guild has dipped to its lowest point in two years, despite an upsurge in jobs in the vidfilm field. About 65% of the SDG membership are currently working, the low figure being the result of less motion picture production.

SDG has 1,100 members, and of that figure 664 are directors; 298 assistant directors, and 139 second assistants. Biggest unemployment is with assistants, with over 100 of them out of work. This, too, is directly attributable to the fact fewer motion pictures are being made, and tv film does not use as many assistants as does pix.

Last year, SDG employment was split 50-50, with half the members toiling in theatrical films, the other half in vidpix. But today, in tune with the times, employment in tv films has shot up 10% while theatrical film employment has slipped to the point where from 60% to 65% of SDG are now kept busy in tv pix.

While tv films have helped somewhat to take up the slack created by the dip in theatrical film employment and tv commercials and industrial films have also helped, they haven't made up for the loss in normal film industry employment in SDG today is from 10% to 15% below average.

A number of vet theatrical film directors, such as David Butler, Lewis Milestone, Bruce Humphreys, Stuart Huxley and Tay Garnett, have recently gone into vidpix and done considerable work for that medium.

## TAKE UP SLACK OF INACTIVITY

Barney Balaban, president, vice-presidents Paul Raibourn and George Weltner and other top-echelon Paramount executives in New York will head for the Coast Monday (24) for what promises to be one of the most important series of product conferences in the company's recent history. Par is intent on starting a strong new program rolling and, despite the absence of any of the usual hoopla announcements, is set to go high on the cash outlay.

Of the major studios, Par has been among the more conservative, making about 20 new pictures each year. Whether this figure is to go up shortly remains to be seen, but sotto voce intelligence has it that the outfit is bent on blue chips production investments for a variety of reasons. Prominent among them is the thought that several other companies likely will have a short supply of product—or, shorter than in past. Par could take up the slack.

In line with this it's noted that Universal president Milton Rackmil has pledged resumed filmmaking by July but property and talent commitments so far hardly indicate any full-scale studio activity by that time.

Too, Columbia president Abe Schneider is determined to keep the cameras rolling but it's none-

(Continued on page 14)

## NEW COAST PLOT TO OVERTHROW YATES

Hollywood, March 18.

Bid to oust from control Herbert J. Yates, Republic Pictures' president and to secure a controlling interest in the company's stock, has been made by a group which approached financier Elliott Evans and asked him to form a syndicate to purchase 200,000 shares of available Rep stock.

Group, which has chosen to remain anonymous, presently owns 300,000 shares, which, added to Evans' proposed 200,000, would enable them to take control.

Evans confirmed the report when contacted.

## National Boxoffice Survey

**Trade Perking Up; 'Kwai' Cops First, 'Brothers' 2d, 'Witness' 3d, '80 Days' 4th, 'Search' 5th**

After a brief lull, caused primarily by some less than sensational newcomers, key city trade is pushing ahead vigorously in current session. Such new pictures as "Bridge on River Kwai" (Col), "Brothers Karamazov" (M-G) and "Witness for Prosecution" (UA) and older entries like "Peyton Place" (20th), "Sayonara" (WB), "Old Yeller" (BV) and "Farewell to Arms" (20th) are now making exhibitors happy.

In first week out on release to any extent, "Kwai" is rearing to around \$450,000 gross in keys covered by VARIETY. This makes it a cinch winner of first place. "Brothers" is finishing second. It was champ last week.

"Witness" is winding up in third place after being on top for two weeks in a row, and second last round. "Around World in 80 Days" (UA) is coping fourth position while "Search for Paradise" (Cinerama) is a strong winner in fifth place.

"Raintree County" (M-G) is coping sixth position. "Farewell to Arms" (20th) will land seventh spot after being much higher for weeks. "Paths of Glory" (UA), just getting around currently, is taking eighth money.

"Cowboy" (Col), making a much better showing this stanza than in previous weeks, is finishing ninth. "God Created Woman" (Kings) rounds out the Top 10. "Seven Wonders of World" (Cinerama),

## Hollywood Product Crowding Imports For Booking in Special Houses

### Eastman Recession-Proof

Eastman-Kodak hasn't heard about the recession, having paid out yesterday (Tues.) its biggest wage dividend since such dividends were begun in 1912.

Total of 50,000 employees in the United States shared \$37,900,000. Eligible persons received at the rate of \$32 for each \$1,000 they earned in the past five years.

## British Unionists Pledge Petrillo: 'No Black Work'

The British Film Industry Employees Council, repping the major British entertainment unions, has thrown its support behind the American Federation of Musicians in current strike against the major Hollywood studios. The British council, headed by George H. Elvin, which includes the British Musicians Assn., informed AFM prexy James C. Petrillo that it would not handle so-called "black work," or soundtrack music recordings for U.S. films slated for overseas.

Elvin pointed out that the British musicians recently refused to work on the soundtrack score of Paramount's production of "Vertigo."

### Martin Davis Travels

Martin S. Davis, assistant ad-pub director of Paramount, leaves New York tomorrow (Thurs.) for a swing of Chicago, Los Angeles and Dallas. He'll confer with division reps in each of the three cities and catch up with the new product at the studio.

American companies' current flirtations with East side outlets in N. Y. are seen creating a buyer's market that will put the squeeze on foreign film distributors.

Situation has always been a fluctuating one, with the theatre market very tight one moment and wide open the next. But the influx of U.S. films, which promises to increase this year, is creating several new aspects.

As the East side population expands, the major companies are becoming conscious of its greater potential. But the number of available houses in that area is limited, and building of new theatres is prohibitively expensive.

There now exists among the companies a feeling that their more unusual fare can preen on the East side day-and-date with Broadway. Eventually, some of these pictures may end up with exclusive firstruns on the East side. Already, pictures like "Raintree County" and "Witness for the Prosecution" have shown their grossing capacity on the East side (not to mention "Lili" of some time ago) and another biggie—"The Long, Hot Summer"—has been booked into the Fine Arts to run day-and-date with the Mayfair. The Little Carnegie has slotted "Chase a Crooked Shadow."

### Tough on Linguals

The immediate results of such a policy is to "lock out" the foreign-language imports, which have literally no other place to go. One of the additional problems for them is that, at least according to present-day thinking, they can't

(Continued on page 13)

## Mirisch Freres' 6 by Year's-End, \$8-Mil in Cans

Hollywood, March 18.

The Mirisch Company, set up last September by the three Mirisch brothers, will have completed six pictures by Dec. 31, 1958, at a total expenditure of \$8,000,000, prexy Harold Mirisch revealed over the weekend. All will be for United Artists release, with whom outfit originally contracted for 12 pictures but now number has been upped to an indefinite figure.

Mirisch reported that with unlimited financing and distribution to offer—through UA—his company is concentrating on joint production ventures and already has lined up with five outside units, four headed by stars and one by Billy Wilder. In each case, separate companies will be formed, such as Ashton Productions, set up by the Mirischs and Gary Cooper for the Cooper starrer, "Man of the West," currently in work. Mirisch said that his company can operate like a major in wooing outside deals without the handicap of a big studio overhead.

With initial, "Fort Massacre," starring Joel McCrea, already completed and "Man of the West" in final stages of completion, next film to roll will be "Cast the Long Shadow" in association with Audie Murphy, to roll in April. Mirisch Co. has a two-picture deal with Murphy and his company, with option for one more.

A two-picture deal also is in effect with Alan Ladd, first to be "The Man in the Net," going before cameras around late May. The Wilder co-production still is untitled, with producer-director currently collabing with I. A. L. Diamond on script, set to roll in July at a cost of \$2,500,000. Final pic of year will be "Roar Like a Dove," with Doris Day's Arwin Productions. Partners on this also will team up with Roger Stevens Playwrights Co. in N. Y. for a Broadway dramatization of London play.

### OCEANIC COMMUTING

**Lazarus Over on Tuesday, Back on Friday**

Paul N. Lazarus Jr., Columbia v.p., was back in N. Y. yesterday (Tues.) after a quickie to London. He winged across Friday (14).

Exec trekked to the British capital to see the first cut of "The Key." Carl Foreman indie production starring William Holden and Sophia Loren. He also discussed the ad-pub campaign with the filmmaker.

(Complete Boxoffice Reports on Pages 8-9).

# MANHATTAN'S IMPORTERS NEED A FRONT; BUT LONE WOLF TACTICS PREVENT IT

Most of the independent distributors of foreign films are convinced of the need for a strong and active trade association of their own, but few believe it can be realized.

Situation is an odd one in the light of several facts, i.e. the continuous growth of that film biz sector and the acknowledged problems that can and should be met via a united front. There exists the Independent Motion Picture Distributors Assn., but it's been chewed up into little more than a paper organization via internal strife and the strong personal feelings and antagonisms among various of the top indies.

At the luncheon marking the 20th anniversary of his Apollo Theatre last week, Harry Brandt made the need for organized unity the keynote of his address. Urging the foreign film distributors to stick together, form an organization and hire a paid executive director, Brandt said one of the aims of such a group might be to combat the pressures of censor groups and to counter-balance their influence with politicians.

There are many other areas in which such an association could be active, and attempts were made from time to time to get IMPDA into action. It was headed for a long time by Arthur L. Mayer, who is still in it, but who admits that his enthusiasm has waned in the face of the continuous friction, much of it generated over the question of who should be dominant, dues representation, etc. Several important indies have resigned from the group, others were never active in it, or never even joined.

Current status is that the organization exists, but that's about all. It's felt that it should be kept up if necessarily dormant pending a possible emergency. It also sponsors the annual Joseph Burstyn awards.

Observers close to the field see little hope for a change. Though they've been growing in number and in importance, the indies still are a highly individualistic, highly competitive lot, each absorbed in making a go of what are active but still essentially small operations. The clash of personalities, expressed in some real and personal antagonisms, is such that cooperation on any extensive scale is virtually impossible even though it might be beneficial to everyone concerned.

Since this friction envelops some of the top men in the field, and any sense of responsibility towards the group as a whole is conspicuously lacking, no amount of urging is—the present stage—going to overcome the dissension. Yet, individually, the indies are sharply aware of the price they're paying for disunity.

For instance, nothing is being done about the storage problem, nothing is done about a proposal to simplify and unify contracts with overseas producers, nothing is done about censorship and Customs, or restrictive legislation, etc. Though the common interest area is large, the indies prefer to tackle these problems individually, bickering all the way and proclaiming their own righteousness.

One of the difficulties, too, is the indifference shown by several of the top outfits, notably Distributors Corp. of America, Walter Reade (Continental Distributing) and some others, who by stepping into a framework of activity could force some of the dissident members into line. Such an idea was activated once by Richard Brandt of Trans-Lux, but it never reached fruition and Brandt appears to have lost interest.

## Federation of Councils

### In Cleveland April 16

Federation of Motion Picture Councils will hold its 1958 Conference at the Hotel Carter, Cleveland, April 16 and 17.

Every one of the councils is expected to be represented by two delegates. There will be several speakers. Councils 1957 meet was in New York.

## DCA's Dallas Exchange

Dallas, March 18. Distributors Corp. of America has opened its own exchange for the Dallas and Oklahoma City territories, per DCA sales manager, Irving Wormser.

Exchange manager is Fred W. Beiersdorf. Other staff personnel includes Peggy Smith and Ernest Gribble.

## Bardot's 'Parisienne' As East Side-West Side Manhattan Premiere

Dual Broadway-East Side release pattern, which appears to be working itself into a fullblown trend, is to be refined with the simultaneous premiere of the Brigitte Bardot French starrer, "Une Parisienne," at the Victoria and Plaza theatres on July 23.

Film will open in its original version with subtitles at the Plaza, but will play dubbed at the Victoria. Thus it'll be available to audiences in any form they prefer.

Picture will be released by Ilya Lopert who acquired it, in partnership with United Artists, for \$225,000. Lopert owns the Plaza, and UA controls the Victoria.

This is the first time that a foreign film has premiered in N. Y. in both original and dubbed version simultaneously. At the moment, and in the past, films open in one version or the other. "God Created Woman," for instance, is current at the Paris Theatre in subtitled version. When it hits the circuits later this year, it'll play in dubbed form.

Lopert said last week that he could see no reason why there shouldn't be a dual run. He said he originated the idea of Times Square-East Side day-dating some five years ago when he booked "Outcast of the Islands" into the Fine Arts and Victoria theatres. It was a revolutionary idea at that time. Since then, and particularly lately, this practice has been intensified on both imports and American films.

## Ricketson Beats Drums For Oscar Sequels In Regional 'Festival' Form

Los Angeles, March 18. Hollywood's Academy Awards ceremonies this month ought to be followed by a series of American Film Festivals, or Expositions, to reap the benefit of the Oscar race and continue to generate new vitality, strength and progress for the film industry, Frank H. Ricketson Jr., vice-president-general manager of theatre operations for National Theatres, declares.

"The Academy Awards activities stimulate the entire industry, but one institutional program cannot supply the momentum to carry us for an entire year," he pointed out. The industry needs at least (Continued on page 20)

## Doggie Saga Is \$1.50 Per Share Disney 'Bonus'

Walt Disney Productions is drawing the attention of Wall Street practitioners for a new and special reason. Because of the unique Disney production setup, a single picture can boost this company's earnings by as much as \$1.50 per share, as is the case with "Old Yeller."

Financial observers in large numbers are opposed to the industry-wide practice of participation deals—in which the participants take no risk, sharing only in either net and/or gross on each picture in which they're involved.

What the Wall Streeters like about Disney is the absence of such percentage arrangements. When there is a profitable picture the profit goes to the company and no one else.

"Yeller" was produced at a cost of \$1,000,000. Its worldwide gross is figured at \$10,000,000.

## Lifting of Secrecy Peps U's Morale

### News That Studio Resumes Production Cheers Staff—Facts Replace Rumors as Boss Opens Up a Bit

Statement of proxy Milton R. Rackmil that 'Universal will resume production on July 1 plus staff screenings of a number of the company's completed pictures has had a salutary effect on the morale of U's remaining employees. For several months—since Rackmil ordered the temporary shutdown of the studio and a drastic economy program—homeoffice staffers, who have been observing the departure of many of their long-time colleagues, operated in a sort of limbo—not certain if the management planned to liquidate or resume activities.

For the most part, the morale of the staffers was shot as they sweated out each week in the fear that a pinkslip would accompany the pay envelope. Rackmil's statement to the stockholders was the first forthright indication of the company's future plans. Although Rackmil stated strongly that the company did not plan to liquidate and that it would resume production, the chief executive did not outline the type of program Universal will pursue.

It's believed, however, that the company will make fewer pictures annually, perhaps half of the 30 to 32 pictures it has available presently until Feb. 1959. In addition, it's expected that U will drop program-type pictures and open the lot to independents who will produce films on a partnership basis with Universal financing. At present U's studio, which actually terminated all theatrical production only last week, is operating with a skeleton staff. At

the same time, as far as is known, the company has no specific commitments with creative personnel for upcoming productions. However, Rackmil told the stockholders that the company is now in the process of assembling properties, stars and deals.

In the meanwhile, there is considerable hope for improvement in U's profit statement on the basis (Continued on page 20)

## L. A. to N. Y.

Pier Angeli  
Jack Beal  
Rossano Brazzi  
Carl Dudley  
Louis F. Edelman  
Mitzi Gaylor  
Mitchell J. Hamberg  
Harry Mandell  
David March  
Joseph H. Moskowitz  
Louis A. Novins  
John Reynolds  
Lee Steiner  
Howard Strickling  
Joseph R. Vogel  
Virginia Wickes  
Richard Widmark

## N. Y. to Europe

Patricia Collinge  
Alec Coppel  
Tom Curtiss  
Jim Ferguson  
Al Hibbler  
Jane Magid  
Lee Magid  
Don Petrie  
Alvin Sullum  
Gladys Swarthout  
Maurice Winnick

## Artistic Demands Get Stiffer

Motion picture studios may run into additional grief anent getting new properties rolling if Sidney Lumet is typical of the new behind-the-camera talent that's coming to the fore. This 33-year-old director stated this week he's not going to take on any story that's not to his liking and, additionally, wants plenty of freedom in the production blueprinting.

Lumet, mainly known for his television work, claimed, for example, he had been offered the opportunity to direct "Marjorie Morningstar" at Warners but turned it down because he didn't see eye to eye with the WB studio on how it should be handled.

His two pictures so far have been "12 Angry Men" and the soon-to-be-released "Stage Struck." He said that "Men" will gross about \$1,300,000 in worldwide rentals, which suggests a hefty profit. The Henry Fonda starrer, which has been widely acclaimed, cost \$303,000 to make, according to Lumet.

## Jurgens Paid \$50,000 for Postponement

### Did Not 'Cancel' Terra Films Commitment For Bergman Film—Contrasts U.S.-Europe

By DAVE JAMPAL

Tokyo, March 11.

## BOB BENJAMIN CHAIRS DEMS' FINANCE COMM.

Robert S. Benjamin, United Artists board chairman, yesterday (Tues.) was named chairman of the finance committee of the Democratic Advisory Council. In past he held many key posts in New York state Democratic organizations and in 1956 was a member of the exec committee of the N. Y. State Volunteers for Stevenson and Kefauver.

New spot makes him responsible for organizing and supervising all fund-raising activities for the Council.

## BACHE ATTABOYS U. A.

Only Film Shares Currently Recommended As 'Good Buy'

Rarely has a film company gotten such a boost from an important Wall Street outfit as did United Artists this week. New York Stock Exchange firm of Bache & Co., in appraising a long list of issues on the big board, selected UA as the only picture outfit whose stock is recommended for buying at this time.

In a report prepared for its clients, Bache went over 396 different stocks and advised whether to buy, sell or hold.

Bache is not the only one supporting UA. This issue went up to slightly over \$18 per share a few months ago, from a low of \$15, and has remained at that level consistently. Stock is not a dormant one, an average of about 2,000 shares being traded each week.

Reason why UA is a favorite is twofold. On the first count, the \$1.40 annual dividend rate appears set to continue indefinitely. This, of course, is impressive to the man-in-the-street investor. Second, brokers are high on the UA management. It's no secret that several of the top money men at Loew's at one time wanted the Arthur B. Krim-Robert S. Benjamin regime at UA to take the helm of the former.

## N. Y. to L. A.

Sid Blumenstock  
Donald H. Coleman  
Lisa Daniels  
Martin S. Davis  
Arthur Fleming  
David Golding  
Ernie Heckscher  
Jack H. Levin  
Milton R. Rackmil  
Arnold Stang  
Don Wolf

## New York to Orient

Diana Adams  
George Balanchine  
Robert Barnett  
Vida Brown  
Elizabeth Cage  
Jacques R. Ambrose  
Andre Eglevsky  
Hugo Florato  
Melissa Hayden  
Charles Jaffe  
Allegre Kent  
Lincoln Kirstein  
John Kopera  
Nananne Porcher  
Vera Safonoff  
David Shearer  
Henry Siegl  
Maria Tallchief  
Roy Tobias  
Jonathan Watts  
Patricia Wilde

Austrian film star Curt Jurgens pausing in Japan enroute to England where he'll co-star with Ingrid Bergman in "The Inn of the Sixth Happiness" for 20th-Fox under Mark Robson's direction cracked as follows:

"In Hollywood it's business and straight and fair. There is no pretending. They make boxoffice pictures and admit it." Contrarily Jurgens said, "In Europe, especially in France, Germany and Italy, every director, even the director of a little comedy, thinks he is a genius. They are very pretentious in comparison to the normal industrial job of Hollywood. They think they invented the motion picture industry. I'm fed up with the genius who says you have to drink the water this way and do this that way."

Jurgens offered, "Directors have much more power in Europe. They don't have major studios as in Hollywood. There are no front offices with mighty producers who do the picture. In America, almost always it is the producer who does the picture. There are only a half-dozen directors in the U. S. who have that much power."

Of a story in a French paper that accused him of running out on a contract with Terra Films to make his forthcoming 20th-Fox film, Jurgens explained, "They are very wrong and definitely mistaken about that. Yes, I had a contract for the same period. I had my lawyer get in contact with Terra Films and they explained that a postponement would cost them \$50,000 in preparation costs. So I paid them that amount in cash out of my own pocket for a 12 or 14 week postponement. It is very rare that an actor does that, but I wanted to do a picture with Miss Bergman and I appreciate so much the chance to work with Mark Robson."

"It is a wonderful script, one of the best I've ever read. I play Eurasian—half Chinese and half British—who is an officer in the Chinese Army. Miss Bergman plays a missionary girl. Buddy Adler himself is the producer. It is one of the highest budget pictures of Fox and they pay me quite well."

Jurgens, still a citizen of his native Austria, was en route to Hong Kong where "The Inn" was slated to be made after cooperation conflicts in Taipei, original location choice, because of the studio's insistence that a sequence show the binding of feet be retained. Taipei authorities refused to go along with that footage although the studio argued that in 1932 when the story takes place, such occurrences were not unknown.

20th decided to switch locations to London, however, while Jurgens was en route to the Orient. While swinging through Southeast Asia before arriving here, the actor discovered that he had achieved international status when he was mobbed in the streets. His recent U. S. release, "The Enemy Below," which is doing big b.o. in these parts, accounts for that recognition.

## Europe to N. Y.

Peter Brook  
John Davis  
Paul N. Lazarus Jr.  
Charles Michelson  
John O'Hare  
Robert Siodmak  
Robert Whitehead



# BROADWAY CUTS DOWN TO SIZE

## Writers' Dinner Highlight: Writing

Jack Warner, Jerry Wald, Other Producers Get An Artistic Ribbing in Hollywood

By DAVE KAUFMAN

Hollywood, March 18. Screen Writers' Guild's tenth annual awards dinner, held before an SRO crowd of over 1,000 at the Moulin Rouge last Wednesday night, saw John Lee Mahin receive the Laurel Award of Achievement, given each year to the writer who has contributed most to the screen over a period of years. Other award presentations were for the best-written American screenplays in musical, drama and comedy.

Billy Wilder and I. A. L. Diamond won the award for best-written comedy, Allied Artists' "Love in the Afternoon," based on a Claude Anet novel, and starring Audrey Hepburn, Gary Cooper and Maurice Chevalier. It was a repeat for Wilder, who last year won the Laurel award with Charles Brackett; also a repeat for AA, whose "Friendly Persuasion" screenplay by Michael Wilson won in the dramatic classification last year.

Reginald Rose won an award for best-written American drama, for his screenplay of "12 Angry Men," United Artists film which he adapted from his own television original. "The Bridge on the River Kwai," incidentally, wasn't eligible for this award under guild regulations which don't allow any screenplays from foreign-located companies, or where the guild has no hand in arbitration of the credit. "Kwai" was produced by Sam Spiegel's Horizon company, located in London, and while writer Pierre Boulle is an Oscar candidate—along with Rose—rules prohibited his eligibility for the guild award. Rose, in N.Y., was unable to attend the affair.

John Patrick won the best-written American musical award for his screenplay of Metro's "Les Girls," from an original story by Vera Caspary.

Mahin, Laurel award winner, has such top credits as "Red Dust," "Savage," "Prizefighter and the Lady," "Boom Town," "Captains Courageous," "Dr. Jekyll and Mr. Hyde," "Quo Vadis," "Show Boat" and "Heaven Knows, Mr. Allison," which was a contender this year in the best drama category. He is a vet of 25 years of screenwriting.

**Lots of Stars**  
Star-studded writers' show, always the main attraction which brings those SRO crowds to the annual event, had an array of talent including Jack Benny, Jack Carson, Nanette Fabray, Rock Hudson, Wendell Corey, Ernie Kovacs, David Niven, Shirley MacLaine, Marvin Kaplan, Pat Buttram—and even Jerry Wald.

One of the evening's highlights was a satire on "Kwai" called "The Bridge on the River Burbank" or "The Kwai Tomorrow" with Rock Hudson playing the William Holden role, Wendell Corey as Alec Guinness, Jack Benny as "Colonel Sessue Warner," last of the Hollywood tycoons, and David Niven in Jack Hawkins' role. Skit was loaded with laughs.

Said "Colonel Warner" to his writer-prisoners: "Hollywood writers! I am the Commandant here—the only man left in this industry who runs his own studio! You are here to help me. You will work. Remember that, writers! You are here to work. If you work you eat; if you eat, you get indigestion. If you get indigestion, don't tell me you're too sick to work because if you don't work you can't eat! And if you don't eat you can't work; so you better eat!"

Another sample: "At RKO they're making bongo drums. Paramount has become a bottling plant for Coca-Cola. Universal is a storehouse for Decca albums. At Fox they have so much oil they don't know where to bury their dead." Writers were then ordered to build a toll bridge so exhibitors could pay the colonel for jumping off it, but (Continued on page 14)

## Triple-Bills Again

St. Paul, March 18. Roxy Theatre here, located on loop's outer skirt, has gone to triple bills on Sundays. On the past weekend it offered "Smiley," "Thunder Over Arizona" and "Beginning of the End" on one show. All three are late runs.

## Siegel-to-Metro Still on Burner

The proposed deal whereby Sol C. Siegel would become production chief of Metro is not as cold as trade generally believed a fortnight back. Actually the matter has not been presented to the board of directors as yet for final action. Meanwhile, proxy Joseph R. Vogel, who returned from the Coast over the weekend, continued his discussions with Siegel. It's expected he'll pitch a Siegel deal to the board when it meets early in April.

Siegel, if he assumes the production post, is asking Loew's to buy out his indie company for a sum believed in excess of \$1,000,000 in addition to a term contract calling for a participation interest in all Metro pictures produced under his aegis, a la Louis B. Mayer in past.

The board, which was originally scheduled to meet in New York today (Wed.), but postponed the session to April, will also be asked to approve a new contract for Ben Thau, studio administrative chief. Thau's old agreement expired some months ago and he has since been working under an interim arrangement made with Vogel.

If the deal with Siegel is made, the studio operation will most likely be divided between production and administration, with Thau as head of the latter as well as overall supervisor.

Meanwhile, Jerome A. Newman, newly-elected director and an associate of Louis A. Green, who owns over 100,000 shares of Loew's stock, is currently on the Coast surveying the Metro studio operation. Both Newman and Green are members of Loew's newly-formed finance committee and it's expected that one of them will be chairman of the finance group. Green has been mentioned for the job, but he is said to favor his colleague for the post.

## Hold Up Rule on Move To Delay Republic Meet As Mgt., Reader Clash

N. Y. Supreme Court Justice Benedict D. Dineen yesterday (Tues.) reserved decision on a motion by Republic Pictures minority stockholders Charles D. Reader and John Marchese to examine the company's books and records and at the same time to enjoin the firm's April 1 annual meet after the examination.

There was no oral argument before the court, but an affidavit by Reader pointed out that he sought an inspection of the books because of a "steady deterioration" in Rep's affairs. He also charged mismanagement on the part of company proxy Herbert J. Yates and certain of his execs.

Rep secretary Joseph E. McMahon, who opposed the inspection, claimed in an affidavit that the petitioners were not acting in good faith. Reader and Marchese, he asserted, rep outside interests. While these interests weren't identified, there was a strong hint that there's a link between the plaintiffs and financier Joseph Harris who's pressing his own suit against Rep for reneging on a buy-out deal of the company.

## 250,000 FEWER SEATS WEEKLY

By HY HOLLINGER

Without including the diversion to legitimate of a Main Stem film house (the Globe), there are approximately 250,000 less seats available per week in Broadway film houses currently than there were eight years ago. Addition of the loss of 1,500 seats as represented by the closing of the Globe would add another 42,000 seats.

The total is a conservative estimate and is figured on the basis of four shows per day (or 28 per week) on the regular grind policy. Decrease in the number of available seats per week was caused by the increasing popularity of the hard-ticket policy on Broadway with the resultant cut in the number of shows per week. In addition, a number of the houses which introduced new projection techniques were forced to decrease the seating capacities of the theatres.

For example, the Roxy, which will soon introduce the Cinema-Miracle process, will now have 2,500 seats as compared with 5,885 seats previously. Under the former grind policy and on the basis of four shows per day, the Roxy's total seat availabilities would be 164,808 seats per week. Cutting the size of the house to 2,500 seats and presenting the show on a two-a-day policy would give the house a total of 35,000 seat availabilities per week.

Similarly, the Palace, a 1,700-seat house, would have 47,600 seats per week under a four-a-day continuous run as compared with 18,700 seats per week under its 11-performance per week policy for "The Bridge on the River Kwai." The Criterion, Warner, and Rivoli theatres, all operating presently on a hard-ticket policy, also show substantial decreases in seats available per week. In addition, the Warner and Rivoli theatres have decreased their seating capacities, the Warner from 2,776 to 1,690 and the Rivoli from 2,092 to 1,545. The Criterion's seating capacity has remained at 1,700, but the house has been offering less shows per week with "The 10 Commandments" and will follow this policy with "South Pacific." It's expected that Loew's State will join the other theatres in about a year in offering pictures on a two-a-day or 11 performances per week policy.

Although the theatres which have shifted to hard tickets are playing to less people, they are, of course, grossing more per week than previously because of the increase in the admission tariff. However, a concomitant of the hard-ticket policy, not generally realized by the industry, is a substantial decrease in Broadway traffic and impulse buying of pictures. With so many theatres presently operating in a legit-style manner, the habit of "Let's go to Broadway and see what's playing" is lost. Film-going appears to have developed into an advance-planned activity similar to theatre-going. As a consequence, film houses which continue to operate on the time-honored continuous performance policy no longer can depend on the substantial trade from passers-by who might purchase tickets on an impulse.

## L. A. UNIVERSITY WINNERS

1, 2, 3 Prizes Go To Collegians Near Hollywood

Hollywood, March 18. U. of Southern California copped first and second prizes in Screen Producers Guild's Jesse L. Lasky Intercollegiate Awards, and U. of California in Los Angeles drew third place out of 30 films submitted by college students throughout the country.

Winner of Gold Medalion was "An Occurrence at Owl Creek Bridge," and Silver Medalion went to "Escape to Nowhere." Runner-up was "The Dark Corner," receiving the Bronze Medalion.

## Ex-Journalist Gervasi Welcomed; Linguistics Help; 'Hopeful' on Spain

By HANK WERBA

### Casting Problem

Part of the casting sheet for 20th-Fox's upcoming "The Long War" calls for the following:

1. One guy from Boston.
2. A guy from Brooklyn.
3. The entire United States Marine Corps.

## Settle UA-Nasser Suit On Four Pix

Arthur B. Krim, president of United Artists, revealed in New York yesterday (Tues.) the company has agreed to a settlement of its suit against James Nasser Productions and allied independent companies which charged the defendants with unauthorized release to television of four pictures. Settlement involved "substantial payments" to UA but the specific figures were not given.

Federal Court action was instituted by UA in Los Angeles in 1954 and sought to prevent the tv'ing of "Don't Trust Your Husband," "Cover Up," "Without Honor" and "A Kiss for Corliss." UA had the theatrical distribution rights to these productions. After the filing of the complaint, the Nasser interests came back with counter claims against UA alleging misdistribution and antitrust law violations.

These counter charges were dismissed in Fed Court on the Coast in 1956 and such dismissal has been made permanent by the settlement.

UA action, which sought an accounting of the tv receipts, is called off as against the Nassers but continues against defendants Quality Films and Charles Weintraub, who distributed the quartet of Nasser pix in tv.

Still pending in L. A. is a similar UA suit against Benedict Bogeaus, Quality and Weintraub which charges the unauthorized tv distribution of Bogeaus' "My Outlaw Brother."

## Screen Actors Guild Warns Members to Shun 'Bootleg' Film-Makers

Hollywood, March 18. Members of Screen Actors Guild have been warned by SAG against working in any theatrical films or telepix for companies which have not signed a pact with the guild—so-called "bootleg" companies.

Guild said "such 'bootleg' companies are engaged in unfair competition with the hundreds of legitimate producers who have signed the guild's contracts, pay guild scales and abide by guild working conditions. In some cases, actors have been employed at \$25 and \$30 a day instead of the guild minimum of \$80 in television films and \$90 in theatrical features. In at least one recent instance, actors worked for nothing."

"While the films made by such non-union, fringe producers are few in number and unimportant, the actions of such employers tend to undermine the guild contract and cannot be tolerated," said SAG, adding a warning any member working for non-union producers face strict disciplinary action.

### 'Raintree' 90c to \$1.50

St. Paul, March 18. "Raintree County" (Metro) is having its initial local showing here on a continuous policy at \$1.50, instead of 90c, after 5 p.m. In the other twin, Minneapolis, had its first and exclusive territory engagement as a hard-ticket attraction at \$2.25 top. It ran four weeks to moderately good business.

Madrid, March 18. The new Motion Picture Export Assn. Mediterranean representative, Frank Gervasi, succeeding Charles Baldwin, presented his credentials here in an atmosphere of unusual courtesy and goodwill. MPEA vicepresy, Griffith Johnston, introduced the new staffer to top officials in all Government film circles. Both Johnston and Gervasi voiced cautious optimism about possibilities of restoring normal relations between U. S. major distribs and Spain, as this major film conflict between the two countries nears its third year. Film trade in Madrid reacted favorably to MPEA's new negotiator who speaks the local lingo and whose Italian schooling makes him a betting favorite to renew the flow of American pix to Spain. Gervasi's reputation as a newsman had been given advance press tub thumping in Madrid and he felt friendly attitude taken by local scribes would go a long way to dispel hostile public relations MPEA has received in recent years.

Johnston winged back to New York last Thursday (13) and after initial hand shaking with local newsmen Friday, Gervasi left for Barcelona where he will hold policy sessions with MPEA agency managers. Gervasi recognized that he has an end-of-May deadline to get a new pact if MPEA is to reappear here for the 1958-59 season and this will be his main objective in the coming months.

Gervasi's task will be abetted by film policy taken by all MPEA members in New York ordering their Spanish representatives to refrain from any discussions, participation or intervention in the Spain-MPEA dispute until new pact is signed.

## Studio's Priority With Schneider

Hollywood, March 18. Newly-designated president of Columbia Pictures, Abe Schneider, remains on Coast two more weeks before returning to N. Y. home office. He asserts that there's considerable studio business here requiring his attention and he'll remain east but short before again returning to studio for more parlays.

Leo Jaffe goes to N. Y. this week but he, too, returns to Coast shortly on studio matters.

## Commonwealth Theatres' \$750,000 Shopping Centre Its Prime Realty Venture

Kansas City, March 18. Shopping center which Commonwealth Theatres has plotted for Columbia, Mo., will be the circuit's biggest venture in real estate to date. It is to cost about \$750,000 with construction to begin about June 1, according to Elmer Rhoden Jr., president.

Part of a 16-acre tract is to be utilized, about six acres being held back for future development. When the development eventually is completed it will encompass the Broadway Drive-In Theatre which the circuit operates there.

When the balance of the plot is developed it could push the investment into the \$1,000,000 class, it is pointed out by Richard Orear, vice president and general manager.

Lois Brandt (Mrs. Richard Brandt) is going back to showbiz after some years devoted to raising children. A singer and comedienne, she'll make her "comeback" Friday (21) at a fashion musical, but on the Theatre Network Television in Jersey. Mrs. Brandt has appeared on tv, the stage and in nightclubs.





## New York Sound Track

Friars Club's testimonial for Mike Todd next Sunday night (23) at the Waldorf will be emceed by George Jessel. Some 1,200, including a Hollywood contingent, will attend.

On the tail of last week's tale of the Miami stripper calling herself "Treasure Chest" who threw tomatoes (very expensive this winter) at Anita Ekberg, in town to exploit "Paris Holiday" for U.A., the old one as to whether the tomato is fruit or vegetable has been settled by a showman defining it as a missile. . . . Eugene W. Castle, founder of Castle Films, now owned by Universal, and author of two books attacking Washington's spending—"Billions, Blunders and Baloney" and "The Great Giveaway"—testified again (for umpteenth time) before a Congressional committee. . . . It was March 7 but behind locked doors.

French actress, Marina Vlady, and her actor-husband, Robert Hossein, will team again in a picture, "C'Est Toi, le Venin" (The Venomous One). Co-starring will be Miss Vlady's sister, Odile Versois. Story is about two sisters in love with the same man and the casting follows the suggested pattern. . . . Fernando Lamas has been dropped as co-star with Brigitte Bardot in her upcoming "The Woman and the Puppet." Instead, Spanish thesp Antonio Villar was signed to star opposite Miss Bardot. Lamas was virtually set, but threw in so many conditions, the French became fearful he'd be a problem to handle on the set.

Indie producer George Moskov, who puts "A Million Dollar Nose" before cameras in June, is pitching to Sid Caesar for lead role. . . . Mamie Van Doren set by Edward Small to star in "Guns, Girls and Gangsters," for UA release. . . . Roy Rowland, now an indie, has acquired "Double Smokestacks," Mississippi yarn, for his program.

Three majors and five indies have already made pitch via William Morris Agency for acquisition of Meredith Willson's Broadway hit, "The Music Man," for future film production. Warner Bros., 20th-Fox and Metro are overtureing, plus Hecht-Hill-Lancaster, Frank Sinatra, George Sidney, Bing Crosby and Gene Kelly.

The Apollo Theatre, the poor man's art house on W. 42d St. grind row, celebrated the 20th anni of its foreign film policy on the lush eastside with a champagne and wine luncheon at the Waldorf Astoria last week. Film importers, the press, and government and civic officials showed up to pay tribute to Martin Levine, general manager of the Brandt operation. Levine received scrolls from importers of British, French, Italian, German and Russian films. An organization representing indies also hailed the Apollo's policy because the English subtitles on the foreign films added to their enjoyment of the pictures. Nathan D. Golden, head of the film division of the Dept. of Commerce, represented the government. Noel Meadow, who handled the 20th anni promotion, rates a bow for a hip job. . . .

Canada's Prime Minister John Diefenbaker, campaigning for re-election March 31, spoke last week (7) in Palace Theatre, Hamilton, Ont. He'd just received a second assassination threat. Palace marquee read:

SCIENCE MONSTER  
DIEFENBAKER  
TONIGHT AT 8  
ALSO THE HIRED GUN

He drew capacity 2,300.

David Unger who, while in retirement keeps close watch on the picture industry because of fairly substantial stock investments in various companies, used to be an office boy for Samuel Goldwyn, when the producer, years ago, was on his own and hadn't yet changed his name from Goldfish. Unger picked up his loot from the textile business. . . . Trade ad on "An Affair to Remember" likens the picture to the racehorse Silky Sullivan. For those who don't dig this kind of match-making, the nag has a big reputation for starting slow and winding up the winner. . . . Max Ungershtein passes along the word that Sammy Davis will do a one-man show at Town Hall May 4 for the benefit of the Asthma Research Campaign. . . . Dore Schary has an article in the current Look branding as "downright lies" the rumors about his being ousted from Metro because he hadn't made money for the studio. Former producer boss said he was tempted to answer back but decided against it. . . . Business Relations, new outfit formed in Cincinnati to engage both actively and in a consultant capacity in various management relations fields, has as its co-owners Harry K. McWilliams, former exploitation director at Columbia, and Robert L. Sidell, managing director of the Cincinnati Summer Opera Assn.

Lyra Lopez Europe-bound April 15. He said he (and UA) bought "Une Parisienne" starring Brigitte Bardot for \$225,000, not \$220,000 as originally reported. . . . Jacques Flaud, head of France's Centre National du Cinematographe, due in N.Y. next week, coming up from Rio. . . . Massive pan of virtually every one of the several books about films published last year appears in The New Yorker mag. Dwight Macdonald does the hatchet job. (Sample: Bosley Crowther's "The Lion's Share" (Dutton) is a shoddily written and badly organized history of Metro-Goldwyn-Mayer that throws at the reader a vast quantity of undigested trivia.)

German star Horst Buchholz has been invited by director Billy Wilder to visit the States. . . . Raoul Levy due today (Wed.) from France. Coming with him is Roger Vadim. Several other French directors, including Claude Autant-Larat, also heading for Gotham. . . . The Little Carnegie is angling for "Stage Struck."

Paramount paid \$500,000 for Han Suyin's unpublished novel, "The Mountain Is Young." Aaron Rosenberg will do "It Started With a Kiss" for his next Metro production, to be directed by Valentine Davies. . . . Henry Ephron renewed by 20th-Fox to producer-director-writer pact. . . . Metro's start last week of "Cat on a Hot Tin Roof" makes seventh film to roll within a six-week span, others including "Imitation General," "The Badlanders," "High School Confidential," "The Reluctant Debutante," "Infamy at Sea," "Tunnel of Love." . . . John Santikos, manager of the Olmos Theatre in San Antonio, reports that "King Solomon's Mines" (Gaumont-British) broke an eight year boxoffice record with standing room only for the 7 p.m. show and some patrons turned away at the 9 p.m. showing on Saturday. . . . Pearl S. Buck, Cleveland Amory and John Vandercrook are Authors Guild nominees for president, veep and secretary to serve until May 1960.

William J. Heineman angling for 175 key theatre dates for "Paris Holiday" pronto on the strength of the film's b.o. at three Miami houses. Took in \$22,132 in two days, says the U.A. exec. . . . Norman Vane trekked from London to the Coast where he's doing the screenplay of his legit, "The Fish Are Dying in the Sea," for Allied Artists release. . . . Paramount hired a Chicago law firm to press for revocation of the adults-only rating given "Desire Under the Elms" by Chi police.

VARIETY's headline of a couple months ago, "NEW BRITISH SPORT: SPANK-YANKS," is getting considerable mileage. It appeared in a London Daily Sketch article, text and head lifted, sans credit, of course. Other pickups were noted and latest is a piece in Christian Science Monitor reproducing the Daily Sketch article. . . . Article was based, in first instance, upon a study of the national newspapers of London and their playing up of anti-American angles. The ammunition was fed them by some Hollywood films. Study was the work of Edward L. and Doris Bernays, the man-and-wife PR team.

Screen Producers Guild's Intercollegiate Awards henceforth will be known as Jesse L. Lasky Intercollegiate Awards, in honor of late film pioneer. . . . Presentations for three best college-produced films of 1957 will be made Thursday (20) at 20th-Fox. . . . Gregory Peck and Sy Bartlett bought "The Winged Horse," novel by Clifford Allen, for their Melville Productions, to follow "Pork Chop Hill" for United Artists.

# RACKMIL DEBUNKS VALUE OF TV DEALS; U NOT 'LIQUIDATING', RESUMES JULY 1

## 'No TV for 7 Years'

Dallas, March 18.

A pair of trailers, produced to inform patrons of Texas motion pic houses that current pics will not be shown on television for at least seven years, are on sale at \$4.50 for the longer versions and \$4 for a slightly shorter version. Trailers are on sale for members of the Texas Drive-In Theatre Owners Association at its home office here.

The trailers state that "The new 1958 feature motion pictures are especially produced for exclusive exhibition in motion picture theatres and will not be seen on free-TV, cable-TV or any other form of TV for seven years. . . . only in motion picture theatres will you see 1958's superb pictures in all their splendor."

## Serge Semenenko 'Discussed' at U's Annual Meeting

Serge Semenenko, the somewhat mysterious Boston banker whose name frequently crops up in film company affairs, was a subject of discussion at Universal's annual meeting last week.

In answer to a stockholder's question relating to the influence of Semenenko in U's activities, prexy Milton R. Rackmil declared that although Semenenko and he were personal friends, "he has nothing to do or say about the operation of this company."

He noted, however, that Semenenko was an official of the First National Bank of Boston which has granted Universal an \$11,000,000 loan. "As long as we make our payments," Rackmil declared, "there is nothing Semenenko can tell us to do. Only when we don't pay him can he come into the picture."

## WANTS MAUREEN O'HARA

Mary Magdalene's Screen Billing: "The Great Sinner"

Hollywood, March 18. Negotiations are under way for Maureen O'Hara to star in "The Great Sinner" which tells the story of Mary Magdalene, for producer Otavio Poggi in Italy.

Poggi has informed Miss O'Hara's reps, Famous Artists, he wants her for the lead, and Hal Ross of that agency is currently handling negotiations. Film is due to roll in Italy Sept. 1.

Currently, other Magdalene projects include one of David O. Selznick's, another UI has had for several years, and one by Reginald LeBorg.

release. . . . Samuel Goldwyn rolls "Porgy and Bess," budgeted at \$5,000,000, April 1. "Hong Kong Confidential" is Robert E. Kent production starring Gene Barry and Beverly Tyler for UA release on top of Metro's "High School Confidential."

Monique Van Vooren in Gotham for promotional work on Metro's "Gigi." . . . Annes Jackson, actress wife of Eli Wallach, off to join Yul Brynner, Deborah Kerr and Jason Robards Jr. in Vienna for "The Journey," Anatole Litvak production for Metro release. . . . Movielab has completed construction of another of its exclusive patented Octette multiple prints which produce eight reduction prints simultaneously with one pass of the 35m negative through the aperture. . . . Pier Angeli, who co-stars with Danny Kaye in "Merry Andrew," in N.Y. for interviews.

Gabe Sumner and John Friedkin handling Morris Engel's "Weddings and Babies." . . . Kathy Barr signed by Cine-Roma Films to star opposite Lex Barker in "The Applan Way," to be filmed in Rome in August. . . . Henry Heredge, charter member of Newark's (N.J.) Perfectionists Local 244, tendered a testimonial dinner on his 50th year as a licensed bootman. . . . In addition to writing the screenplay for "Voice at the Back Door," Aaron Rosenberg production for Metro, Willard Kaufman will also direct the film. . . . Arthur P. Jacobs, of the Rogers, Cowan & Jacobs p.r. firm, is accompanying Bob Hope on his trip to Moscow.

Gena Rowland back in N.Y. following a three-city tour on behalf of Metro's "The High Call of Loving." . . . Amedeo Nazzari, rated Italy's top boxoffice personality, signed for the Manuel Goyco role in "The Naked Mole," which will star Ava Gardner as the Duchess of Alba and Anthony Franciosa as Goya. Henry Koster will direct the Goffredo Lombardo-Titulus production to be filmed on location in Italy and Spain. Film, a three-way production arrangement, will be released by United Artists in the U.S. and Canada, by Titulus in Italy, and by Metro in the rest of the world. . . .

## Bob Hope Feels 'Business' In 'Paris Holiday' Okay For Soviet Comprehension

Before departing for Moscow Friday (14), Bob Hope told a New York press conference he has no trepidations about showing his newest comedy, "Paris Holiday," to Russian audiences. . . . This is a Hope indie production for United Artists release and selected by the U. S. State Department as part of the now-prominent cultural exchange between America and the Soviet.

Hope believes, he said, the sight gags and chase sequences will serve to transcend the language barriers and for this reason there's no need for fear of an audience acceptance. He commented, however, he has been forbidden by State to discuss bookings of the picture in Russia or any of the Iron Curtain countries.

He said he will be in Moscow six or seven days and traveling with him is a party of writers, press agents and a television cameraman. He intends to photograph a show for his tv series and hopes to line up the Red Army Chorus and the Moiseyev Ballet for same. Actual footage will be lensed by Russian technicians and Red government officials have insisted upon script approval but beyond this there is to be no "censorship" as such.

## Simenon Heads Belgium's Jurors

Novelist George Simenon will be president of the 11-member jury for the world film festival at Brussels this summer. Among the group, too, is Charles Spaak, brother of Paul-Henri Spaak.

Entire jury includes Simenon, Spaak, Johan Daisne, Olivier Delville, Louis De Meester, Suzanne Lilar, Theodore Louis, Maria Rosseels, Jean Servais (a well-known French actor), Henri Storck and Jos Van Lierp.

The American industry will participate at Brussels as one of the major European tests this year.

## 20TH SUES ALLIED ARTISTS

Claims Water Damage From Neighbor's Fire 'Negligence'

Omaha, March 18. Twentieth Century-Fox's local branch office has sued Allied Artists and the latter's manager, Sol J. Francis, in District Court for \$4,546.13 over a fire last year.

Suit stemmed from a March 15 fire in the Allied offices. The fire, the petition alleged, resulted in water damage to a carpet and film in the adjoining 20th-Fox quarters.

Improper film storage, in violation of a city ordinance, caused the fire, 20th claims.

Universal will resume production on July 1, prexy Milton R. Rackmil told the company's stockholders last week at the annual meeting. At the same time, he vigorously denied that the company had entertained any thought of liquidating or even considered selling its post-1948 backlog.

The chief executive reported, however, that because of the drop in boxoffice receipts the company would probably show a loss of \$400,000 to \$450,000 in the first quarter of the current fiscal year and that he would recommend to the board of directors that the dividend due at this time be "passed." At a meeting of the board following the stockholders' session, the directors concurred with Rackmil's suggestion and voted not to declare a dividend.

Discussing the present production hiatus at the studio, Rackmil explained that the business was going through a revolution. "Your management recognized that conditions had changed and it took steps to meet them long before everybody else," Rackmil declared. "Something had to be done. There was nothing unusual about it. Since we had enough pictures to take us through 1958, we thought we'd take a breather and see what happens."

Universal's temporary shutdown of the studio plus other economies at the homeoffice, exchanges, and abroad had resulted in an overall annual saving of between \$6,000,000 and \$7,000,000, Rackmil reported. In revealing plans to resume production, the U prexy said that at present the company is looking around for properties, stars, and deals. He did not specify what type of operation U would pursue on reactivation of production, but he told reporters later that we'll make pictures we think will make money for us."

The July 1 date, Rackmil added, was selected because the management, after careful study, had decided that was the time pictures would have to be made in order to continue U's orderly flow of releases. "With the pictures we have available now," he said, "we don't have to do a thing until July 1." Actually, he pointed out, the studio did not cease theatrical production until last week. In the interim, Rackmil indicated, the company would continue production on tv commercials and telepic. He revealed that the company was in the midst of a number of tv production deals and "if we can make money on them, we'll pursue them."

## TV Not Gravy Train

Replying to the comments of stockholders who suggested that the company discontinue theatrical production and concentrate on telepic, Rackmil made the point that video production is not as lucrative as generally believed. He told the investors, if they wanted confirmation, to look at the statements of 20th-Fox, Metro, Columbia and other companies involved in telepic production.

As has been customary at recent annual meetings of film companies, a number of stockholders recommended that the company liquidate the studio. One stockholder said he had heard a report that Universal had been offered \$35,000,000 for the studio property. First Rackmil stressed that "we have not talked with anybody about selling the studio or anything else." Then he added "if anybody walked in with half that amount, he wouldn't be able to walk out of the door."

Most people, Rackmil explained, have an exaggerated idea of the value of the studio property. "It doesn't have anywhere near the value of \$35,000,000," he emphasized. In addition, he noted that liquidation is not as simple a process as generally believed. "The cost of liquidation is so fantastic that I doubt you would see much above the book value of the stock," he said.

Dubious On 20th Deal Pressed on 20th-Fox's \$80,000,000 real estate deal, the U chief-tan commented that he'd be willing to make at bet that in three years from now the 20th real estate plan "would not come about."

Formal action taken at the meeting included the reelection of the (Continued on page 20)



# L.A. Perks; 'Long Summer' Smash 48G, 'Cowboy' Big 31G, 'Warrior' Pale 11G, 'Kwai' \$19,700, 13th, 'Days' 19G, 65th

Los Angeles, March 18. Heavy pickup in L.A. grosses in current stanza probably partly stems from the great showing of "Long, Hot Summer." It is heading for a mighty \$48,000 or better opening frame at four theatres, biggest week for a pic in regular first-run situations in more than a year. Showing was made despite the rain.

Also new, "Cowboy" with "True Story of Lynn Stuart" is heading for smash \$31,000 in three houses. "Rock Baby, Rock It" with R-R stageshow is only fairish \$14,000 at Downtown Par. "Underwater Warrior" looms pale \$11,000 in three spots. Other newcomers are slow to drab.

"Bridge on River Kwai" looks socko \$19,700 at Egyptian in 13th week while "Around World in 80 Days" is torrid \$19,000 at Carthay in 65th. "Seven Wonders of World" was big \$17,800 last (41st) week at Warner Hollywood.

**Estimates for This Week**  
Downtown Paramount (ABPT) (3,300; 90-\$1.50)—"Rock Baby, Rock It" (Indie) and R-R stageshow, headed by Roy Hamilton. Fair \$14,000. Last week, with Iris, Uptown, "Fl. Dobbs" (WB), "Escape San Quentin" (Col), \$18,000.

Downtown, Wilmette, Hollywood (SW-FWC) (1,757; 2,344; 756; 90-\$1.50)—"Cowboy" (Col) and "True Story Lynn Stuart" (Col). Smash \$31,000 or near. Last week, Downtown, Wilmette, "10 Commandments" (Par) (20th wk), \$13,500; Hollywood, "Witness For Prosecution" (UA), "Hell Bound" (UA) (3d wk), \$6,600.

Hillcrest, Iris (RKO-FWC) (2,752; 825; 90-\$1.50)—"Giant from Unknown" (Indie) and "She Demons" (Indie). Low \$6,400. Last week, Hillcrest with New Fox, Ritz, Loyola, "Gift of Love" (20th wk), multi-run, "Ride Violent Mile" (20th), \$13,900.

State, Hawaii, Ritz (UATC-G&S-FWC) (2,404; 1,106; 1,320; 90-\$1.50)—"Underwater Warrior" (M-G) and "Saucer Cracker" (M-G). Pale \$11,000 or less. Last week, State, (Continued on page 18).

## 'Kwai' Gigantic \$40,000, Det.; 'Hawk' Lofty 12G, 'Wind' 16G, 'Woman' 11G

Detroit, March 18. Big news this stanza is the gigantic total being racked up by "Bridge on River Kwai" at the Madison. Other newcomers are doing fine, too. "Wild Is Wind" is great at the Michigan. "Mark of Hawk" shapes good at the Broadway-Capitol. "Lafayette Escadrille" is rated okay at the Palms. Second week of "Brothers Karamazov" is shapes socko at the Fox. "And God Created Woman" continues torrid in ninth week at Trans-Lux Krim.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1.25-\$1.50)—"Brothers Karamazov" (M-G) (2d wk). Great \$22,000. Last week, \$31,000.

Michigan (United Detroit) (4,000; 90-\$1.25)—"Wild Is Wind" (Par) and "Spanish Affair" (Par). Smash \$16,000. Last week, "Lady Takes Flyer" (U) and "Female Animal" (U), \$15,000.

Palms (UD) (2,961; 90-\$1.25)—"Lafayette Escadrille" (WB) and "World Was His Jury" (Col). Oke \$14,000. Last week, "Paths of Glory" (UA) and "Man God's Country" (AA), \$16,000.

Madison (UD) (1,900; \$1.25-\$1.75)—"Bridge on River Kwai" (Col). Gigantic \$40,000. Last week, "Bonjour Tristesse" (Col), \$10,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Mark of Hawk" (U) and "All Mine To Give" (U). Good \$12,000. Last week, "Bride and Beast" (AA) and "Beast of Budapest" (AA), same.

United Artists (UA) (1,667; \$1.25-\$1.30)—"Farewell To Arms" (20th) (6th wk). Fair \$8,000. Last week, \$8,600.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Raintree County" (M-G) (4th wk). Big \$15,000. Last week, \$17,500.

Music Hall (SW-Cinerama) (1,205; \$1.20-\$2.65)—"Search for Paradise" (Cinerama) (6th wk). Strong \$20,000. Last week, same. Trans-Lux Krim (Trans-Lux) (1,000; 90-\$1.65)—"God Created Woman" (Indie) (9th wk). Torrid \$11,000. Last week, \$12,000.

## Broadway Grosses

### Estimated Total Gross

This Week \$438,900

(Based on 24 theatres)

Last Year \$578,100

Based on 25 theatres

## 'Rangers' Hep 10G In K.C.; Flyer' 12G

Kansas City, March 18.

First-runs are registering moderate to good currently with little great strength in evidence. Newcomer "Cowboy" at Midland is slight but "Darby's Rangers" at Paramount looms hefty. Latter may hold, "Lady Takes Flyer" in four Fox Midwest houses is moderate. "Brothers Karamazov" in second week at Roxy is still very good. "And God Created Woman" at Kimbo in sixth week is not far off from first week.

**Estimates for This Week**  
Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Beast of Budapest" (AA) and "Bride and the Beast" (AA). Opening outdoor season in this area. Weather no help, so mild \$4,500 looms. Last week, Glen "Street of Shame" (Indie) (3d wk), \$700. Dickinson subsequent. Drive-ins were dark.

Kimbo (Dickinson) (504; 90-\$1.25)—"God Created Woman" (Kings) (6th wk). Record-breaking \$4,500. Last week, \$5,000.

Midland (Loew) (3,500; 75-90)—"Cowboy" (Col) and "Return To Warbow" (Col). Dull \$6,500 but may hold. Last week, "Paths of Glory" (UA) and "Invisible Boy" (M-G), \$6,000.

Missouri (SW-Cinerama) (1,194; \$1.25-\$2)—"Seven Wonders of World" (Cinerama) (29th wk). Steady \$6,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Darby's Rangers" (WB). Hefty \$10,000; likely will stay. Last week, "Wild Is Wind" (Par), \$5,500.

Rockhill (Little Art Theatres) (750; 75-90)—"Bed of Grass" (T-L). Usual \$1,600. Last week, "Passionate Summer" (Kings), ditto.

Roxy (Durwood) (879; 90-\$1.25-\$1.50)—"Brothers Karamazov" (M-G) (2d wk). Moderately good \$5,500. Last week, \$7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,000; 2,043; 700; 1,217; 75-90)—"Lady Takes a Flyer" (U) and "Escape To Red Rock" (20th) added at Tower and Granada. Modest \$12,000. Last week, "Farewell To Arms" (20th), third week at Tower, moveover at others, \$11,000.

## 'Kwai' Terrific \$29,000, Mpls. Topper; 'Sing' Fair 5G, 'Brothers' Socko 10G

Minneapolis, March 18.

There are only two newcomers downtown, smallest number in many weeks, but one of them, "Bridge on River Kwai," is terrific in opening week at Radio City. The other newbie, "Sing Boy, Sing," is only fair at the Gopher. And up town "Gervaise," also shapes big at the artsy Suburban World.

The long holdovers list finds the hard-ticket "Around World" and "Search for Paradise" in their 36th and third stanzas, respectively. Fourth week for "Witness for Prosecution" is hefty at World while second for "Brothers Karamazov" at Lyric shapes great.

**Estimates for This Week**  
Academy (Mann) (947; \$1.50-\$2.65)—"Around World in 80 Days" (UA) (36th wk). Final eight weeks for this bonanza. Sturdy \$7,000. Last week, \$7,500.

Century (SW-Cinerama) (1,150; \$1.75-\$2.65)—"Search for Paradise" (Cinerama) (3d wk). Going along at almost same fast pace as its three predecessors. Great \$17,000. Last week, \$17,700.

Gopher (Berger) (1,000; 85-90)—"Sing Boy, Sing" (20th), Fair \$5-

## 'Brothers' Smash 11G, Port.; 'Snow White' 9G

Portland, Ore., March 18.

Weak product, which has hurt biz here for several weeks, is being replaced by some better fare in current session. "Brothers Karamazov" shapes smash at the Fox while "Snow White," out on another reissue date, looks big at Liberty. "Lafayette Escadrille" is rated okay at Orpheum.

**Estimates for This Week**  
Broadway (Parker) (1,875; \$1-\$1.50)—"I Accuse" (M-G) and "Black Tent" (Rank). Sad \$3,000. Last week, "Missouri Traveler" (BV) and "All Mine To Give" (U), \$2,400.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Brothers Karamazov" (M-G) and "Town On Trial" (M-G). Sock \$11,000. Last week, "Cowboy" (Col) and "The Long Haul" (Col) (2d wk), \$7,100.

Liberty (Hamrick) (1,890; \$1-\$1.50)—"Snow White" (BV) reissue and "Man From God's Country" (AA). Big \$9,000 or over. Last week, "Witness for Prosecution" (U) and "Chicago Confidential" (UA) (3d wk), \$6,700.

Orpheum (Evergreen) (1,600; \$1-\$1.50)—"Lafayette Escadrille" (WB) and "Woman In Dressing Gown" (WB). Okay \$6,000. Last week, "Sing Boy, Sing" (20th) and "Back From the Dead" (20th), \$6,100.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Motorcycle Gang" (AI) and "Sorority Girl" (AI). Dull \$6,000. Last week, "The Last Parade" (Indie) and "Girl In Black Stockings" (UA), \$5,300.

## 'Brothers' Bright 20G, Pitt; 'Deep Six' Dull 7G; 'Search' 15G, 23d

Pittsburgh, March 18.

Long-running hits in the Golden Triangle have finally disappeared. And of the crop of newcomers, only "Brothers Karamazov" at Penn is making much dent. It's doing smash and will hold. Elsewhere, "Gift of Love" at Harris, "Deep Six" at Stanley and "Sing Boy, Sing" at Fulton are languishing far behind. In the 23d stanza, "Search for Paradise" will have the best week of its entire run at Warner. New Brigitte Bardot entry, "Please, Mr. Balzac" at Guild, got away very well while the Bardot champ, "And God Created Woman" at Squirrel Hill, continues to make hay.

**Estimates for This Week**  
Fulton (Shea) (1,700; 80-\$1.25)—"Sing Boy, Sing" (20th). Good campaign, sparked by visit to town of Tommy Sands, star of pic, but only weak \$4,000 looms. Last week, "Farewell To Arms" (20th), (5th wk-9 days), \$8,000.

Guild (Green) (500; 99-\$1.25)—"Please, Mr. Balzac" (DCA). Bardot name potent enough to overcome miserable notices and should do trim \$3,500, best here in long time. Last week, "Devils' Generals" (DCA) (3d wk), \$1,800.

Harris (Harris) (2,165; 80-\$1.25)—"Gift of Love" (21st). Just a fill-in, and isn't likely to beat dismal \$5,500. Last week, "Peyton Place" (20th) (9th wk-8 days), \$9,000. Could have stayed but had (Continued on page 18)

## Snow Hits Hub; 'Shadow' Bright 12G, 'Brain' Good 18G, 'Witness' 15G, 4th

Boston, March 18.

Sloughed by sneak snowstorm Friday and Saturday (14-15), pix biz took nosedive, storm keeping patrons out of city. New product is light with "Brain From Planet Arous" in horror package at Paramount and Fenway shaping okay. "Man In Shadow" looms good at Memorial.

Holdovers dominate with hard-ticket pix getting good play. "Witness for Prosecution" stays as biggest thing in town with fourth smash week at the State. "Don't Go Near Water" is hot in fifth at the Orpheum. "God Created Woman" is holding slick in sixth at the Beacon Hill. "Bridge on River Kwai" is holding sock in 12th round at the Gary. "Search for Paradise" is holding good in 17th at the Boston.

## 'Brothers' Boffo \$13,000, Cincy Ace

Cincinnati, March 18.

"Brothers Karamazov," shaping smash at the small Grand, tops first-run here currently. "Lady Takes a Flyer," newcomer at the Palace, rates fairish. Second round of "Witness for Prosecution" is looming good at the Albee. "Farewell to Arms" is fairish trend at Keith's. Both are contributing to an okay mid-Lent session on the Cincy pic front. "Search for Paradise" continues solid in 15th week at Capitol.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25)—"Witness for Prosecution" (UA) (2d wk). Good \$9,000 following \$13,500 bow.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65)—"Search for Paradise" (Cinerama) (15th wk). Solid \$14,000 on pickup of juve groups. Last week, \$13,000.

Grand (RKO) (1,400; 90-\$1.25)—"Brothers Karamazov" (M-G). Smash \$13,000. Holds, natch! Last week, "Winchester 73" (U) and "Criss Cross" (U) (reissues), \$4,000 at 75-\$1.10 scale.

Guild (Vance) (300; 50-90)—"Constant Husband" (Indie) (3d wk). Perking to okay \$1,600 on addition of Tom McCarthy, local radio personality, in film-talk of his trip to Ireland. Last week, \$1,300.

Keith's (Shor) (1,500; 90-\$1.25)—"Farewell to Arms" (20th) (3d wk). So-so \$6,500 after \$8,300 second round.

Palace (RKO) (2,600; 75-\$1.10)—"Lady Takes Flyer" (U). Fairish \$7,500. Last week, "Fl. Dobbs" (WB), \$7,200.

## 'KWAI' HUGE \$36,000, FRISCO; 'SUMMER' 15G

San Francisco, March 18.

First-run biz is mixed here this stanza. "Bridge on River Kwai" shapes tremendous at 1,400-seat St. Francis to pace city. "Search for Paradise" is rated only fair at Orpheum, especially in view of what other Cinerama pix have done here. "Long Hot Summer" in one of preem engagements around country, looms nice at the giant Fox. "Brothers Karamazov" looks good in second Warfield round. "Witness for Prosecution" is winding its run at the United Artists with an okay sixth week.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; 90-\$1.25)—"Summer Love" (U) and "Big Beat" (U). Slim \$7,000. Last week, "Missouri Traveler" (BV) and "Badge of Marshal Brennan" (AA), \$6,800.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Long Hot Summer" (20th) and "Diamond Safari" (20th). Nice \$15,000. Last week, "Sing Boy, Sing" (20th), \$10,000 in 9 days.

Warfield (Loew) (2,656; 90-\$1.25)—"Brothers Karamazov" (M-G) (2d wk). Good \$14,000. Last week, \$20,500.

Paramount (Par) (2,646; 90-\$1.25)—"Cowboy" (Col) and "World Was His Jury" (Col) (2d wk). Fair \$11,000. Last week, \$14,800.

St. Francis (Par) (1,400; 90-\$1.25)—"Bridge on River Kwai" (Col). Smash \$36,000. Last week, "Desert Fury" (Par) and "California" (Par) (reissues), \$5,000.

Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65)—"Search for Paradise" (Cinerama). Fair \$21,000. Last week, "Seven Wonders of World" (Cinerama) (68th wk), \$28,000 for 8 days.

United Artists (No Coast) (1,207; 90-\$1.25)—"Witness for Prosecution" (UA) and "Ride Out For Revenge" (UA) (6th wk). Okay \$6,500. Last week, \$8,200.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Henry V" (Rank) (reissue). (Continued on page 18)

## 'Rangers' Lean \$6,000 In Balto; 'Arms' Lusty 11G, 2d; 'Witness' Solid 10G

Baltimore, March 18.

Film biz is just warmish here this frame with the new product making only a fair showing. Leading the pack are "Farewell to Arms" which is hefty in second stanza at Century and "Witness for the Prosecution," still tall in third at Mayfair. "Saddle the Wind" at Hipp is quite mild for a newie. "Darby's Rangers" at Stanley shapes dull. "Paths of Glory" at the New shapes robust. "Seven Wonders of World" is slow in last weeks at the Town but "And God Created Woman" is still pleasing in 18th record frame at the Cinerama.

**Estimates for This Week**  
Century (Fruchtmann) (3,100; 50-\$1.50)—"Farewell To Arms" (20th) (2d wk). Hefty \$11,000 after \$15,000 opener.

Cinema (Schwaber) (460; 50-\$1.25)—"God Created Woman" (Kings) (18th wk). Good \$3,300 after near same in previous week.

Film Centre (Rappaport) (890; 50-\$1.25)—"Bonjour Tristesse" (Col) (3d wk). Oke \$3,500. Second week, \$4,200.

Five West (Schwaber) (460; 50-\$1.25)—"Smiles of Summer Night" (Rank) (3d wk). Nice \$2,800 after \$2,500 in second.

Hippodrome (Rappaport) (2,300; 50-\$1.25)—"Saddle the Wind" (Hipp) (4th wk). Slight \$4,100. Last week, "Seven Hills of Rome" (M-G) (2d wk), \$5,000.

Mayfair (Fruchtmann) (980; 50-\$1.25)—"Witness for Prosecution" (UA) (3d wk). Neat \$10,000 after \$11,000 in previous sound.

New (Fruchtmann) (1,600; 50-\$1.25)—"Paths of Glory" (UA). Robust \$8,000. Last week, "Wild Is Wind" (Par) (2d wk), \$5,000.

Playhouse (Schwaber) (460; 50-\$1.25)—"All At Sea" (M-G) (4th wk). Warm \$2,800 after \$3,000 in second.

Stanley (Fruchtmann) (3,200; 50-\$1.25)—"Darby's Rangers" (WB). Slow \$6,000. Week previous, "Missouri Traveler" (BV), \$4,000. Last week, "Cinerama" (1,125; \$1.25-\$2.25)—"Seven Wonders of World" (Cinerama) (12th wk). Oke to fair \$6,500 after \$6,600 week before.



# New Pix Help Chi Soar; 'Kwai' Giant \$68,000, 'Glory' Mighty 20G, 'Hills' Smooth 25G, 'Brothers' Big 26G, 2d

Chicago, March 18.

Loop first-run biz this session shapes smash, thanks mainly to new blockbusters. Some carry-overs are also contributing to the upbeat.

"Bridge on River Kwai" looks tremendous, \$68,000 at State-Lake opener. "Paths of Glory" is boffo \$20,000 at Roosevelt also in first. "Seven Hills of Rome" looms nice \$25,000 in first Oriental round. "High Cost of Loving" rates a torrid \$9,500 at Esquire. "Snow White" figures to do a boffo \$15,800 at Garrick in first stanza. "Guys and Dolls" on reissue at Monroe looks mild.

"Brothers Karamazov" is very nice in second at the Woods. "Peyton Place" is expecting a terrific for third Chicago frame. "Witness for Prosecution" is shaping torrid in fifth United Artists round.

**Estimates for This Week**  
Carnegie (H&E Balaban) (485; \$1.25)—"Gervaise" (Cont) (6th wk). Very nice \$31,100. Last week, \$4,500.  
Chicago (B&K) (3,900; 90-\$1.80)—"Peyton Place" (20th) (3d wk). Terrific \$43,000. Last week, \$48,000.  
Esquire (H&E Balaban) (1,350; \$1.25-\$1.50)—"High Cost of Loving" (M-G) (Holsy) \$9,500. Last week, "All At Sea" (M-G) (3d wk), \$7,000.

Garrick (B&K) (850; 90-\$1.25)—"Snow White" (BV) (reissue). Boff \$15,800. Last week, "Day of Badman" (U) and "Damm Citizen" (U) (2d wk), \$5,500.

Loew (Telefilm) (608; 90-\$1.50)—"God Created Woman" (Kings) (12th wk). Socko \$8,000. Last week, \$8,000.

Monroe (Indie) (1,000; 57-97)—"Guys and Dolls" (M-G) (reissue) and "Crooked Circle" (Rep). Mild \$4,500. Last week, "Fury Sundown" (UA) and "Fort Laramie" (UA), \$4,800.

Oriental (Indie) (3,400; 90-\$1.50)—"Seven Hills of Rome" (M-G). (Continued on page 18)

## 'Kwai' Wham \$40,000 In Toronto; 'Raintree' Hot 33½G, 'Peyton' 23G, 3d

Toronto, March 18.

Heading the newcomers currently is "Bridge on River Kwai" terrific at 2,318-seat Carlton. "Raintree County," in two new houses here, also is smash. "Bridge" may set a house record. Leading the holdovers is "Peyton Place" still mighty in third frame at Imperial.

**Estimates for This Week**  
Carlton (Rank) (2,318; \$1.25-\$1.50)—"Bridge on River Kwai" (Col). Socko \$40,000. Last week, "One That Got Away" (Rank), \$15,000.

Colony, Danforth, Humber, Hyland (Rank) (838; 1,330; 1,203; 1,357; \$1)—"One That Got Away" (Rank) (2d wk). Big \$15,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Cattle Empire" (20th) and "Plunder Road" (20th). So-so \$10,000. Last week, "Sinner Bayou" (2d wk) and "Gervaise" (UA), \$12,500.

Fairlawn (Rank) (1,165; \$1.25-\$2.50)—"Bolshoi Ballet" (Rank) (4th wk). Nice \$9,000. Last week, \$10,000.

Hollywood (FP) (1,080; \$1-\$1.25)—"Farewell to Arms" (20th) (6th wk). Solid \$11,000. Last week, same.

Imperial (FP) (3,344; 75-\$1.25)—"Peyton Place" (20th) (3d wk). Still big at \$23,000 for one of this house's greatest grosses. Last week, \$25,000.

National (Taylor) (557; \$1)—"Happy Is Bride" (IFD). Smash \$5,500. Last week, "Silken Affair" (IFD) (2d wk), \$3,500.

Loew's, Uptown (Loew) (2,098; 2,073; 75-\$1.25)—"Raintree County" (M-G). Terrific \$33,500. Last week, "Loew's" (2d wk), big \$10,000.

Uptown, "Seven Hills of Rome" (M-G) (3d wk) fine \$7,000 for five days.

Tivoli (FP) (955; \$1.75-\$2.40)—"Around World in 80 Days" (UA) (31st wk). Big \$7,500. Last week, \$8,000.

Towne (Taylor) (695; \$1)—"Golden Age of Comedy" (IFD). Fine \$5,500. Last week, "Spanish Affair" (Par), \$3,000.

University (FP) (1,233; \$1.50-\$2.40)—"This Is Cinema" (Cine-rama) (21st wk). Still wavy up at \$10,500. Last week, \$11,500.

York (B&F) (745; \$1-\$1.25)—"Julius Caesar" (M-G) (reissue) (2d wk). First time here at \$5,000, steady \$4,500. Last week, \$5,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Arms' Whopping \$11,000 in L'ville

Louisville, March 18.

Outlook is for average to fair biz this week at four of downtown area's first-runs. Standout is the holdover of "Farewell to Arms" at the Brown second week, with another smash take. "Paths of Glory" at the Kentucky shapes excellent.

"Cowboy" at the United Artists looms lightweight. Snowfall of nearly 6-inches Thursday (13) resulted in early closing of downtown stores, curtailed school sessions and brought traffic tieups. All of this put a crimp in film house biz. Recovery from the snow was rapid, however.

## Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 99-\$1.45)—"Farewell to Arms" (20th) (2d wk). Saturday (15) trade was virtually a repeat of previous Saturday, both being turnaway. Solid \$11,000 looms after opening week's \$12,000.

Kentucky (Switow) (900; 50-85)—"Paths of Glory" (UA). Lavish press comments helping this to excellent \$6,000. Last week, "Wild Is Wind" (Par) (2d wk), \$5,000.

Mary Anderson (People's) (1,000; 50-85)—"All Strange" (AA) and "Portland Expose" (AA). Fair \$4,500. Last week, "Darby's Rangers" (WB) (2d wk), same.

Rialto (Fourth Ave.) (3,000; 50-85)—"Kiss Them For Me" (20th) and "Young and Dangerous" (20th) (reissues). Good \$9,000. Last week, "Old Yeller" (BV) (3d wk), same.

United Artists (UA) (3,000; 50-85)—"Cowboy" (Col) and "Escape From San Quentin" (Col). Small \$7,500. Last week, "Bonjour Tristesse" (Col) and "Domino Kid" (Col), \$8,000.

## 'Kwai' Record \$30,000, D.C.; 'Brothers' Big 31G

Washington, March 18.

A pair of blockbusters are currently breathing new life into main stem biz. "Bridge on River Kwai," at the Trans-Lux launched by a fancy preem and rave reviews, looks like a record-breaking \$30,000 or better. Even the scale hasn't seemed to discourage lines outside the 600-seat house. "Brothers Karamazov" shapes sensational at Loew's, Palace with \$30,000, and a \$1.25 top. "God Created Woman" continues solid in 19th stanza at tiny Plaza. "Cowboy" looms good in two spots.

## Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,100; 80-\$1.10)—"Cowboy" (Col). Good \$12,000. Last week, "Darby's Rangers" (WB), \$12,500.

Capitol (Loew) (3,434; 90-\$1.25)—"Saddle the Wind" (M-G). Drab \$10,000. Last week, "Underwater Women" (M-G), \$9,000.

Columbia (Loew) (1,714; 90-\$1.25)—"Raintree County" (M-G) (2d run) (7th wk). Very steady \$7,000 for second consecutive week. Holds.

Keith's (RKO) (1,850; 85-\$1.25)—"Paths of Glory" (UA) (3d-final wk). Okay \$7,000 after pleasing \$8,500 last week.

Palace (Loew) (2,350; 90-\$1.25)—"Brothers Karamazov" (M-G). Wow \$31,000. Holds, of course. Last week, "Farewell to Arms" (20th) (3d wk), \$13,000 in 9 days at \$1.50 top.

Plaza (T-L) (276; 90-\$1.10)—"God Created Woman" (Kings) (19th wk). Stays right on top with hefty \$5,000 for fourth consecutive week. Continues.

Trans-Lux (T-L) (600; \$1.25-\$2)—"Bridge on River Kwai" (Col). Sensational \$30,000 or better, and absolute capacity, at unusually.

(Continued on page 18)

## 'FLYER' FANCY \$8,000, INDPLS; 'BROTHERS' 6G

Indianapolis, March 18.  
Biz is off a little at first-runs here this stanza, partly because holdovers continue to dominate. "Lady Takes a Flyer" is getting nice returns at Circle to lead new starters. "Sing Boy, Sing" is dull at the Indiana. "Brothers Karamazov" is under expectations in second week at Loew's. "Farewell to Arms" is still okay in sixth and final stanza at Keith's. "God Created Woman" still is doing well in 11th stanza at Esquire, art film house.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Lady Takes a Flyer" (U) and "Parole Violators" (Indie). Nice \$8,000. Last week, "Gift of Love" (20th) and "Plunder Road" (20th), \$7,500.

Indiana (C-D) (3,200; 75-90)—"Sing Boy, Sing" (20th) and "Rockably Baby" (20th). Drab \$7,000. Last week, "Gun-Is Quick" (UA) and "Chicago Confidential" (UA), \$6,000.

Keith's (C-D) (1,200; 90-\$1.25)—"Farewell to Arms" (20th) (6th wk). Oke \$5,500. Last week, \$7,000.

Loew's (Loew) (2,427; 75-90)—"Brothers Karamazov" (M-G) (2d wk). Moderate \$6,000. Last week, \$10,000.

Lyric (C-D) (850; \$1.25-\$2.20)—"Raintree County" (M-G) (5th wk). Good \$9,000. Last week, \$11,000.

## 'Kwai' Philly Ace, 50G; 'Search' 20G

Philadelphia, March 18.

Midtown sector was jammed Saturday with boxoffice takings soaring after two days of snow and slush had cut into the week's take a bit. Only two first-runs have fresh fare, with "Bridge on River Kwai" easily standout and landing a giant total at the Randolph. "Big Beat" paired with "Summer Love" is not so good at the Goldman.

"Witness For Prosecution" shapes trim in fifth Stanley round. "Brothers Karamazov" still is lusty in second Trans-Lux session while "Peyton Place" continues sturdy in 11th stanza at the Fox.

## Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80)—"Farewell to Arms" (20th) (3d wk). Okay \$10,000. Last week, \$12,500.

Boyz (SW - Cinerama) (1,340; \$1.20-\$2.80)—"Search for Paradise" (Cinerama) (23d wk). Solid \$20,000 in 8 days. Last week, \$12,500.

Fox (National) (2,250; 65-\$1.25)—"Peyton Place" (20th) (11th wk). Sturdy \$13,000. Last week, \$18,200.

Goldman (Goldman) (2,250; 65-\$1.25)—"Big Beat" (U) and "Summer Love" (U). Tepid \$7,000. Last week, "I Accuse" (M-G), \$7,000.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays)—"All at Sex" (M-G) (5th wk). Good \$4,000. Last week, \$5,100.

Mastbaum (SW) (4,370; 99-\$1.49)—"Paths of Glory" (UA) (2d wk). Slow \$9,000. Last week, \$13,000.

Midtown (Goldman) (1,000; 99-\$1.89)—"Raintree County" (M-G). (Continued on page 18)

## 'Witness' Sterling 16G, Prov.; 'Gift' O.K. \$7,000, 'Arms' Rugged 7½G, 3d

Providence, March 18.

The State's "Witness for Prosecution" is topping an otherwise moderate week at the b.o. However, "Farewell to Arms" looks fine in third at Albee. "Gift of Love" looms okay at the Majestic. Elmo's second week of "Around World in 80 Days" is just marking time.

## Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Farewell to Arms" (20th) (3d wk). Fancy \$7,500 after \$8,500 in second.

Elmwood (Snyder) (745; 90-\$1.25)—"Around World in 80 Days" (UA) (23d wk). Meek \$4,000. Last week, ditto.

Majestic (SW) (2,200; 65-80)—"Gift of Love" (20th) and "Plunder Road" (20th). Oke \$7,000. Last week, "Deep Six" (WB) and "Green Eyed Blonde" (WB), same.

State (Loew) (3,200; 75-90-\$1.25)—"Witness for Prosecution" (UA). Busiest spot in town for big \$16,000. Last week, "High Cost of Loving" (M-G) and "Gunship Ridge" (UA), \$7,000.

Stand (National Reality) (2,200; 65-80)—"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues). Opened Monday (17). Last week, "Across Bridge" (Rank) and "Alli-gator Named Daisy" (Rank), drab \$3,000.

# B'way Spotty as H.O.'s Predominate; 'Elms' Smash \$38,000 East-Westside, Arty 'Lovemaker' Big 10½G in Bow

Dearth of new product plus the fact that some long-runs have been overly extended will give Broadway a very spotty appearance this week. Weather has been favorable excepting for the all-day snow and rainstorm last Friday (14).

Aside from one arty theatre opener, the lone newcomer is "Dance Under the Elms," which is smash both at the Odeon and the arty Sutton. The former looks to hit \$21,500 while the Sutton, with about 300 fewer seats, will likely reach \$16,500. Showing is being racked up despite running into the storm on Friday, second day of run. "Lovemaker" registered a big \$10,500 opening round at the arty Trans-Lux 52d Street.

"Brothers Karamazov" plus stagework is winding up a highly successful four weeks at the Music Hall with a lusty \$125,000 in final round. The Hall opens its annual Easter stagework with "Merry Andrew" tomorrow (Thurs.). Advance sale of reserved seats in the mezzanine has been terrific, and likely will hit a new high for the Easter show by Thursday.

"Witness For Prosecution" continues to roll in sixth week day-dating the Astor and arty Plaza. Pic looks to hit \$19,000 at the Astor and a smash \$16,000 at the Plaza. "Raintree County" still is solid with \$17,000 for final six days of 13th week at the State. "Saddle the Wind" opens tomorrow.

"Mark of Hawk" held to fair \$18,000 in second stanza at the Paramount, and stays on through March 24. Par flagship then closes for about a week to prep for preem of "Young Lions" on April 2.

"South Pacific" opens with a benefit for PAL tonight (Wed.) at the Criterion to be followed by another benefit showing tomorrow night. The opus opens to the public on Friday (21).

The Capitol brings in "Teacher's Pet" today (Wed.) after swinging low in fourth session with "Cowboy" and "And God Created Woman." Continues amazing pace at the Paris, with 21st round holding at \$14,000. "Snow White" also still is lively at \$10,000 in current (6th) week at Normandie.

Both "Around World in 80 Days" at the Rivoli (74th week) and "Bridge on River Kwai" at the Palace (13th week) are still running, capcity.

## Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2)—"Witness For Prosecution" (UA) (6th wk). This round winding up today (Wed.) looks like great \$18,000 or close. Fifth was \$23,000. Stays on.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"The Wagoning" (Kings) (3d wk). Second stanza ended Friday (14) was fine \$6,200. Final hit \$8,000. "Chase a Crooked Shadow" (WB) opens Monday (24).

Baronet (Reade) (430; \$1.25-\$1.70)—"Gervaise" (Cont) (19th wk). The 18th frame ended Sunday (16) was nice \$4,400. Last week, \$5,100. "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) open Friday (21).

Capitol (Loew) (4,820; \$1-\$2.50)—"Teacher's Pet" (Par). Opens today (Wed.). In ahead, "Cowboy" (Col) (4th wk), thin \$13,000 or near after \$17,000 in third.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"South Pacific" (20th). Opens tonight (Wed.) with a benefit for PAL, to be followed by another benefit preem for Naval Air Reserve Thursday (20) night. Regular run, sans benefit shows, starts Friday (21). Last week, "10 Commandments" (Par) (70th wk-6 days), this longrun ended with \$34,000 and total gross of \$2,749,000.

Fine Arts (Davis) (468; 90-\$1.80)—"Demonique" (UMH) (3d wk). Second frame completed Sunday (16) was big \$12,000. First was \$15,000.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80)—"Henry V" (Rank) (re-issue) (m.o.) (2d wk). Initial week concluded yesterday (Tues.) was good \$4,500.

Guild (Guild) (450; \$1-\$1.75)—"Confessions of Felix Krull" (DCA) (3d wk). First holdover round finished Monday (17) was fancy \$8,800. First week, \$9,500.

Mayfair (Maurer) (1,736; 79-\$1.80)—"Unholy Wife" (U) (2d wk). This round ending today (Wed.) looks to sag to lean \$7,000 or less. First was \$9,000.

Normandie (Trans-Lux) (532; 95-\$1.80)—"Snow White" (BV) (6th wk). Current round ending tomor-

row (Thurs.) looks lively \$10,000. Fifth week, \$12,500.

Palace (RKO) (1,700; \$1-\$1.30)—"Bridge on River Kwai" (Col) (14th wk). The 13th round ended last night (Tues.) was capacity \$34,700 in 10 performances. The 12th week was \$35,500 for 11 shows.

Paramount (AB-PT) (3,665; \$1-\$2)—"Mark of Hawk" (U) (3d wk). First holdover session ended last night (Tues.) was fair \$18,000. Initial week, \$24,000. House closes March 25 to prep for preem of "Young Lions" (20th) on April 2.

Fifth Ave. Cinema (R&B) (250; \$1.80)—"Gervaise" (Cont) (10th wk). The ninth session ended yesterday (Tues.) was smooth \$4,100. The eighth was \$4,200.

Paris (Pathe Cinema) (568; 90-\$1.80)—"God Created Woman" (Kings) (22d wk). The 21st stanza finished Sunday (16) was fancy \$14,000. The 20th week, \$14,200.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Brothers Karamazov" (M-G) with stagework (4th-final wk). This week winding up today (Wed.) looks like lusty \$125,000, being helped somewhat by St. Patrick's Day. Third week, \$130,000. "Merry Andrew" (M-G) with annual Easter stagework opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (75th wk). The 74th stanza ended yesterday (Tues.) was capacity \$37,700 in 11 performances. The 73d week was the same for like number of shows.

Plaza (Loper) (525; \$1.50-\$2)—"Witness For Prosecution" (UA) (6th wk). This round ending today (Wed.) is heading for wham \$16,000. The fifth was \$15,000.

Odeon (Moss) (854; 90-\$1.80)—"Desire Under Elms" (Par) (2d wk). First stanza ending today (Wed.) looks like great \$21,500. In ahead, "Henry V" (Rank) (5th wk), \$9,000.

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (M-G) (13th wk-6). (Continued on page 18)

State (Loew) (3,450; 50-\$1.75)—"Saddle the Wind" (M-G). Opens tomorrow (Thurs.). Last week, "Raintree County" (

## Callas' Portugal Dates Carry More Conditions Than a Summit Meet

Lisbon, March 18.

Maria Meneghini Callas is due to sing "Traviata" at the San Carlos opera house here on March 27 and on Sunday, March 30, matinee. Tickets sold at the usual top price of \$4 to subscribers and \$5 remaining seats were sold out in a couple of hours. Reportedly a black-market developed and ducaats reached \$40 a pair, enormous for Portugal.

However the demand for tickets is not so much due to a desire to hear Callas sing as the hope of a display of temperament. At the San Carlos here will be the President of the Portuguese Republic and as Mme. Callas is apparently allergic to presidents, so think the wags, a special historic angle is involved.

Unconfirmable, it's whispered Callas will receive \$10,000 (in U.S. currency) for the two Lisbon performances. This is more than 20 times what has been paid, in the past to the most important stars. Reportedly fee is net, free of taxes and all expenses.

She will be the guest of the theatre and trouble has already started since the royal suite at the Aviz Hotel, which had been promised to her, is not free and Mme. Callas refuses to go to the Palace Hotel, Estoril because it is too far. A special plane will fly her from London to Lisbon and then to Rome with all her costumes and a personal dresser. She will arrive only on the eve of the first performance and not a week before, as usual.

As Callas has changed her mind four times about the opera she wanted to sing deciding, at last in December, on "Traviata" it was impossible to arrange everything as she wanted, but at the end she agreed that director Franco Ghione, tenor Alfredo Kraus, baritone Mario Sereni, producer Riccardo Moresco would please her.

Another vexation: Callas doesn't want the opera in which she will sing to be radio-transmitted as it is the tradition in Portugal and this is causing a lot of discussions with the Portuguese National Radio that has already signed a contract with the theatre. It is understood some 50 people will come from Italy and Spain to hear Callas and she wants to offer them free seats and has asked for 100 in the stalls and boxes. The theatre is faced with impossibility of satisfying this request because the house was sold out long ago.

Two star dressing rooms are being joined and a bathroom installed to give soprano comfort in the theatre.

No outsiders will be allowed at the rehearsal. This will be inconvenient for the local opera critics who start to write their column-long criticisms on an evaluation of the rehearsal.

San Carlos management admits it has never spent so much money in cables and international phone calls.

### Callas' Atlanta Recital

Atlanta, March 18.

Maria Callas will sing here Oct. 21. It was fringed in Atlanta Journal as her "Dixie" debut, though she has sung once and is set for a repeat in Dallas. American-born Greek soprano from Italy is now being handled for recitals by Sol Hurok.

Other concert events set by Marvin McDonald for Atlanta Music Club next season include Philadelphia Symphony, Danish National Orchestra, Ballet Russe de Monte Carlo, National Ballet of Canada.

## New Zealand Bans 'Risky' Drive-Ins

The Government of New Zealand has banned the construction of drive-ins in that country, reports received in N. Y. say. After considering the matter for some time, the government said the owners wouldn't be in the public interest.

Ministry of Internal Affairs made the ruling "in the light of the present economic outlook and the speculative nature of the enterprise."

New Zealand exhibitors had strenuously campaigned against any drive-in competition.

### Yank Soprano in 'Aida'

London, March 18.

American soprano, Edith Lang will sing one of the leading roles in the Covent Garden production of Verdi's "Aida," which has been selected to open its Spring Season on April 2. Singing opposite her will be Jon Vickers.

Oreste Kirkop, the Maltese tenor, who has recently returned from Hollywood, has also been lined up to sing in "La Boheme," and "Rigoletto."

## World Film Fair In Mex Seen Sure

Mexico City, March 11.

The often attempted staging of a world film fair in Mexico looks to become a reality this time, with the announcement of Congressman Jorge Ferretis, chairman of the National Cinematographic Board, that the government intends to sponsor such a show in September when Mexico celebrates her Independence.

He indicated that the fair will open on or near Sept. 16, Independence Day. Ferretis went on to say that Rene Clair will act as presiding judge at the show.

The government administered National Auditorium here, has been tentatively chosen as the site of the fair. The government will grant the fullest facilities to all participating in the show, Ferretis said.

## Menotti's 2-World Fest Scheduled at Spoleto; Gala Nights' Top: \$16

Gian-Carlo Menotti's Italian project, the Festival of Two Worlds, has now completed its schedule of events for the June 5-29 event which will unite opera, dance, drama, instrumental recitals and fine arts in the mountain town of Spoleto, 75 miles north of Rome. Dario Soria, former head of Angel Records, recently journeyed to Spoleto to set up the several theatres, chart the managerial needs and will return there soon with his wife to stay through the festival.

Admission prices are scaled up to \$16 for gala opening nights, average \$3.20 for pop performances. Teatro Nuovo and Teatro Cio Melisso are being used.

Jerome Robbins will present an evening of American ballet and John Butler one of chamber ballet. Plays include Eugene O'Neill's "A Moon For the Misbegotten" and a French company's version of Daudet's "L'Arlesienne." Operas will be Verdi's "Macbeth," conducted by Thomas Schippers, plus two contemporary works, one the American Lee Hoiby's "The Scarf."

## Britain's Art Council Given 11% More Coin

London, March 11.

The government is to give the Arts Council an 11% increase in coin which will raise its annual allotment from \$2,758,000 to \$3,080,000.

When the government's intentions were revealed in the House of Commons a Treasury spokesman said the House would agree that in view of the overriding need for economy in government expenditure, the Chancellor of the Exchequer had been generous to the Arts Council.

## Protest Wells-Rosa Shotgun Wedding

London, March 18.

The proposed merger of the Sadler's Wells and Carl Rosa Opera Companies, which has already led to the resignation of Norman Tucker director of the former outfit, is sparking a new public controversy. Opera-goers have been queuing up outside the Sadler's Wells Theatre to sign a protest petition. In the first couple of days more than 3,000 signatures were obtained and supporters of the protest have been handed "save Sadler's Wells" car stickers.

In his letter of resignation to James Smith, chairman of the Sadler's Wells Trust, Tucker objected to the proposed merger just because there had been a one year decline in takings. He thought they should have been given a three year run for their money.

Alexander Gibson, Sadler's Wells musical director and Stephen Arlen, the general manager, have also handed in their resignations.

## Osaka Festival Has 'Major' Dream

This Year's Outlook Big Via N. Y. City Center Ballet And Leningrad Philharmonic Appearances

### Salzburg Near Sellout

Frankfurt, March 11.

Tickets for the Salzburg Music Festival, set for July 27 through August 31, are nearly sold out already, according to the report of a ticket agency here.

The new Samuel Barber opera "Vanesse," debuted recently in N. Y., is the most contemporary production slated, along with operas by Beethoven, Strauss, Mozart and Verdi.

Hugo von Hofmannsthal's morality play, "Everyman," will be performed seven times, and Franz Werfel's "Juarez and Maximilian" is set for five performances.

Mike Frankovich, Columbia's production topper in Britain, expected to be given a say-so in the company's European production plans.

Tokyo, March 18.

The New York City Ballet has arrived here for a series of Tokyo performances prior to appearing at the Osaka International Festival of Music, Drama and Art which will run for one month beginning April 10. Group will appear in Osaka April 10-13 and then leave for performances in Manila, New Zealand and Australia.

The arrival of the troupe has further mushroomed interest here in the Osaka project, first of an annual event that is hoped will rival like festivals in Europe and the U. S.

Performances of the New Yorkers and of the Leningrad Philharmonic, making a rare outside-Russia appearance, are almost sold out in Osaka.

Other top fest attractions will be Metropolitan tenor Jan Peerce, Gaspard Cassado, Benno Moiselevitch, Henri Piette and Janine Reding, Amadeus String Quartet, Salzburg Marionette Troupe, Chinese Dance Troupe and Japanese entries include, kabuki, noh play, puppet drama, ancient court music and traditional dancing as well as symphonic and operatic contributions.

Festival's executive director, Miss Michi Murayama, told VARIETY she did not think the event would lose money. She added that Japan has been spending foreign currency for foreign artists since the end of the war and fest is a more concentrated effort to bring about a meeting of East-West cultures.

Miss Murayama, who visited the Salzburg and Edinburgh fests two summers ago, revealed that the forthcoming art convention was originally pencilled in for either Kyoto or Nara, but lack of adequate hall and hotel facilities shifted plans and arrangements to near-by Osaka, an industrial city that is Japan's second largest city.

Miss Murayama is the daughter of Nagataka Murayama, chairman of the board of the Asahi Shimbun, Japan's largest newspaper empire, and a member of the Osaka International Festival Society Board of Directors. Civic and industrial leaders round out

## Pakistan Sets Up Cinema 'Academy'

Karachi, March 11.

Lahore, the film capital of Pakistan, is to have a Motion Picture Academy. The idea has been mooted by the West Pakistan Director of Industries and it has been welcomed by film circles of the country.

The Academy when established will impart training in various branches of the cinematic arts. It will also hold a film festival every year and give awards to: best production, actor, actress, director and others.

There is great dearth of trained film technicians in the country and such an Academy is very badly needed.

Early in 1956 the Central Pakistan Government advanced a similar project and a department of Film Development was opened under the Central Ministry of Industries for the purpose. But the scheme was shelved for undisclosed reason and the department itself has become more or less defunct.

# HAVE VARIETY - CAN TRAVEL

Wonderful thing about the journal of amusements, VARIETY, published weekly at 154 West 46th Street, New York 36, is that this paper circulates anywhere that showmen are showing their wares.

VARIETY discovered International Show Business well before World War I, opened an office in London as early as 1908. During the late 1920's and early 1930's there was a series of foresighted International Numbers.

Now again, next month, VARIETY will explore, exploit and engineer the nation-to-nation situations. The International Film Section, now in preparation, will be an ideal showcase for advertisers who wish "to travel". Producers, Studios, Distributors, Laboratories, Services, Stars, Directors, Writers, Technicians—whoever and whatever—have the assurance of an alert, knowing, noticing, planning audience.

Space reservations can be made at any office listed below for the:

## INTERNATIONAL FILM NUMBER

of

VARIETY

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

PARIS  
28 rue de la Huchette  
Paris 5

ROME  
Stampa Estera (Foreign Press  
Club), Via Mercede 55

NEW YORK 36  
154 W. 46th St.

HOLLYWOOD 28  
6404 Sunset Blvd.

CHICAGO 11  
612 N. Michigan Ave.



# UN-SNAFUED, VARIETY HOPS ON

## Plan to Up Fees for Music Performed In Britain's Cinemas Shocks Exhibs

London, March 18. British exhibitors are "appalled" by the Performing Rights Society proposal to up its fees for music performed at picture theatres. They have registered their "dismay and astonishment" that the PRS should have seen fit to make the proposal at a time when the industry is going through "grave difficulties." And also at a time when PRS fees from other sources such as commercial tv, gramophone records and dance halls are at a peak.

But H. L. Walter, general manager of the PRS, told VARIETY that his outfit was aware that the industry was going through a bad time, and that it was inevitable that more theatres would be forced to shutter. However, he added, this would not be the fault of the PRS.

The plan proposed by his organization, which would assess fees on 1% of boxoffice takings, had been drawn up with an eye to the future when the industry had found its own level and superfluous theatres had been shuttered.

Walter added that the idea had first been submitted to exhibitors back in 1947 when the industry was booming, but it had been rejected. Now, when times were hard, it was unreasonable to expect the PRS to cut its fees, he said.

At present, fees are based on a graded scale of percentages varying with the size of the theatre. The Cinematograph Exhibitors Assn. plans to set up a special subcommittee to investigate the situation. The committee will have until December, when the current PRS license expires, to find a solution.

## Fear More Aussie Cinema Closings

Sydney, March 11. Show biz observers here fear that before the end of the year 30 to 40 "in-the-red" cinemas will fold and relight as commercial business operations. Those spots may cover coast-to-coast key cities, nabes and those in the stix.

Major loops like Hoyts and Greater Union Theatres already have turned some of their non-paying nabes over to former managers to operate as individual operators. Now understood that some cinemas are in the hands of real estate agents for a quick sale. In the major setups, there is a general denial of any drastic closures, now or in the future.

Apparently, tele has nothing to do with any mooted sales or closings. Keen experts say that both major and minor operators will weed out houses uneconomical to run under current conditions. In other words, it's just a case of throwing out the "baddies" and keeping the profitable ones.

In Melbourne, for example, several showmen are seriously figuring screening only three times weekly instead of the usual six in a bid to beat high operation overhead and slower boxoffice. This applies to the nabes sectors only, plus near country zones.

A sudden upbeat in unemployment in key industrial centres is one of the major reasons for the drop in cinema trade generally. Patrons are shopping for entertainment but have a more limited budget. Hence, only the real toppers are pulling the business today.

## French '57 Censorships

Paris, March 11. In '57 the pic censorship board nixed four foreign pix for showing here, forbade the exportation of four Galic films, and cut extensively six French and seven foreign entries. And 16 films were forbidden to those under 16 years of age.

## Film to Run 5 Hours

Tokyo, March 11. Seeking to capitalize on the "good old days" film boom here, Toei is planning to make a picture that may be 25,000 feet in length and run four or five hours. Project is titled "Great Imperial Japan." It will survey modern Japanese history from the start of Meiji Era to outbreak of World War II.

Idea was submitted by Toei topper Hiroshi Ohkawa to "enhance the patriotism of the Japanese people" and trace this nation's rise from feudalism to a world power.

## Rome 1st Runs In Sharp Upbeat

Rome, March 11. Rome film grosses have shown the first sharp rise of the season this week, with several recent releases showing surprising strength despite the general downbeat talk hereabouts. Top ratings are still being racked up by "10 Commandments" (Par), now past the \$150,000 mark in its moveover-first-run situation, and "Around World in 80 Days" (UA) doing well on a longrun at the 4 Fontane Theatre. "Peyton Place" (20th) is now better than \$40,000 in three houses while the Swedish "Smiles of a Summer Night" has shown surprising stamina, with \$39,000 for initial runs.

Later starters such as "Witness for Prosecution" (UA), "Sayonara" (WB) and "Tomburto" (Italo title of "Legend of Lost") (UA), are also grossing well, with "Witness" hitting a very strong \$2,300 daily average, and the other pix not far behind. Top per-diem rating, however, goes to an Italo-made comedy, "Il Marito," which is topping \$2,400 per day in a relatively small theatre, exceptional trade for here.

Nationally, situation shapes up for the current season as follows: Excluding "War and Peace" (Par) and "Giant" (WB), currently continuing their first-runs and subsequent and far ahead for the year, "Commandments" is leading the nation merely on the basis of its first two dates here and Milan. Another Par release, "Gunfight at OK Corral" is second, followed by "Love in Afternoon" (AA). Other toppers, in this order, are: "Sun Also Rises" (20th), "Pride and Passion" (UA), "Prince and Showgirl" (WB), "Vacanze ad Ischia" (Rizzoli-Italian), "Ben ma Povere" (Titani-Italian), "Friendly Persuasion" (AA) and "80 Days."

Of the first 30 toppers (according to first-run figures) 20 are U.S.-made, eight are Italian, one is French and one is Swedish.

## High Tax Bite Threat To Dublin Ace Vaude Spot

Dublin, March 11. Warning that the 3,500-seat Theatre Royal here may abandon its film-variety policy and go to straight pix if the entertainment tax bite isn't eased in the immediate future was given by Edmond Grace, secretary of Irish Cinemas Ltd., which controls the vaudeur for the J. Arthur Rank Organization. He has seen leaders of theatre trade union and told them that 70 staffers will be fired if the house discontinues vaude shows. Trade unionists, headed by president John Conroy, relayed this news to the government.

Royal, the only remaining major house staging vaude in Ireland, gets a current rebate of 30% of the entertainment tax for staging the part-live shows. It also can operate bars (there are three in building). If vaude is abandoned, the bars will have to be shuttered.

## \$285 FOR LONDON 'NON-SCHEDULE'

The success of the Variety Clubs International convention in London April 22-25, which was seriously threatened by a cancellation of charter flights from the United States, appears upbeat again as a result of conferences with the Civil Aeronautics Board and the restoration of a number of chartered plane trips.

Deal has been made with the Flying Tigers Airline, a non-scheduled airline with a perfect safety record, to transport Variety Club members to London from New York on three separate, specifically designated flights. The airline is providing three Super H Constellations which will seat 96 people each and with an allowance of 66 pounds of luggage for each passenger.

According to George Hooper, Variety International executive director, the original charter flights were cancelled because of violations (which Variety International was unaware of) of rules of the CAB and the International Oceanic Travel Assn. In addition to the Flying Tigers, a number of American and foreign overseas airlines were involved in the transportation.

Hooper stated that CAB and IOTA rules do not permit an organization with more than 5,000 members (Variety International has about 9,000) to arrange for charter flights. In addition, according to Hooper, coordination of the charter flights by a travel organization also constitutes a violation. The Thomas Cook travel agency had been making the arrangements for Variety International.

Hooper insisted that the CAB and the IOTA did not actually "cancel" the original flights. They merely "informed" the airlines and Cook that the rules of the governing bodies had been violated. As a consequence of this "informing" the airlines and the travel agency "voluntarily" cancelled the trips.

Hooper reported that new arrangements were made so that the charter flights would come within the rules. Instead of Variety International or a commission-collecting travel agency contracting for the charter flights, individual Variety Clubs made their own deals. For example, the Memphis tent arranged for the flight which will be open to Variety Club members from the western part of the U.S. while the Philadelphia tent is coordinating the two flights for eastern members.

Price for round trip transportation New York to London and return from Paris will be the same as originally planned for the charter deals—\$285 as compared with the new regular flights' economy fare of \$453. The charter flights, all leaving from New York, include: April 17 for 24 days; April 19 for 29 days, and April 21 for 26 days. It's stressed that members selecting one of the three flights must adhere to the schedule and cannot return by any flight other than the one originally chosen.

In addition to these three charter flights, there'll be two others which had been chartered by individual clubs more than a year ago and which were not involved in the dispute. These include the Baltimore Tent's via Pan-American and the San Francisco Tent's via TWA. In addition, a large number of Variety Club members will be going to London by ship and by regularly-scheduled flights.

## The Warner in London Dates Outside 'Peyton'

London, March 18. For first time since it opened in 1938, the Warner is to play a Hollywood picture other than one produced by WB. The honor goes to "Peyton Place" (20th), which prems there tonight (Tues.).

In its lifetime, the Warner showcase in Leicester Square has, of course, frequently played British pix made by companies in order to fulfill the quota obligations.

## 25% Added—Pakistani Film Ticket Tax Now Highest in World—85%

### Sermon at Sunday Show

London, March 11. A local council has withdrawn its objection to Sunday picture theatre openings following the submission of a scheme whereby the resident cleric would deliver a short sermon during the intermission.

However, the local churchmen are doubtful that the idea would succeed. Now that the council has withdrawn its objections, there is little doubt but that the plan will be put into operation.

## Free Pix Trade Stirs British

London, March 18. Extreme anxiety about the future of the British film industry if pictures were included in the terms of the European free trade area was expressed by Eileen White, a member of Parliament and chairman of the Parliamentary Labor Party's film group. Mrs. White, speaking at the 25th annual convention of the Assn. of Cinematograph, Television and Allied Technicians, said if it came about that films were included, Britain should have a position where it could hold its quota protection against American, non-European films.

"But," she added, "we would have to have European films coming in, not for levy but for quota. In return this would be reciprocal, making it a great deal easier for our films to be shown in Continental countries. One would have to remove the various barriers you now have, such as fantastically inflated dubbing fees. If we have a really good film industry in this country, then on the whole, I think we should benefit by having a wider market open to us."

Anthony Asquith, president of the conference, urged an expansion of filming. "If we believe in films, if particularly we believe in British films, and if we happen to work for an organization which has had a reasonably good financial record in recent years, then we cannot believe there was any need for Pine-wood studios to dismiss 400 workers recently and to cancel four productions."

"We will never compete with television by shutting our film studios, sacking the staff, or by closing our cinemas. We will only compete by making films which the public will demand to see."

## Each Arts Quartet To Tour in His Own Auto

The Fine Arts Quartet, a top string ensemble in the concert field, goes on the theory that touring Europe can be both—work and fun. And that's precisely what the Fine Arts fiddlers plan to do on their first European swing this summer.

Each member of the quartet has purchased a new car from the N. Y. office of Auto-Europe Inc. They'll take possession in Paris and, at the end of the three-months tour, will have the vehicles shipped home. They'll play in France, Italy, Germany, Switzerland, Holland, Belgium and Britain.

Members of the quartet are Leonard Sorkin, Abram Loft, Irving Ilmer and George Sopkin. On their concert "vacation," they'll each have in their cars one musician, one wife, two offsprings and a three-month supply of family luggage.

The Fine Arts Quartet is handled in Europe by the Valmalette concert agency and in the U. S. by Concert Associates. They've recorded on Mercury, Decca and Vanguard.

Karachi, March 11. Pakistan Government has increased entertainment tax by 25%. This increase was among the fresh taxations devised by the Pakistan Finance Minister in the budget for 1958-59 which has just been passed by the Pakistan Parliament.

The increase in entertainment tax will effect admission tickets of the actual value of Annas—12/8 (about 17c). Tickets below that amount will be exempted from the increased tax.

The rate of entertainment tax prior to this latest blow was 50% of the actual value of the admission ticket. This means that now the percentage goes up to 75%—the highest in the world. Besides this there is a surcharge of 10% which means that a picturegoer in Pakistan actually pays 85% of the money he spends on a film show as taxes to the government.

This situation naturally is causing grave apprehension in film circles here. To protest against the government decision the producers, distributors and exhibitors recently observed a one-day strike. All cinemas were closed for one show and the offices of all the distributing concerns remained closed for the day. The Eastern Studios, the only functioning studio in Karachi, also remained closed.

The increase in entertainment tax is bound to have an adverse effect on attendance. What is worrying the local film-men is that native production, whose sole market is Pakistan, will be discouraged.

## Mex Exhibs Score In Fight Vs. Tax

Mexico City, March 11. Filmfites have seemingly scored another victory over the government's flamboyant tax hike ideas. Operators of the 64 cinemas in Monterrey, the eastern Texas border factory town (Mexico's third largest city) got their theatres back by getting the embargo on their houses lifted. The city government had ordered the embargo when exhibitors flatly refused to pay the demanded 50% tax hike.

The government, declaring that the cinemas all are thriving, ruled that it would only be fit and proper that they contribute much more, in the form of tax payments, to provide the coin the administration needs for an ambitious public works program. Rejecting that proposition, the exhibs asserted that while some of them are doing well, their biz is nothing like a bonanza. The government replied by plastering the embargo.

The cinemas reopened when Cesar Santos Galindo, prexy of the National Cinematographic Chamber, and Gabriel Alarcon, chief of the Cadena de Oro (Golden Chain) which operates most of the theatres, planned up from here and had a frank talk with the mayor.

## Scot Juve Delinquency Officer Blasts Tele

Ayr, Scotland, March 11. Television shows were attacked here by a probation officer speaking on juvenile delinquency. Alex Stevenson, Ayrshire's chief probation officer, said some tv planners did not seem to appreciate the pressures built up in teenage viewers.

Musical shows, he said, were developing the "personality cult," which seemed to have a language of its own. These programs made idols of singers who rose to fame, often recently acquired, on the strength of a hit record.

Stevenson added: "It is more like hit and run. For certain types it gradually builds up to what best can be described as a form of mass hysteria."



# Par Suit to Remove Chi's 'Adults Only' Bar on 'Elms' Tests City's Power To Regard Persons Under 21 'Immature'

By JACK PITMAN

Chicago, March 18.

Paramount Film Distributing Corp. Thursday (13) sued in Federal District Court here to remove the adults-only restriction here on "Desire Under the Elms." Pic is expected to open late next month at the Esquire Theatre, which is owned by the Par distributry.

In pink-ticketing the film, Chicago Police Censor Board quoted a city ordinance to support its judgment that pic has "such aspects of immorality or obscenity as might tend to create harmful impressions in the minds of children."

Paramount, in seeking to enjoin application of the ordinance, maintains it is "vague and indefinite" and that it violates the First Amendment to the Constitution. Also, that it's an unreasonable use of police power. Suit is believed unprecedented in that it seeks to test a city's power to regard all persons under 21 as immature. Par's argument, according to lawyer Samuel W. Block, who filed the action, will be under "modern conditions that is no longer true." Block is with the firm of Thompson, Raymond, Mayer, Jenner & Bloomstein, retained by the plaintiff expressly for the "Desire" case.

## They Won't Learn

Few months ago, Times Film Corp. successfully sued to remove the Censor Board's ban on "Game of Love," which the board termed obscene. U. S. Supreme Court's ruling favoring Times dealt only with content, and not the touchy issue of prior restraint, which the high tribunal has consistently ducked.

Named defendants in Par's suit are the city of Chicago, Mayor Richard J. Daley and Police Comr. Timothy J. O'Connor.

The mayor has shown no disposition to intercede in the matter following appeals by the law firm and "Desire" producer Don Hartman. A spokesman for Par's Chi office said Hartman wasn't expected here before the pic's opening.

## Jim Sauter Dies

Continued from page 2

his longtime friend, singer Lucy Monroe, she called the Hotel Pierre at midnight when Sauter didn't phone that day. She requested that a manager go into his room to determine if he was well. Sauter was found unconscious and physicians were called. He died at noon the next day.

A florid, exuberant man, Sauter for many years was active in political circles, having been entertainment chairman of the Democratic National Committee. He handled some of the details in the "fireside chats" by the late Pres. Franklin D. Roosevelt and later for Pres. Harry S. Truman. Some years ago, he was in charge of the Philadelphia Orchestra broadcasts under Leopold Stokowski.

Sauter graduated Regis High School, private parochial school in N.Y. City. As No. 1 honor student he merited a scholarship to Holy Cross, which he didn't accept. He went into business instead, and, at 19 was a vice-president of the Chase National Bank. He also was a member of the N.Y. Stock Exchange. He joined Air Features in 1937 which was a "service" organization for Frank and Anne Hummert, then King and Queen of soap opera. Air Features Inc. was sold to CBS in 1951.

Sauter was at one time chairman of the United Theatrical War Activities Committee and served with USO-Camp Shows before elevated to the presidency. Because of his activity in Bond Drives, the Treasury Dept. recently awarded him its highest civilian decoration.

He left no immediate family. He was married at one time, but his wife died. Funeral services will be held Friday (21) morning at 11 a.m. at St. Patrick's Cathedral, N.Y.

## Richard Kahn Upgraded At Columbia Pictures

Richard Kahn has been appointed exploitation manager of Columbia, replacing Ray Murray, who was released by the company last week as part of an economy move. Kahn moves up from the second-in-command post. Previously with the Buchanan & Co. agency, he joined Col in 1955, going first to the press book department and later switching to exploitation.

Herman Silver, with Col since 1945, has been promoted to advertising copy chief, from staffer in the department. He succeeds Lester Denber, who also was pinkslipped in the cutdown operation.

## Czechs Yen Yank Features But Top Around \$10,000

The Czechs would like to buy American films, but are willing to pay only between \$8,000 and \$10,000 a piece for them, Emile J. Lustig, producer and foreign film rep, said in N.Y. last week. Lustig added that, if some sort of "compensation" deal could be made, the Czechs probably would pay more. He had been to Prague recently after spending several weeks in Germany.

Lustig said he was impressed by the modern equipment he found at the Czech Barandov studios (most of it was American) which are among the largest in Europe. The Czechs continue to turn out exquisite cartoon films. Lustig said one that particularly impressed him was "The Creation of the World in Six Days," which is feature-length. The Czechs told him they're looking for coproduction.

As for Germany, Lustig, who has sold some of the top German films in the States ("Hauptmann von Koenenick," "Confessions of Felix Krull," "Liane," etc.) reported he was getting two more to offer to the U.S. distrib. They're "Das Wirtshaus von Spessart" (The Inn at Spessart) and "Wet Asphalt," the latter starring Horst Buchholz. Both are big b.o. hits in Germany.

## U Severes Find Jobs

Albany, March 18.

A number of dropped Universal employees have obtained positions outside the industry, on the closing of the local exchange, but one of their number, Mrs. Catherine Reibou, assistant cashier, stayed on Film Row, filling an opening at the Columbia exchange.

Branch manager Norman Weitman also remained—as sales representative. He will maintain an office in the exchange until the lease expires in late June, but will be on the road much of the time.

## Canada's Exchanges Spread Thin as Is So Cutbacks Unlikely—Dalglish

Vancouver, March 18.

Warner Bros. Canadian branches won't be following Milwaukee and Portland economy steps, says Earle H. Dalglish, studio's topper this area. Distrib was commenting on recent VARIETY items on distributorship cutbacks.

"We have eight and a half staff here, and there'll be no changes," he said. The fractional member is part-time help. Reasons Dalglish gives are, "Canadian branches have a wide great area to cover, whereas in the states the problem was the overlapping, like Portland and Seattle."

He pointed out that Vancouver, as for instance, is 600 miles to the next film exchange, in Calgary,

## 'COMMANDMENTS' RACKS \$1,385,300 IN L.A.

Los Angeles, March 18.

"Ten Commandments" to date has chalked up a sizzling \$1,385,300 locally in four enclosures. Tomorrow (Wed.) DeMille feature goes into local subsequent run in 14 houses.

Latest record run up by pic was \$354,600 for 20 weeks in Downtown and Wilmette Theatres. Previously, it hit \$972,400 at Warner Beverly, where it showcased, during 46 weeks, four days, and additional \$58,300 in nine weeks at Hollywood Paramount.

## 20 Years of 'Art' On N.Y.'s 42d St.

Art has been on a continuous grind for 20 years at a New York location whose atmosphere seems almost more suggestive of peep shows. This is "Grind Alley"—42d between Sixth and Eighth Avenues where theatres are operating practically side by side and where the emphasis is on the canny type of merchandising. Only a couple of spots play major company product on a second round basis; others work with reissues and exploitation specials.

Turning the fifth-of-a-century mark at this time is Brandts Apollo and over that period it has played more than 1,000 foreign motion pictures.

It was in March of 1938 that then N. Y. Mayor LaGuardia decided to shutter all live burlesque houses and among them was the Apollo, owned by Max Wilner. He turned to the Brandts to take over the operation and division manager Martin Levine was assigned to the job by the circuit.

Levine admits he had no idea of what to do with the situation. Accidentally he came upon an import, "Lives and Loves of Beethoven." It seemed like an outlandish booking for such an area but paid off nonetheless.

Levine has been playing the arties ever since, on second run, and result is the Apollo is doubtless one of the most profitable art houses in the country. The weekly gross ranges from \$8,000 to \$12,000, usually nearest the latter figure. Admission scale of 45c to 85c is attractive to those who simply can't afford the \$2 bite at the first-run art situations and they've become a loyal following, states Levine.

Regular trade is sometimes enhanced by the theatre shoppers along "Grind Alley." This happens when the Apollo has an import with sexy angles, Levine relates.

## HAHL HOBLITZELLE HEALTH AID

Dallas, March 18.

Karl Hoblitzelle, prez of the Interstate Theatre Circuit, will be presented the 1958 award for outstanding contribution to community health by the Dallas Hospital Council.

The award is to be presented at the hospital council's annual award dinner Thursday at the Baker Hotel. With the award will go a lengthy citation which indicates that Hoblitzelle's contributions in developing Dallas as a medical center are without parallel.

## Hard-Ticket Showings Under 872

[LEGIT UNION YIELDS JURISDICTION]

Publicists Local 872, a newly-organized eastern unit of the International Alliance of Theatrical Stage Employees, has reached an agreement with the Assn. of Theatrical Press Agents and Managers relating to jurisdiction on hard-ticket, legit-style film presentations.

According to David Cassidy, IA official in charge of the publicists' union, all film presentation from now on will be in the domain of the Publicists Local 872 and its Coast affiliate. The only reason ATPAM handled two-a-day film shows previously, Cassidy explained, was because there was no other union in the field. Cassidy noted that a number of the publicists who had been handling various Cinerama presentations in different cities have joined the new IA union. It's conceivable that many press agents in the field will be members of both the IA union and ATPAM. Although ATPAM members have frequently been hired to publicize films, the strict rules of ATPAM prevented film publicists from handling legit shows or even joining the theatrical union. There were many complaints from film publicists about the "one way street" and Cassidy's deal with ATPAM is seen as the first step in containing the legit flacks in their own field. With the market for film publicists becoming tighter in New York, it's felt that both the Publicists Local 872 and the Screen Publicists Guild will seek contract clauses that will prevent the ATPAM members from invading the film field.

At present Publicists Local 872 represents the homeoffice, and field pub-ad staffers at Paramount. The IA union, however, is in the midst of an organizational drive to corral all the field publicists working for the film companies. It has had considerable success in signing up the travelling ballyhoo although it has not as yet commenced negotiations with the film companies, other than Par, for recognition. According to Cassidy, however, the film companies have shown an indication toward hiring the IA members. He noted that a large number of men who are out working on Columbia's "The Bridge of the River Kwai" are members of Publicists Local 872. The unit's contract with Paramount expires shortly and negotiations with the company will commence tomorrow (Thurs.), Cassidy reported.

## San Francisco Drive-In Agenda

TOA's 'Conventionette' Expects Attendance of 250 Ozone Operators

## 5 Sindlinger-Sponsored

### Mike Simons Workshops

A total of five ticket selling workshops has been organized by Sindlinger & Co. for theatre operators in various sections of the country.

The workshops, under the direction of Mike Simons, former Metro exhibitor relations-chief, get under way in Baltimore on April 1. Subsequent dates set include Richmond, April 3; Nashville, April 16 and St. Louis, April 21.

The Sindlinger program is receiving assistance from exhibitor organizations. For example, Missouri-Illinois Theatre Owners Assn. a Theatre Owners of America affiliate, voted to announce the workshops in its bulletin to members and urged all-out cooperation with the project.

Theatre Owners of America has designated moderators and panelists for its forums on ticket selling, equipment and concessions at the exhibitor organization's first drive-in "conventionette" in San Francisco March 26 and 27. The two-day meeting, timed to come on the eve of the drive-in spring openings, is expected to draw some 250 delegates, according to advance reservations. Session will immediately follow the mid-winter meeting of TOA's board of directors and executive committee on March 24 and 25.

Summer Redstone, v.p. of Redstone Drive-In Theatres of Boston, will be moderator of the Ticket selling forum on March 26. Panelists and their subjects will be:

"Reopening Your Drive-In With a Bang," Harold Field; "Face Lifting and Short Cuts on Theatre Maintenance," Edward Stokes; "Service With a Smile—How to Get the Most Out of Your Staff," Rotus Harvey; "Promotions That Paid Off at the Boxoffice," Paul Krueger.

The ticket selling forum will be followed by a "talk-a-table" session in which the delegates will split up at tables of 10, with each table collecting the best suggested promotional activity and reporting the stunts to the full meeting. After the convention, all suggestions will be collected and published by TOA as part of its business building service to its members.

Panel on drive-in equipment will be held March 27 and will be moderated by Hal Neides of Blumenfeld Theatres of San Francisco. Panelists will include Robert Woelfl of National Theatre Supply, James Barry of Western Theatrical Supply, and Robert W. Bemis of W. G. Fredday Co.

Concluding session that day will be a concessions forum, moderated by George G. Kerasotes, senior assistant to the TOA prexy and head of Kerasotes Theatres of Springfield, Ill. Scheduled speakers include Spyros J. Pappas, Charles Brinkman, W. H. Turpie, William B. David, Sam Gillette, B. G. Manheimer, James Reed, and Ike Rubin. National Assn. of Concessionaires is cooperating with TOA in staging this forum session.

Additional features of the meeting will be arrangements whereby the delegates will be able to see the closed-circuit telecast of the Robinson-Basilio fight on March 25 as well as the Academy Award telecast on March 26.

## Show Biz Big White-Spacers In U.S. Dailies

Amusement enterprises ranked high as users of space for advertising in U. S. daily and Sunday newspapers, according to the Newspaper Information Committee. Of the total of 3,894,000 tons of newspaper consumed by America's advertisers last year, the amusement industry was responsible for 113,000 tons of newspaper, according to the committee, composed of Canadian newspaper manufacturers.

Amusement advertising, largely for neighborhood film theatres, ranked fifth in the retail category. Total messages in the retail category, which accounted for 54% of all newspaper advertising, consumed more than 2,103,000 tons of newspaper last year.

In the retail category, film houses were outranked only by department stores, retail grocers, furniture and clothing stores. In toto, newspaper publishers laid out \$525,760,000 last year to buy newspaper for their retail, national, classified and financial advertisers. Their investment in newspaper for retail advertisers alone totaled \$284,000,000. In addition, publishers spent another \$336,000,000 on 2,500,000 additional tons of newspaper devoted to news, features and editorial content.

# Yen Blocked Up to \$8,490,000

Tokyo, March 18.

Blocked yen account of foreign film distributors has mushroomed to an estimated 3,056,700,000 (\$8,490,000) yen as of the end of January.

Figure stood at 2,704,000,000 yen as of the end of December. Last year and receipts during January accumulated 352,700,000 yen more to the account.

Increase in the account was attributed to the reduced (by 20%) foreign currency budget for film imports of the Japanese Government for latter half of current fiscal year (ending March 31) from the previous \$4,500,000 to \$3,550,000 and eventual reduction of home remittance rates for rental-base pictures, 18% for rental less than 60% and 15% for rental exceeding 60%.

Foreign releases imported during first six months of current fiscal (through Sept. 1957) number 125 of which rental base films constituted 94 and flat base films 31.

Distribution receipts of the rental base films during the six-month period totalled 4,938,000 yen of which 1,108,000,000 yen was remitted leaving the accounts of "non-residents" 1,429,000,000 yen. Including the remainder, accumulated yen reached 1,631,000,000 yen as of the end of last September.

Remittance after that date was only 53,300,704 of British films including 47,333,877 yen of BCFC, 846,110 of Shingalei and 5,120,717 of Towa Films.

## Good Results Handling 'Bolshoi' Film Via Local Concert Or Legit Auspices

Concert-type showings of "The Bolshoi Ballet," a feature-length film of the famous Russian troupe, is racking up tall coin in one and two-night stands in various cities.

Rank Film Distributors of America, which is distributing the picture, turns the film over to a local concert or legit impresario who then handles the attraction as if it were a live show.

In Miami recently, playing the Dade County Auditorium, the picture chalked up \$5,200 for a one night exposure. At the Bushnell Auditorium in Hartford, it scored \$3,600. It is scheduled for two evenings each in Cleveland and Cincinnati.

For the Miami engagement, which was followed by similar single night "gala performances" in other Florida cities, the International Repertory Co. of Pittsburgh sent its managing director, Francis Mayville, to Florida to handle the showings there.

Following the Florida dates, Mayville planned back to Pittsburgh to handle International's booking of National Ballet of Canada and to ready Pitt's International Theatre's spring season of plays and ballet.

Thus far this season the International Repertory Co. has managed the opening dates of Harry Belafonte in Pitt and Cleveland; Carmen Amaya in Pitt, Cleveland and surrounding Pennsylvania and West Virginia cities; the Ballet Russe de Monte Carlo in Pitt, Jacksonville and Miami Beach, and Jose Greco in Pittsburgh.

### 'Jamaica' Payoff

Continued from page 1

are, in chronological order of opening, "Look Back in Anger," "Romanoff and Juliet," "Jamaica" and "The Entertainer." All but "Jamaica" are British importations, "Anger" and "Entertainer" being by John Osborne and "Romanoff" having been authored by its star, Peter Ustinov. The financial status of the shows is as follows:

**Look Back in Anger**  
Investment, \$40,000.  
Profit paid to backers to date, \$4,000.  
Additional payment due this week, \$8,000.  
Currently netting \$2,000-to-\$7,250 week.  
**Romanoff and Juliet**  
Investment, \$80,000.  
Repaid thus far, \$48,000.  
Additional payment due this week, \$16,000.  
Recouped balance of cost last week.  
Currently netting \$2,000-to-\$7,000 per week, 24th week.  
**Jamaica**  
Investment, \$300,000.  
Repaid to date, \$120,000.  
Additional payment due this week, \$60,000.  
Has recouped \$225,000.  
Currently netting \$14,000 per week, 21st week.  
**Entertainer**  
Investment, \$60,000.  
Repaid to date, \$30,000.  
Additional payment due this week, \$30,000.  
Recouped balance of cost last week.  
Currently netting \$11,000 a week, sixth week.  
Ends limited engagement May 10.

### Embassy Suit Delay

San Francisco, March 18.

Opening of Embassy Theatre's \$8-million antitrust suit against all major producer-distributors was delayed until this week because of lawyers' plea for more time and illness of Federal Judge Edward P. Murphy.

Trial had first been scheduled to start March 10, was then delayed until last Wednesday (12) and finally put over a week.

### Cafe Layouts

Continued from page 1

essay to build the expensive stages than ever before. The operators feel that ultimately, they may have to make the run sans names if they are to stay in business. Under present competitive setups, they claim that prices of some of the names make it impossible to come out ahead. The present season in Florida also indicates that even with the turn of the weather for the better, certain names have worn out their effectiveness because of frequent repeats.

The try at production had a fairly good average this season, with the Florida Casino de Paris, sans expensive talent, holding its own for the greater part of the Florida season. The Geisha Girl Revue at the Saxony was also a major draw this winter in Miami Beach. The former was making coin until the advent of Donald O'Connor at the Deauville, Milton Berle at the Latin Quarter, and Frank Sinatra at the Fontainebleau, which drew the bulk of the Florida money. The Deauville, incidentally, had to abandon its production policy in midseason and go in for headliners. It started with O'Connor and followed up with the McGuire Sisters, Bill Miller, former booker for the Sahara and who operated the Dunes Hotel, Las Vegas, is now the talent buyer for the Deauville.

The Latin Quarter, N. Y., frequently is able to go through long periods on production, and gets a name periodically as an added incentive. The Dunes, Las Vegas, has been hitting good takes with a series of Minsky units. All stages in the major Las Vegas hotels, incidentally, have been built to house major production. However, the newer stages, as exemplified by the Stardust, will be even more elaborate and capable of effects now impossible in the regulation floors.

An indication of the kind of shows that will be used on the new stages is seen in the fact that the N. Y. Casino de Paris issued a call last week for chorus girls who can dance, swim and skate.

The Lido type of show doesn't run cheap, despite absence of top names. Under the deal made by Lido ops Pierre-Louis Guerin & Rene Fraday with the Stardust, overall cost of the show is likely to go up to \$250,000. Stardust then pays the transportation to Vegas, and takes over the salaries along with the costs of the show.

# OPEN-END TRUST TO GIVE EXHIBS 'VOICE' IN FILM COMPANIES PEPS UP MEETING

By JOHN W. QUINN

Kansas City, March 18.

Plan revealed by Howard Jameyson for forming Motion Picture Investors as an "open end" trust for rank and file of the motion picture industry to invest in its future got off the ground with a bang when it was announced at the combined conventions of Kansas Missouri Theatre Assn. and Allied Independent Theatre Owners at the Hotel Pickwick here March 1-13.

More than 300 exhibitors, one of the largest turnouts ever assembled for a trade convention here, gave him a standing ovation, and wheels began turning immediately to set in motion the machinery to work out the details of the management plan. Before the convention was over, upwards of \$100,000 had been pledged and indications were that there will be no shortages of investors subscriptions, Jameyson revealed at the closing session. He is the semi-retired board chairman of Commonwealth Theatres.

Word of the plan spread nationwide rapidly, and Jameyson and other convention officials, received inquiries from a distance. The plan, which calls for opinions of exhibitors to be felt by producing and distributing policy makers through ownership of common stock, will have firm support from exhibitors all over the country.

Earl Kerr, midwest independent exhibitor who resides near Denver, told Jameyson he felt certain the mountain area would come up with \$100,000 in initial pledges promptly. Representatives present from a number of other exhibitor organizations indicated they believe the backers will underwrite the idea as promptly as it can set up to receive firm financial support.

In addition to giving exhibition a means of expressing its voice in industry development, the investment trust will provide a tremendous morale factor for the entire industry, giving it a common ground of unity not heretofore effective, Jameyson said. Specific goal for the present is to speak out authoritatively against the sale of features to television.

After the idea was revealed early in the session Wednesday morning its facets permeated the meetings throughout the balance of the convention. It was easily the top among a bevy of operational and money-making ideas presented at what is conceded the most successful convention and trade show ever held here by exhibitor groups.

### Better Feeling?

A new tone of cooperation between exhibitors and distributors was plainly evident as distributors were honored at the Wednesday breakfast. Area exhibitors chose Russell Borg, Warner Bros. veteran, their favorite exchange manager, and he was gifted with a handsome deck set. Mrs. Dorothea Warneke, Buena Vista, was voted the favorite booker, and "Tammy" was

voted the exhibitor's favorite picture of the year.

Surprise accompanied the designation of M. B. Smith, Commonwealth circuit-ad-pub director and president of KMTA, as "showman of the year." He had aided in the plan to select the showman and expected he would announce the name of someone else as winner from the rostrum Wednesday afternoon. He was called aside while Beverly Miller, president of Allied, took the mike and pinned the honor on Smith.

A judging to make the year's award for outstanding showmanship resulted in the nod to Harley Freyer, Lamar, Mo., drive-in theatre operator. He received an "Oscar" and \$100 check.

A second major step was revealed in the adoption of resolutions, one of which calls for uniting KMTA and Allied units here into one exhibitor organization. It's to be decided by a vote of memberships, but is given an excellent chance of passing. It would be known as United Theatre Owners of the Heart of America.

### Solid Front

Differences which caused the organization of Allied few years back are now minimized, and industry-wide cooperation is the newer trend, it was pointed out by officials of both organizations. A solid-front exhibitor organization is more fitting in light of the revitalizing industry, they said.

Other resolutions backed the plan of orderly distribution as described by Ed Hyman, AB-PT vice president, at the opening session Tuesday afternoon. Another endorses the Jameyson plan.

An offbeat note occurred Wednesday afternoon after speaking for several hours Kroger Babb, president of Hallmark Productions, collapsed on the stand and was taken to the hospital. Doctors next day described his ailment as nervous exhaustion and his condition satisfactory, but gave no indication of how long he might be confined here.

Annual election of officers of the KMTA board returned Smith to office for another year. They also picked W. L. Barrett, Wichita, vice president; James Cook, Maryville, Mo., secretary; and Ed Harris, Neosho, Mo., treasurer.

Ideas propounded early in the convention by Fred Soutter, Fox Midwest Wichita district manager, gained exhibitor attention. He described a newspaper magazine supplement entirely devoted to motion pictures which had considerable circulation in Kansas papers, through urgings by the circuit, and proposed that it could be done several times a year as a basic industry production. The thought of a large exposition of motion pictures, similar to auto and sports shows held here, was also proposed.

### 'Crowd' Imports

Continued from page 3

spread beyond a certain area. The Beekman Theatre, for instance, might go first-run provided it were assured of sufficient top product, but many feel that it's already too far uptown.

Making it additionally tough is the fact that so many of the arties are run by distributors, some of whom prefer slotting in their own releases almost regardless of what else may be offered to them.

What it all adds up to is a steadily rising flood of imports, an artificially limited number of outlets and, now, a new competition in those outlets via offbeat American releases. Added in this pressure cooker is the almost inevitable "freak" hit run, like "And God Created Woman" at the Paris Theatre, which can tie up a house for many months.

Pointing to the fact that some of the foreign linguistics may play only a week or two, making the state of the theatre market unpredictable, one of the Indies this week held that the East side needed at least one more house. It may get it via the RKO 58th St. Theatre switching to a first-run policy on American films, which would take off some of the pressure.

## Berger Sees Victory Over Paramount Policies Re 'Ten Commandments'

Legal sources at Paramount this week, upon being apprised of comments made by Benjamin Berger about a licensing arrangement for "The Ten Commandments," disputed Berger's accuracy.

Dept. of Justice wrote to Par about Berger's complaint about the "Commandments" deal, Par replied with a description of the terms offered Berger, and the D. of J. thereupon told Berger there was nothing wrong with such a deal—all according to Par.

Upshot of it all was that Berger looked the picture on an agreement to pay Par on a per-admission basis.

Minneapolis, March 18.

Circuit owner Bennie Berger claims he has won his point in his dispute with Paramount over terms for "The Ten Commandments" for his Fergus Falls, Minn., theatre.

Berger has been informed by the Dept. of Justice to which he complained against Paramount that the distributor has promised to sell the DeMille picture to Fergus Falls either on straight percentage or for a guarantee without, in the former case, requiring that he state in advance the admission price he'll charge.

However, at this writing he still hadn't gotten together with Paramount to try to close the deal.

In his complaint to the D. of J. Berger alleged that after he had signed his percentage contract for "Commandments" Paramount "illegally" demanded that he specify the admission price and when he refused it changed the terms to an "impossible" \$2,750 rental guarantee for the engagement.

Berger claimed this was "discriminatory" against Fergus Falls because no other of this territory's dealers called for a guarantee. He asked the D. of J. to require Paramount to go through with the original deal.

## CHICAGO FIRM EXPANDS INDIANA DRIVE-INS

Fort Wayne, Ind., March 18.

Alliance Amusement Co. of Chicago, which operates two indoor theatres in Fort Wayne, the Embassy and Jefferson, has purchased four drive-in theatres in the area, and plans to spend approximately \$100,000 in new equipment for the ozoons. They are the Lincolnale, East 30, Fort Wayne, and Sunset Drive-Ins.

Improvements will include new speakers, new high intensity lamps, magnetic sound heads, new playgrounds, and new concession equipment.

## Byproduct of Residual Selloffs:

### Museum 'Oldies' Hard to Supply

In the wake of the library sales to tv, the Museum of Modern Art in N. Y. is engaged in the slow task of renegotiating contracts with the individual companies now controlling the rights to the old pictures.

Hardest hit by the new assignment of rights, and the resulting confusion, is the Museum's circulating library, which services between 500 and 1,000 schools and colleges each year with 16mm prints. Several of the distributors, notably Metro and Universal, have withdrawn their 16mm prints from the Museum. Warner Bros. is partly out.

"We've just got to be patient and see how things develop," said Richard N. Griffith, curator of the Museum's film library. "In some instances it's getting to be quite difficult to figure out who does own residual rights now." Also, the whole purpose of the Museum's functions has to be explained over again. Prior to the tv sales, the

industry dealt with the Museum via a committee.

"We've got no such united front now," said Griffith. "When we had it, we thought the committee was at times difficult. Now we know it had its advantages."

Metro withdrew because it wanted to deal via Encyclopedia Britannica Films. WB withdrew some pictures, but not others, some years back. The reasoning was never adequately explained. A large part of the Museum's collection of old films isn't affected by the companies' tv dealings, Griffith explained. On today's films, the Museum continues to get copies of pictures it requests for its collection.

Occasional thoughtlessness on the part of the studios is deplored by Griffith. "Universal once destroyed its entire lot of silent film negatives," he related. "Only after it was done did someone ask 'Why didn't we at least offer them to the Museum?'"



## Hollywood Production Pulse

### ALLIED ARTISTS

Starts, This Year..... 5  
This Date, Last Year..... 4

### "STALLION TRAIL"

Prod.—Ben Schwab  
Dir.—R. G. Springsteen  
George Montgomery, Diane Brewster, Jerry Hartleben, Dan Sheridan, Denver Pyle  
(Started March 3)

### COLUMBIA

Starts, This Year..... 8  
This Date, Last Year..... 7

### "BELL, BOOK AND CANDLE"

Prod.—John Blaustein  
Dir.—Richard Thorpe  
James Stewart, Kim Novak, Jack Lemmon, Ernie Kovacs, Elsa Lanchester, Hattie Gungor, Janice Rude, Bek Nelson, Philippe Clay, Pete and Conte Candoli, Jack Costanzo  
(Started Feb. 3)

### "THE LAST HURRAH"

Dir.—John Ford  
Spencer Tracy, Jeffrey Hunter, Dianne Foster, Pat O'Brien, Donald Crisp, Basil Rathbone, John Carradine, James Gleason, Wallace Ford, Basil Ruysdael, Ricardo Cortez, Ed Brophy, Frank McHugh, Carleton Young, David Butler, Edmund Lowe, Charles Fitzsimmons, Lee Lee, D. Z. Whitehead, Arthur Walsh, Ken Curtis, Willis Bouchee, William Leslie, John Tannen, Dan Ronda, Robert LeVay, Harry Tracy, Richard Deacon, Frank Baker, Raoul Freeman, Hal K. Dawson, Jimmy Murphy  
(Started Feb. 24)

### "TWO HEADED SPY"

(Shooting in Berlin)  
Prod.—Hal E. Chester  
Dir.—Andre De Toth  
Jack Hawkins, Ida Scala  
(Started March 10)

### "FLAG OVER TARAWA"

(Clomingside Prods.)  
Prod.—Charles Schaefer  
Dir.—Paul Wendkos  
Kerwin Mathews, Julie Adams, Roy Danton, Onslow Stevens, Karen Sharpe, Russell Thorson, John Baer, Lee Fary  
(Started March 12)

### "CHISERA"

Prod.—Wallace MacDonald  
Dir.—Irving Lippman  
Robert Knapp, Henry Zoloth, Paul Birch, Russell Thorson, Don Harvey, Clarence Straight, Jean Moorehead  
(Started March 14)

### WALT DISNEY

Starts, This Year..... 0  
This Date, Last Year..... 0

### METRO

Starts, This Year..... 7  
This Date, Last Year..... 5

### "THE RELUCTANT DEBUTANTE"

(Avon Prods.)  
(Shooting in Paris)  
Prod.—André S. Bernan  
Dir.—Vincent Minnelli  
Ree Harrison, Kay Kendall, Sandra Dee, John Savon, Angela Lansbury  
(Started Feb. 10)

### "THE BADLANDERS"

(Arcola Prod.)  
Prod.—Andrew Rosenberg  
Dir.—Delmer Daves  
Alan Ladd, Ernest Borgnine, Katy Jurando, Claire Kelly  
(Started Feb. 3)

### "CAT ON A HOT TIN ROOF"

(Avon Prods.)  
Prod.—Lawrence Weingarten  
Dir.—Richard Brooks  
Elizabeth Taylor, Paul Newman, Burl Ives, Jack Palance, Judith Anderson, Madeleine Sherwood  
(Started March 12)

### PARAMOUNT

Starts, This Year..... 3  
This Date, Last Year..... 5

### "THE BLACK ORCHID"

(Panti-Giro Prods.)  
Prods.—Carol Ponti, Marcello Giusti  
Dir.—Martin Ritt  
Sophia Loren, Anthony Quinn, Ina Balin, Mark Richman, Naomi Stevens, Virginia Vincent, Frank Puglia, Jane Rose, Majel Barrett, Jimmy Baird  
(Started Feb. 3)

### 20th CENTURY-FOX

Starts, This Year..... 8  
This Date, Last Year..... 10

### "THE BRAVADOS"

Prod.—Herbert Boyard Swowe Jr.  
Gregory Peck, Joan Collins, Stephen Boyd, Albert Salmi, Henry Silva, Barry Coe, Ken Scott, Kathleen Galeant, Andrew Duggan, Herbert Rudley, Jack Mather, Lee Van Cleef, George Yankovsky, Lee De Rita, Robert Adler, Juan Garcia  
(Started Feb. 3)

### "A CERTAIN SMILE"

Prod.—Henry Ephron  
Dir.—John Neugebauer  
Gregory Peck, Julie Adams, Joan Fontaine, Brad Dillman, Johnny Mathis, Steve Geray, Kathryn Givney, Trude Sater, Beverly Hoff, Edward Franz, Kathryn Locke  
(Started Feb. 17)

### "THE DIARY OF ANNE FRANK"

Prod.—George Stevens  
Dir.—George Stevens  
Millie Perkins, Joseph Schildkraut, Shelley Long, Ed Wynn, Richard Bemer, Gusti Huber, Lou Jacoby, Douglas Spencer, Diane Baker, Dody Heath  
(Started March 5)

### "THE ROOTS OF HEAVEN"

(Darryl F. Zanuck Prod.)  
(Shooting in Africa)  
Prod.—Darryl F. Zanuck  
Dir.—John Huston  
Trevor Howard, Errol Flynn, Eddie Albert, Juliette Greco, Frederick Ledebur  
(Started March 5)

### "THE HUNTERS"

Prod.—Dir.—Richard Powell  
Robert Mitchum, Robert Wagner, Richard Egan, Lee Phillips, May Britt, John Gabriel  
(Started March 6)

### WARNER BROS.

Starts, This Year..... 2  
This Date, Last Year..... 5

### "HOME BEFORE DARK"

Prod.—Dir.—Mervyn LeRoy  
Jean Simmons, Dan O'Herlihy, Rhonda Fleming, Efram Zimbalist Jr., Mabel Albertson, Joanna Barnes, Steve Dunne, Alan Goddard  
(Started Jan. 13)

### "THE NUN'S STORY"

(Fred Sinnerman Prod.)  
(Shooting in Africa)  
Prod.—Henry Blanke  
Dir.—Fred Zinnemann  
Audrey Hepburn, Dame Edith Evans, Dame Peggy Ashcroft, Peter Finch, Molly Ughetti, Dorothy Allison  
(Started Jan. 27)

### INDEPENDENT

Starts, This Year..... 20  
This Date, Last Year..... 33

### "FROM THE EARTH TO THE MOON"

(Benedict Bogues Prod.)  
(For RKO Release)  
(Shooting in Mexico)  
Prod.—Benedict Bogues  
George Sanders, Debra Paget, Don Dubbins, Patric Knowles, Melville Cooper, Carl Edmund, Henry Daniell, Ludwig Stoeckel, Morris Ankrum  
Dir.—Byron Haskin  
Joseph Cotten  
(Started Jan. 31)

### "MAN OF THE WEST"

(Aashby Prod.)  
(For UA Release)  
Prod.—Walter M. Mischel  
Dir.—Anthony Mann  
Gina Lollobrigida, Julie London, Lee J. Cobb, Arthur O'Connell, Royal Dano, Jack Lord, John F. Kennedy, Robert J. Wilke  
(Started Feb. 10)

### "TARZAN'S FIGHT FOR LIFE"

(Sol Lesser Prod.)  
(For UA Release)  
Prod.—Sol Lesser  
Dir.—Bruce Humphreys  
Gordon Scott, Eve Brent, Rickie Sorenson, Cheta the Chimp, Jill Jarmyn, Carl Benton Reid, Harry Lauter, Woody Strode, James Edwards, Russ Evans, Otis Greene, Nick Stewart  
(Started Feb. 10)

### "ESCORT WEST"

(Basiloma Prods.)  
(For UA Release)  
Prods.—R. E. Morrison-Nate Edwards  
Dir.—Francis D. Charles, Stewart, Jack Victor, Mature, Elaine Stewart, Faith Domergue, Reba Waters, Rex Ingram, Harry Carey Jr., Noah Beery Jr.  
(Started Feb. 10)

### "THE PHOENIX"

(Seven Arts Int'l. Prods.-Hammer Films)  
(For UA Release)  
(Shooting in Berlin)  
Prod.—Michael Carreras  
Dir.—Robert Aldrich  
Jeff Chandler, Jack Palance, Marlene Dietrich  
(Started Feb. 17)

### "SATELLITE OF BLOOD"

(Algamated Prods.)  
(Shooting in London)  
Exec. Prods.—Richard Gordon, Charles F. Vetter Jr.  
Prods.—John Croxson, Robert Day  
Marshall Thompson, Charles Edwards, Russ Evans, Otis Greene, Nick Stewart  
(Started Feb. 24)

### "THE COLOSSAL BEAST"

(American International Picts.)  
Prod.—Hori F. Gordon  
Dir.—Fert L. Gordon  
Sally Fraser, Roger Pace, Dean Parkin, Russ Benson, Charles Stewart, Jack Kosslyn, Bob Grant, June Burt, Rico Alaniz, Anne Jocelyn  
(Started Feb. 24)

### "THE DEFIANT ONES"

(Stanley Kramer Prods.)  
(For UA Release)  
Prod.—Stanley Kramer  
Dir.—Tony Curtis, Sidney Poitier, Theodore Bikel, Cara Williams, Charles McGraw, Lon Chaney, Lawrence Dobkin, Whit Bissell, Claude Akins, Carl Switzer  
(Started Feb. 28)

### "VILLAGE"

(Arts Films for 20th Fox)  
(Shooting in Mexico)  
Prod.—Plato Skouras  
Dir.—James B. Clark  
Brian Keith, Cesar Romero, Margia Dean, Rudolph Nallyas  
(Started March 24)

### "LITTLE MIRACLES"

(Hugo Haas Prod.)  
Prod.—Dir.—Hugo Haas  
Dir.—Dir.—Hugo Haas  
Verna, Hugo Haas  
(Started March 3)

### "HONOLULU CONFIDENTIAL"

(Vocue Picts. for UA)  
Prod.—Robert E. Kent  
Dir.—Edward L. Cahn  
Gene Barry, Beverly Tyler, Michael Rade  
(Started March 6)

### "MISSILE INTO SPACE"

(Kew-Film Prods. for 20th-Fox)  
Prod.—Norman Maurer  
Dir.—Edward Bernds  
Bill Williams, Len Thomas  
(Started March 7)

### "THE BONNIE PARKER STORY"

(For UA Release)  
Prod.—William Witney  
Dir.—William Witney  
Dorothy Provine, Jack Hoggan, Richard Bakalyan  
(Started March 10)

### "THE BONNIE PARKER STORY"

These were the unpublished Han Suyin novel, "Mountain Is Young," at \$400,000, plus a participation, and Samuel Taylor's yet-to-be-produced play, "Pleasure of His Company," at a minimum of \$100,000, with possible other payments to be in accordance with the Dramatist Guild formula which sets the cost of rights on the basis of the legions' gross.

## NEW TRIAL FOR EXHIB UNDER 'OBSCENITY' RAP

Los Angeles, March 18.  
New trial has been granted Raymond Rohauer, owner-operator of Coronet Theatre, who was arrested last Oct. 11 for having shown asserted "obscene films" and convicted Feb. 9. Municipal Judge Harold Shepherd granted defense attorney Stanley Fleishman's plea when Rohauer appeared for sentencing last Friday (14).  
Fleishman contended two films shown by theatre were "different" from a play. Rohauer was arrested under L.A. city ordinance dealing with obscene plays. At time of Rohauer's conviction the precaution held that ordinance was broad enough to include motion pictures as well as plays.  
Films in question were pair of experimental, psychological pix, "Fireworks" and "The Voices."

## Brussels Talent

Continued from page 2  
tional Dances. Also American Ballet Theatre, with prima ballerina Nora Kaye and premier dancer Eric Brun heading the company. There also will be Yehudi Menuhin, the Juilliard Quartet, the N. Y. Woodwind Quintet and the three well-known American winners of the Queen Elisabeth competition: Leon Fleisher, John Browning, Berl Senofsky. Also appearing will be Rosalyn Tureck, Byron Janis and the harpichordists Sylvia Marlowe and Ralph Kirkpatrick. From the Metropolitan Opera will come Eleanor Steber, George London and Negro baritone Robert McFerrin. The Smith College chorists, the Knox College Choir, the Yale University Glee Club and the University of Illinois Men's Glee Club will add a significant American note. Also, the U. S. 7th Army Symphony Orchestra from Germany. But, in a different field the Benny Goodman orchestra, Harry Belafonte, Leontyne Price and William Warfield will add variety and balance.  
Belgium only once saw a truly American opera, "Porgy and Bess." "Carousel" will now be produced and the European premiere of "South Pacific" in Todd-AO, will show the lighter side of American musicals.

The regional theatre, one of the more unique developments of American stagecraft, will not be forgotten. "But," as Mrs. Howard emphasized, "our program is not yet completed and we expect soon to announce additional attractions just as representative of our national culture in the world of the theatre, opera, ballet and choral work. We feel that the diversity and quality of our cultural presentations, along with those of other nations, will help to establish at the Brussels Exposition a "new dimension" in international cooperation and international understanding."  
This ambitious program, with few exceptions, will be presented in the U. S. Pavilion's own auditorium, seating 1,150, equipped with the latest technique in lighting, both for stage and auditorium itself.

## Cameras Roll

Continued from page 3  
theless apparent that Col has had its problems with studio overhead and a long-range program has not been blueprinted.  
So far as new pictures are concerned, both RKO and Republic virtually are out of business. Warners has started only two new pictures this year, as compared with five at this time in 1957.  
It's further noted that Par has a substantial cash position to back up its new-pic plans. Within the past few days the studio bought two properties that will eventually cost at least \$500,000 and could go up much higher, depending on the percentage splits.  
These were the unpublished Han Suyin novel, "Mountain Is Young," at \$400,000, plus a participation, and Samuel Taylor's yet-to-be-produced play, "Pleasure of His Company," at a minimum of \$100,000, with possible other payments to be in accordance with the Dramatist Guild formula which sets the cost of rights on the basis of the legions' gross.  
As one source put it, Par "doesn't have to play it tight."

## Amusement Stock Quotations

Week Ended Tuesday (18)

N. Y. Stock Exchange

1957-'58	High	Low	Weekly Vol. In 100s	Weekly High	Weekly Low	Weekly Close	Tues. Change for wk.
ABC Vending	17 1/2	11 1/4	36	16 1/4	15 3/4	16	+ 1/4
Am Br-Par Th	24 1/2	11 1/2	470	15 1/4	17 1/2	15 3/4	+ 1/4
CBS "A" Par	36 1/4	23 1/2	205	28 1/2	26	28 1/2	+2 3/4
CBS "B" Par	35 1/2	22 1/2	124	28	25 1/4	27 1/2	+1 1/2
Col Pix	20 1/2	11 1/4	51	15 1/4	14 1/2	14 1/2	-1 1/4
Decca	19 1/2	13 1/4	418	15 1/4	14 1/4	14 1/4	-1 1/4
Disney	15 1/2	13	162	19 1/4	17 1/4	19	+1 1/2
Eastman Kdk.	115	81 1/4	105	105 1/2	102 1/2	104	-2
EMI	4 1/4	3 1/4	84	4 1/4	4	4	- 1/4
Ind. Ind.	10 1/2	7 1/4	15	7 1/4	7	7	- 1/4
Loew's	22	11 1/4	180	13 1/4	13 1/4	13 1/4	- 1/4
Nat. Thea.	9 1/2	7	43	8 1/2	8 1/4	8 1/4	-
Paramount	38 1/2	28	52	34 1/2	33 1/4	33 1/4	- 1/4
Philco	18 1/2	11	163	15 1/2	15	15 1/2	- 1/4
Polaroid	65	30	1,082	65	57 1/4	64	+4 1/4
RCA	40	27	368	33 1/2	33	33 1/4	- 1/4
Republic	8 1/4	4 1/4	16	6 1/4	6 1/4	6 1/4	- 1/4
Rep., pfd.	13 1/2	9	9	10 1/2	10 1/4	10 1/2	+ 1/4
Stanley War.	18 1/2	13 1/2	61	16 1/4	16	16 1/4	+1 1/4
Storer	29 1/4	18 1/4	38	22 1/2	22 1/4	22 1/4	- 1/4
20th-Fox	30 1/4	19 1/4	42	25	24	24 1/4	-1
United Artists	25 1/2	15	22	18 1/2	18	18 1/2	+ 1/4
Univ. Pix	30 1/2	18 1/4	29	22 1/2	19 1/4	20	-2 1/4
Univ., pfd.	73	65	110	68	68	68	-2 1/4
Warner Bros.	28 1/2	16 1/2	11	18 1/2	18	18 1/4	- 1/4
Zenith	70 1/2	67 1/2	55	70 1/2	68 1/2	70	+1

### American Stock Exchange

	Bid	Ask		Bid	Ask
Allied Artists	11	3 1/4	3 1/4	3 1/4	—
Assoc. Artists	94	9 1/4	9 1/4	9 1/4	—
C. & C. Tele.	100	1/2	1/2	1/2	+1/16
DuMont Lab.	106	4 1/4	4 1/4	4 1/4	+ 1/4
Guild Films	83	2 1/2	2 1/2	2 1/2	- 1/4
Nat'l Telefilm	34	6	5 1/2	5 1/2	—
Skiatron	54	4	3 1/4	3 1/4	—
Technicolor	32	4	3 1/4	3 1/4	- 1/4
Trans-Lux	2	4	4	4	—

### Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Ampex	51 1/2	56 1/2	+1	—	—
Chesapeake Industries	1 1/4	2 1/4	—	—	—
Cinerama Prod.	1 1/4	1 1/4	- 1/4	—	—
DuMont Broadcasting	7 1/4	8 1/4	+ 1/4	—	—
Magna Theatre	3	3 1/4	+ 1/4	—	—
Official Films	1	1 1/4	—	—	—
Teleprompter	4 1/4	4 3/4	-1 1/2	—	—
U. A. Theatres	5 1/4	5 1/2	- 1/4	—	—

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

## Writers Headline Writing

Continued from page 5

it later came out the bridge was to take post-48 pix to tv, so the writers blew it up.

When the "colonel" struck "Guinness" in the face, it was with the budget of "The Old Man and the Sea." Another "Colonel" quote: "... when I get through with most people, they're through—finished—kaput! Never heard from again. John Huston, Hal Wallis, Doris Day, Darryl Zanuck."

### Jerry the Grabber

Another sketch, penned by John Michael Hayes, concerned 20th-Fox producer Jerry Wald and his penchant for buying properties. Carson limned Wald and Marvin Kaplan was the writer in the sketch. Among the properties the producer bought during this routine were a complete set of "early love letters" between Dean Martin and Jerry Lewis, which he was going to call "An Affair to Forget." "An Introduction to the Outline of Human Stupidity," the story of RKO and Howard Hughes; "The Federalist Papers," to star Cary Grant; two surlly memos from David O. Selznick for \$80,000; a copy of the Rociusians index of Unacceptable Films; "Roget's Thesaurus," the Boy Scout Handbook, also for Grant; a tome, "Arthritis and Common Sense," to be Wald's first musical. Wald himself came on-stage at the end to "buy" the sketch—for Grant, of course.

Shirley MacLaine, Nanette Fabray and Mary McCarty starred in a Sammy Cahn-Jimmy Van Heusen skit, "Silvano, Sophia & Gina, the Seven Hills of Rome," marked by some robust lyrics anent the Italian sexpots.

"The Time Capsule," by Hal Kanter, featured Pat Buttram as a cement worker sealing objects in the cornerstone of the Writers' Guild new building. Among objects placed in were "unfair lists" of the guild; an actor's brain preserved in alcohol with a dash of vermouth; a map of San Fernando Valley, showing the exact location of Seymour Nebenzal, and a real live agent donated by the agents' committee, the agent being Louis Shurr.

Screenwriters prexy Frank Nutt introed the "keynote speaker" of the night, exhibitor "Ira C. Babcock" of Theatre Owners of America, who was played by Ernie Kovacs. Comedian said he wanted to pay tribute to an outstanding writer—a Mr. Taradash, subsequently identified as "Irving Taradash, parking lot attendant of the Mickey Hargitay Memorial Theatre in East Skouras, Ind., who wrote the homeoffice that historic memo; "Why don't we put two cents worth of melted butter on the popcorn and charge an extra dime?"

He cited statistics to prove the industry's troubles are due to the fact "you cannot trust an audience because an audience is comprised of people," then suggested the answer might be to show pix to captive audiences, such as those at Alcatraz, Dannemora and Sing Sing.

Jay Adler was seen as a producer, Jesse White as an agent in a "Writer's Agent" sketch which evoked laughter.

George Wells produced the awards show, and Danny Arnold directed. Writers of the tunes and skits were Herbert Baker, Cahn, Diamond, Ken Englund, Julius Epstein, Melvin Frank, Everett Freeman, Ivan Goff, Edmund L. Hartmann, Kanter, Hayes, Norman Panama, Joseph Quillan, Ben Roberts, George Seaton and Van Heusen. Allen Rivkin was general chairman of the dinner.

### GREENSBORO VET RETIRES

M. S. Hill Quits After 29 Years As District Manager

Greensboro, N. C., March 18.  
Montgomery S. Hill, for the past 29 years district manager for N. C. T. eatres Inc., will retire from that post April 1. His successor has not been revealed.  
Hill, who has made his headquarters in National Theater here, has served a territory including 13 cities and towns in North Carolina and Virginia, and Bluefield, W. Va.





# 20<sup>TH</sup>

## 21 Academy Award Nominations for 9 Box-office Blockbusters!

# DELIVERS THE MOST OF THE BEST!

### **Peyton Place**

BEST PICTURE—*Jerry Wald*  
 BEST ACTRESS—*Lana Turner*  
 BEST DIRECTION—*Mark Robson*  
 BEST SUPPORTING ACTRESS—*Diane Varsi*  
 BEST SUPPORTING ACTRESS—*Hope Lange*  
 BEST SUPPORTING ACTOR—*Arthur Kennedy*  
 BEST SUPPORTING ACTOR—*Russ Tamblyn*  
 BEST SCREENPLAY—*John Michael Hayes*  
 BEST COLOR  
 CINEMATOGRAPHY—*William Mellor*

### **An Affair to Remember**

BEST SONG—*Harry Warren, Harold Adamson & Leo McCarey*  
 BEST COLOR  
 CINEMATOGRAPHY—*Milton Krasner*  
 BEST MUSICAL SCORING—*Hugo Friedhofer*  
 BEST COSTUME DESIGN—*Charles Le Maire*

### **Heaven Knows, Mr. Allison**

BEST ACTRESS—*Deborah Kerr*  
 BEST SCREENPLAY—*John Lee Mahin & John Huston*

### **The Three Faces Of Eve**

BEST ACTRESS—*Joanne Woodward*

### **A HATEFUL OF RAIN**

BEST ACTOR—*Anthony Franciosa*

### **A FAREWELL TO ARMS**

BEST SUPPORTING ACTOR—*Vittorio De Sica*

### **April Love**

BEST SONG—*Paul Francis Webster & Sammy Fain*

### **BOY ON A DOLPHIN**

BEST MUSICAL SCORING—*Hugo Friedhofer*

### **THE ENEMY BELOW**

BEST SPECIAL EFFECTS—*Walter Rossi*

Every Oscar nomination  
 means new box-office power!  
 Bring these pictures back throughout  
 March and April to cash in on the  
 Academy Award telecast slogan:

"GET MORE OUT OF LIFE—  
 GO OUT TO A MOVIE!"



THE MOST EAGERLY AWARDED STUDIO  
 IN THE INDUSTRY TODAY!

# Film Reviews

Continued from page 6

## Teacher's Pet

ple dozen newsmen from around the country, using them and the local product to add authenticity to his city room scenes. Seaton does not overdo it, fortunately, or play it cute. The real newspapermen (and women) are handled naturally and at a minimum so their presence, while effective for exploitation purposes, does not matter or become an inside joke. This and other newspaper touches are authentically done although the point seems to be made that the only kind of daily newspaper possible of success these days is the "Love Nest Sex Slaying" variety, a view that seems open to debate.

Gable frankly mugs through many of his comedy scenes and it is effective on comedy. He is also strong in his serious scenes, his relationship with his staff and its problems. Miss Day, who apparently can do almost any kind of a role is as bright and fresh as a newly set stick of type.

Gig Young gives the picture its funniest moments, milking the scenes with the expertness of a farcical master for every possible laugh. Miss Van Doren is seen briefly but importantly and others in the large cast who score include Nick Adams, Peter Baldwin, Marion Ross, Charles Lane, Jack Albertson, Florenz Ames, Harry Antrim and most particularly, Vivian Nathan.

Haskell Boggs's Vista Vision camera work in black and white is sharp and vivid for fullest comedy effect, aided by Alma Macrorie's slick editing. Joe Lubin has written two good songs, "The Girl Who Invented Rock and Roll" (a novelty) and "Teacher's Pet," both of them woven ingeniously into the musical background by Roy Webb. Art direction by Hal Pereira and Earl Hedrick, set decoration by Sam Comer and Robert Benton, and sound by Hugo Grenzbach and Winston Leverett are among the other good technical credits.

Pouce.

## Touch of Evil

Orson Welles scripts, directs and stars with Janet Leigh and Charlton Heston. Confusing, somewhat "artsy" film. So-so prospects.

Hollywood, March 14.

Universal release of an Albert Zugsmith production. Stars Charlton Heston, Janet Leigh, Orson Welles; costars Joseph Calleia, Akim Tamiroff; guest stars: Marlene Dietrich, Zsa Zsa Gabor. Directed by Orson Welles. Screenplay, Orson Welles, from a novel by Whit Masterson; camera, Russell Metty; music, Henry Mancini; editors, Virgil M. Vogel; Aston Shell. Previewed at the studio, March 13, '58. Running time, 15 MINS.

Ramon Miguel (Mike) Vargas  
Susan Vargas ..... Charlton Heston  
Frank Quinlan ..... Janet Leigh  
Pete Henries ..... Orson Welles  
"Uncle Joe" Grandin ..... Akim Tamiroff  
Morcia Linnekar ..... Joanna Moore  
Alida ..... Ray Collins  
The Night Man ..... Dennis Weaver  
Foncho ..... Valentin de Vargas  
Schwartz ..... Victor Miller  
Mundo Sanchez ..... Lalo Rios  
Risto ..... Michael Sengert  
Blaine ..... Phil Harris  
Blonde ..... Joi Lansing  
Guns ..... Rusty Westcott  
Casey ..... Wayne Taylor  
Gang Members ..... Miller, Raymond Rodriguez  
Gmaie ..... Arlene MacQuade  
Lucky ..... Domenick Delgado  
Joe Delaquent ..... Joe Bonito  
Jockie ..... Jennie Dias  
Bobbie ..... Yolanda Bojorquez  
Lia ..... Eleanor Dorado

Orson Welles is back at it, playing himself as writer-director-actor and turning out a picture, "Touch of Evil," that smacks of brilliance but ultimately flounders in it. The Universal release falls in no category—it's not a "big" picture nor is it in the exploitation class—and must depend solely on star names of Welles, Charlton Heston and Janet Leigh for boxoffice lure. The added "guest" names of Marlene Dietrich and Zsa Zsa Gabor may help, but overall prospects look rather slim.

Welles establishes his creative talent with pomp, but unfortunately the circumstances of the story suffer. There is insufficient orientation and far too little exposition, with the result that much of the action is confusing and difficult to relate to the plot. Taken scene by scene, there is much to be said for this filmization of Whit Masterson's novel, "Badge of Evil." Welles' script contains some heavy-lifting dialogue; his use of low key lighting with Russell is effective, and Russell Metty's photography is fluid and impressive; and Henry Mancini's music is poignant. But "Touch of Evil" proves it takes more than good scenes to make a good picture.

Within the framework of major

action, Welles' direction moves with reasonable motivation, filling the picture with emotional touches that can be accepted. On the fringe, however, Welles has drawn a few eccentric characterizations that, although amusing, are disturbing to the flow of action.

In his role as actor, Welles portrays an American cop who has the keen reputation of always getting his man. Before you know it, he's hot on the trail of a food sounder who blew to smithereens the wealthy "owner" of a small Mexican border town. Heston, a bigwig in the Mexican government, just happens to be around with his new American bride, Janet Leigh, and gets himself rather involved in the proceedings, feeling the dynamiting has something to do with a narcotics racket he's investigating. When Heston discovers Welles "always gets his man" because he plants evidence for someone else to find, he starts a food ideal of trouble which, results, among other things, Miss Leigh's being arrested, murder committed by Welles, the timely death of Welles himself and a complete shakeup of the whole town.

Off his rocker since his wife was murdered years ago, Welles supposedly is deserving of a bit of sympathy. At least, there's a hint of it in dialogue, even though it isn't seen in his characterization. Aside from this, he turns in a unique and absorbing performance. Heston keeps his plight the point of major importance, combining a dynamic quality with a touch of Latin personality. Miss Leigh, sexy as all get-out, switches from charm to fright with facility in a capable portrayal. Two of the best performances come from Joseph Calleia and Akim Tamiroff, with good work done by Joanna Moore, Ray Collins, Valentin de Vargas and Mort Mills. Dennis Weaver, as the night man, is fine though exaggerated.

Spicing up the Albert Zugsmith production are a single cusp of Zsa Zsa Gabor as a non-stripped stripper, a word or two from Joseph Cotten who's slipped in without screen credit, and a provocative few minutes with gypsy-looking Marlene Dietrich. Miss Dietrich is rather sultry and fun to watch, even though it's somewhat incongruous to see her walk into the Mexican darkness at the picture's finish, turn to wave, then wait, "Adios."

Ron.

## She Demons

Mediocre adventure yarn, lower-bracketed with "Giant From the Unknown."

Hollywood, March 14.

Astor release of Arthur A. Jacobs production. Stars Irish McCalla, Tod Griffin; features Victor Sen Yung, Rudolph Anders, Gene Roth, Leni Tana. Directed by Richard E. Cunha; story-screenplay, Richard E. Cunha, H. E. Barrie; camera, Meredith Nicholson; editor, William Shea; music, Nicholas. Previewed March 13, '58. Running time, 74 MINS.

Irish McCalla ..... Tod Griffin  
Victor Sen Yung ..... Victor Sen Yung  
Rudolph Anders ..... Rudolph Anders  
Gene Roth ..... Gene Roth  
Leni Tana ..... Leni Tana  
"She Demons" unfolds on a volcanic island where a former high Nazi scientist, living in secrecy from the world, changes lovely maidens into snarling beasts of kill. Mediocre film is actually more straight adventure than horror, although it fits adequately into the package top-bracketed by "Giant From the Unknown."

In a hurricane, the yacht carrying Irish McCalla, spoiled rich man's daughter, and Tod Griffin, leading an expedition to find reported "animal people," is wrecked on the island and small party, including a Chinese crewman, captured by the scientist's men. The German, who years before set up a complete laboratory to find ways of developing a perfect race of men for Hitler's Reich, has been transferring the beauty of the island maidens to his wife's scarred features, result of an explosion. In the stranded newcomer he sees additional beauty for his experiments, but before he can complete them he's killed when a volcano rocks the isle.

Principals handle their roles as well as script by Richard E. Cunha, who also directs, and H. E. Barrie permits. Miss McCalla has little to do but pout, but Griffin is properly heroic. Rudolph Anders is okay as the scientist and Victor Sen Yung is in for comedy relief.

Meredith Nicholson's photography heads technical credits and special effects are expertly handled by David Koehler. Whit.

## This Happy Feeling (COLOR-CSCOPE)

Part slapstick, part romantic comedy. Should get healthy return on good b.o. values.

Hollywood, March 14.

Universal release of a Ross Hunter production. Stars Debbie Reynolds, Curt Jurgens, John Dabson, co-stars: Rita Holtz, Mary Astor, features: Estelle Winwood, Troy Donahue, Hayden Rorke, also with Gloria Holden, Alex Gerry, Joe Egan, Alexander Campbell, Glen Fuller. Produced by Ross Hunter. Directed by Blake Edwards. Screenplay, Blake Edwards; story, F. Hugh Herbert, produced on the stage by Herbert Strauss; camera, Arthur E. Arling; music, Frank Skinner; editor, Milton Carruth. Previewed in Hollywood, March 7, '58. Running time, 74 MINS.

Janet Blake ..... Debbie Reynolds  
Preston Mitchell ..... Curt Jurgens  
Bill Tremaine ..... John Dabson  
Rita Holtz ..... Rita Holtz  
Mary Astor ..... Mary Astor  
Mrs. Tremaine ..... Estelle Winwood  
Tony Maria ..... Troy Donahue  
Booth ..... Hayden Rorke  
Mrs. Dover ..... Gloria Holden  
Mr. Dover ..... Alex Gerry  
Dr. McCafferty ..... Joe Flynn  
Briggs ..... Alexander Campbell  
George ..... Clem Fuller

Delightful comedy, strongly and happily reminiscent of the zany school of the 30's, "This Happy Feeling" should rack up strong response to its potent ingredients of humor deftly manipulated with wholesome sex.

Blake Edwards' direction of his own screenplay, from F. Hugh Herbert's play, "For Love or Money," liberally sprinkled with sight and sound gags. The lines and situations smash across in Ross Hunter's handsome production for Universal. Debbie Reynolds turns in a seemingly effortless performance in an amusing May-September-May triangle romance with Curt Jurgens and John Saxton. There's nothing wrong at Universal City that a few pictures like this can't cure.

Basically, the story is not startling. Jurgens is a retired matinee idol now breeding horses at his Connecticut farm, playing the avuncular chum of neighbor John Saxton, and fending off an acid and amorous leading lady, Alexis Smith, when Miss Reynolds shows up in all her girlish charm. Jurgens tries to do you know what should and Miss Reynolds is lightly torn between the glitter of his mature suavity and the glow of Saxton's fresh youth.

Estelle Winwood is the continuously sound housekeeper for Jurgens whose cooking specialty is butterscotch pancakes; principal ingredients, butter and Scotch. Troy Donahue is a heavily moody devotee of the Actors Studio school of drama. There is a demented sea gull whichanders through the proceedings for no discernible reason except to provide laughs. There has to be another reason?

Edwards' direction doesn't allow anything to go by the boards, developing line and gesture for comedy.

Jurgens does a slick and professional job and Saxton plays for full impact. Alexis Smith and Mary Astor render strong support, while Miss Winwood, Donahue and Hayden Rourke are outstanding.

Jay Livingston and Ray Evans did the adroit title song and it sounds like a disclick as Miss Reynolds does it. The Eastmancolor photography by Arthur E. Arling points up the story's mood, set against the handsome backgrounds of art directors Alexander Golitzen and Richard H. Riedel, with set decorations by Russell A. Gausman and Julia Heron. Eileen Younger did Miss Reynolds' gowns, which are knockouts.

Frank Skinner's music highlights the comedy, while editing by Milton Carruth is slick and expert, with first-rate sound by Leslie I. Carey and Frank Wilkinson. Pouce.

## Giant From the Unknown

Okay horror pie for program market, packaged with "She Demons."

Hollywood, March 14.

Astor release of Arthur A. Jacobs production. Stars Edward Kemmer, Sally Fraser, Bob Steele, Morris Ankrum; features: Billy Dix, Directed by Richard E. Cunha. Story-screenplay, Frank Hart; camera, Albert Glasser. Previewed March 13, '58. Running time, 77 MINS.

Wayne Brooks ..... Edward Kemmer  
Janet Clayton ..... Sally Fraser  
Vargas, the Giant ..... Morris Ankrum  
Professor Cleveland ..... Billy Dix  
Sheriff Parker ..... Bob Steele  
Ann Brown ..... Joline Reed

"Giant from the Unknown" carries enough shocker treatment to make it an okay entry for the type of film. The matter is imaginative and characters are well developed. Packaged with less-meritorious "She Demons," combo has a chance of showing fair returns.

Theory of life in suspended animation is given a strong play in

this Arthur A. Jacobs production, which deals with a brutal Spanish conquistador of gigantic proportions coming back to life after having "slept" for 500 years. This theory which the scientific world attributes to lower forms of life is well conceived in the Frank Hart Tausig-Ralph Brooke screenplay. Opening reels are rather slow but a fast pace later is reached by director Richard E. Cunha.

Principals are Morris Ankrum, an archaeologist searching for traces of the Spanish giant, whom his research indicates died in the California mountains; his daughter, Sally Fraser; and Edward Kemmer, a young scientist. Kemmer has already found a lizard, buried in the rocks for centuries, which is restored to life, and he and Ankrum hit upon the theory that the bygone conquistador may have repeated this process. The giant's return leads to murder before he is killed.

Kemmer persuasively presents the scientific theory that comes true in the case of the conquistador, realistically enacted by Buddy Baer. Miss Fraser offers attractive distaff interest, and Bob Steele effectively plays a hard-headed sheriff, investigating murders in the neighborhood. Joline Brand is the pretty murder victim.

Technical credits are well handled. Jack Pierce created Baer's interesting makeup, and Dick Cunha's photography makes the most of the subject. Whit.

## Screaming Mimi

Psychological meller with Anita Ekberg as the femme lead; a dualler.

Columbia release of a Sage (Harry Joe Brown, Robert Fellows) production. Stars Anita Ekberg, Phil Carey, Gypsy Rose Lee; features: The Red Norvo Trio, Harry Townes, Linda Cherney, Romney Brent. Directed by Gerd Oswald. Screenplay, Robert Bles, based on book by Fredrick Brown; camera, Burnett Guffey; editors, Jerome Thoms, Mischka Bakalainikoff. Tradeshown N.Y. March 6, '58. Running time, 79 MINS.

Virginia Wilson ..... Anita Ekberg  
Phil Carey ..... Phil Carey  
Gypsy Rose Lee ..... Gypsy Rose Lee  
Dr. Greenwood ..... Harry Townes  
Linda Cherney ..... Linda Cherney  
Joann Mape ..... Romney Brent  
Capt. Blime ..... Alvin Gifford  
Walter Kries ..... Oliver McGowan  
Red Yost ..... Red Norvo  
Dr. Joseph Robinson ..... Stephen Ellsworth  
Roal Reynarde ..... Vaughn Taylor  
Paul ..... Frank Scannell

With a nightclub background and Anita Ekberg as the femme lead, "Screaming Mimi" would appear to have a strong audience interest. But this psychological meller fails to rise above the calibre of a typical "B" programmer and its b.o. destiny lies in the duals.

Based on the book by Fredrick Brown, the Robert Bles screenplay has a pulp quality that is scarcely improved by the stock direction of Gerd Oswald and the cast's mechanical performances. Yarn concerns the hunt for the murderer of a San Francisco stripper.

As per tradition, script has a newspaper columnist who runs down all the clues long before the slow-witted police get wind of them. He's portrayed by Phil Carey who makes a good stab at going through the motions. His reportorial chores introduce him to Miss Ekberg, an exotic at a Frisco strippey run by Gypsy Rose Lee.

After Miss Ekberg is superficially wounded by an unidentified assailant, Carey is reminded of the earlier murder. Key clue is a nude statue of a frightened woman, otherwise known as "Screaming Mimi." Running down his lead, the columnist uncovers Miss Ekberg's history as a mental patient with a homicidal fixation and the rest is obvious.

There are a few scenes of Miss Ekberg in scanty garb. These may offer an exploitable touch to showmanly inclined exhibitors. Her performance, for the most part, is an uninspired one with possible exception of some moments with Carey. Miss Lee has relatively little to do as the nitery proprietor. Also involved in this Columbia release, among others, are Harry Townes, suitably menacing as Miss Ekberg's doctor-manager; Romney Brent, okay as Miss Ekberg's sculptor-stepbrother; Linda Cherney, a nitery entertainer, and vibe player Red Norvo as himself.

Physical values of the Sage Production, turned out by Harry Joe Brown and Robert Fellows, bespeak a low budget. Burnett Guffey's camerawork is good, especially in the outdoor scenes. Editing of Jerome Thoms and Gene Harkick is standard as are the music conducted by Mischka Bakalainikoff, Cary Odell's art direction and other technical credits. Gibb.

## Juvenile Jungle (NATURAMA)

Billed with "Young and Wild" in an effective teenage combo. Should do well in adolescent market.

Hollywood, March 14.

Republic release of a Coronado Production. Stars Belinda Lee, Jacques Sernas, Corey Allen; features: Rebecca Welles, Richard Bakalyan, Anne Whitfield, Joe Di Reda; with Joe Conley, Walter Coy, Tyler, Harvey Grant, Louise Arthur, Director, William Witney; screenplay, Arthur T. Horman; editor, Joseph Harrison; music, Gerald Roberts; sound, Dick Tyler. Sr. Previewed March 11, '58. Running time, 49 MINS.

Hal McQueen ..... Corey Allen  
Glory ..... Rebecca Welles  
Tick Tack ..... Richard Bakalyan  
Carolyn Elliot ..... Anne Whitfield  
Monte ..... Joe Di Reda  
Duke ..... Joe Conley  
Joe Elliot ..... Walter Coy  
Milton ..... Taggart Casey  
Officer Ellis ..... Hugh Lawrence  
Usher ..... Leon Tyler  
Harvey Grant ..... Harvey Grant  
Mrs. Elliot ..... Louise Arthur

Republic Pictures has come up with a pair of teenage exploitation pix with the essentials to lure high school trade. Coronado's production, "Juvenile Jungle" smacks of adolescent crime, drinking and a hint of sex—all well intended to get young moviegoers what they evidently are paying to see. In its double billing with "Young and Wild" (reviewed herewith), the film should ring loudly in teenage situations.

Sidney Pickers's production values frequently show the picture's low budget, but the overall effect actually is indicative of a fairly well-produced film. William Witney's direction is stable, having put his young thespians through their paces with a sure hand. Arthur T. Horman penned the script with a feeling that, at the very least, will keep young moviegoers absorbed from beginning to end.

Toplined is Corey Allen, and he does quite well, combining underplaying with highly wrought action. As a cunning hoodlum who turns good, he obviates most cliches inherent in the part he plays, turning in a good performance. The cast boasts a number of fine portrayals, with most effective jobs turned in by sexy Rebecca Welles, Richard Bakalyan, Joe Di Reda and Anne Whitfield.

All the youngsters except Allen are involved in a gang with big ideas. The teenage mobsters, in meeting Allen, realize his ideas are even bigger and are hopped up to join forces for a big payoff, all of which suits Allen just fine. He maneuvers a meeting with the daughter of a well-to-do store owner, anticipating the day he and his cohorts can fake a kidnapping to become the owners of the merchant's safe keeping business. As one might suspect, Allen falls for the girl and the respectable life she leads, ultimately trying to end the fracas and, in so doing, gets shot full of holes by his former friends. There's every indication he'll live through the ordeal and may even up with a gentle wife and a lawful life. Ron.

## La Venere di Cheronca (The Venus of Cheronca) (FRANCO-ITALIAN)

Rome, March 11.

Euro International Films release of a Franco-Italian Film co-production. Stars Belinda Lee, Massimo Girotti, Jacques Sernas; features: Claudio Gora, E. Parv, Jean Chevrier, Camillo Pilotto, Riccardo Pizzuti, Massimo Girotti, Rivalta. Screenplay, Federico Zardi, D. Damiani; camera, (Ferranacolor) Total-scene, Arturo Galles, At Cinema Galles, Rome. Running time, 46 MINS.

Afroditte ..... Belinda Lee  
Praxiteles ..... Massimo Girotti  
Claudio ..... Jacques Sernas

Straightforward triangle tale centering around a beautiful girl who's said to have inspired Praxiteles' greatest sculptures, this might make a good exploitation entry in the U.S. though color print costs may mitigate against this.

Two men are in love with Belinda Lee: the sculptor, Massimo Girotti, needs her as his model, and Jacques Sernas, a warrior whom the sculptor rides from the author. She, in turn, is loved by the latter, but he's wounded. They are separated, and she winds up walking the streets of ancient Greece.

While Miss Lee's rugged suitors pine away through the picture, the camera remains focused on her attributes, displayed in various forms of garb. The censor obviously has been at work on the local copy, and trouble may be expected elsewhere.

The actress plays the role with abandon and considerable ability while her suitors haven't a chance other than to flex their muscles. Set, direction, and production quality (including some impressive battle scenes), and lensing in a muted Ferranacolor all add up to unusually high quality for this type of production. Hawk.





# SELLING YOUTH!

Out of 4 pictures featured in current "Seventeen" Magazine, (reaching 3,144,000 young readers) 3 are M-G-M. The Industry Survey says Youth is your bread and butter. They're reading about these Big M-G-M Hits!

## "THE BROTHERS KARAMAZOV"



It's the new box-office champ in Variety's national box-office survey, thrilling audiences from Coast to Coast. The most publicized attraction of the year, with LIFE Magazine devoting 8 colorful pages and cover to M-G-M's blockbuster.

★

M-G-M presents "THE BROTHERS KARAMAZOV" starring YUL BRYNNER • MARIA SCHELL • CLAIRE BLOOM • Lee J. Cobb • Albert Salmi and co-starring Richard Basehart with William Shatner • From the Novel by Fyodor Dostoyevsky An Avon Production • In Metrocolor • Screen Play and Direction by Richard Brooks • Produced by Pandro S. Berman

## "MERRY ANDREW"



20-year, all-time record set first week of Singapore World Premiere. A forecast of its draw. Be sure you've got one of the nationwide Easter bookings for Danny's happiest holiday show. Launched at Exchange City Theatre Previews. Big campaign!

★

M-G-M presents A Sol C. Siegel Production starring DANNY KAYE in "MERRY ANDREW" co-starring Pier Angeli • Baccaloni • Noel Purcell Robert Coote • with Patricia Cutts Screen Play by Isobel Lennart and I. A. L. Diamond • Based on a Story by Paul Gallico • Music by Saul Chaplin • Lyrics by Johnny Mercer Choreography by Michael Kidd • In CinemaScope and Metrocolor Associate Producer Saul Chaplin Directed by Michael Kidd

## "SEVEN HILLS OF ROME"



No wonder "Seventeen" recommends it for young people. It's packed with youth appeal, rock 'n roll, romance, songs galore. Mario Lanza at his winning best introduces a gorgeous new beauty from Italy, sensational Marisa Allasio.

★

M-G-M presents MARIO LANZA in "SEVEN HILLS OF ROME" • co-starring Renato Rascel • Marisa Allasio with Peggie Castle • Screen Play by Art Cohn and Giorgio Prosperi • Based on a Story by Giuseppe Amato • Filmed in Technirama • A Product of Technicolor • Produced by Lester Welch • Directed by Roy Rowland • A Le Cloud Production

**MGM**  
BACK ON  
TOP IN  
'58!



## Picture Grosses

### 'Kwai' Gigantic \$35,000, Buff; 'Witness' 10G, 3d

Biggest strength being displayed this session is by the holdovers although there is one blockbuster, "Bridge on River Kwai," rated terrific at Century opening week. "Cowboy" is fairly good at Paramount. "Lady Takes a Flyer" shapes sluggish at Lafayette. "Witness for Prosecution" looms torrid in third week at the Buffalo.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-125) — "Witness for Prosecution" (UA) (3d wk). Rousing \$10,000. Last week, \$16,000.

Paramount (AB-PT) (5,000; 70-90) — "Cowboy" (Col). Good \$10,000. Last week, "Long Haul" (Col) and "Decision Sundown" (Col), \$11,000.

Center (AM-PT) (2,000; 70-90) — "Great to Be Young" (Indie) and "Iron Sheriff" (UA). Modest \$8,000. Last week, "Farewell to Arms" (20th) (5th wk-9 days), \$9,500 at \$1.25 top.

Lafayette (Basil) (3,000; 70-90) — "Lady Takes a Flyer" (U) and "The Violators" (U). Sluggish \$8,000. Last week, "Missouri Traveler" (BV) and "Up in Smoke" (AA), \$7,000.

Century (UATC) (2,900; 70-90) — "Bridge on River Kwai" (Col). Mightily \$35,000. Last week, "Sing Boy, Sing" (20th) and "Unknown Terror" (20th), \$6,000.

**'Summer Love' Lofty**  
6G, Omaha; Wind' 4G  
Omaha, March 18

Biz is lagging all down the line at first-runs this session. "Summer Love" looms as fanciest entry playing at the Omaha. "Wild Is" is slick at the Brandeis but "Underwater Warrior" is modest at the State. "Farewell to Arms" is below par in third session at the Orpheum.

**Estimates for This Week**  
Brandeis (RKO) (1,100; 75-90) — "Wild Is Wind" (Par) and "That Night" (U). Fast \$4,000. Last week, "Witness for Prosecution" (UA) (2d wk), \$5,000.

Omaha (Tristates) (2,066; 75-90) — "Summer Love" (U) and "Big Beat" (U). Lofty \$6,000. Last week, "Gift of Love" (20th) and "Ambush Carrion Pass" (20th), \$5,000.

Orpheum (Tristates) (2,980; 90-125) — "Farewell to Arms" (20th) (3d wk). Fair \$5,500. Last week, \$5,000.

State (Goldberg) (850; 75-90) — "Underwater Warrior" (M-G). Fairish \$3,000. Last week, "Rain-forest County" (M-G) (4th wk), \$4,000 at \$1.25 top.

## BROADWAY

(Continued from page 9)  
days, hit fine \$17,000. The 12th full week was \$20,000.

Sutton (R&B) (561; 95-175) — "Desire Under Elms" (Par) (2d wk). First round ending tonight (Wed.) looks like great \$16,500 or close.

Trans-Lux 52d St. (T-L) (540; \$1.10) — "Lovermaker" (T-L) (2d wk). Initial round finished Sunday (16) was big \$10,500. In ahead, "Old Yeller" (BV) (11th wk-5 days), \$3,500.

Victoria (City Inv.) (1,060; 50-82) — "Paradise" (UA) (3d wk). This frame ending tomorrow (Thurs.) looks like mid \$9,000 or less. Second was \$11,000. "Run Silent, Run Deep" (UA) opens March 27.

Warner (SW-Cinera) (1,800; \$1.30-\$3.50) — "Search for Paradise" (Cinera) (26th wk). The 25th frame finished Saturday (15) was fine \$25,200. The 24th week, \$27,300.

World (Times) (400; 95-150) — "Bye Is Much Too Beautiful" (Elis) (9th wk). The eighth round ended Sunday (16) held at fancy \$5,600. same as seventh wk.

## SAN FRANCISCO

(Continued from page 8)  
sue \$2,500. Last week, "Rain-forest County" (M-G) (11th wk), \$3,800.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Passionate Summer" (Indie). Neat \$3,200. Last week, "Novel Affair" (Cont) (2d wk), \$3,000.

Vogue (S. F. Theatres) (364; \$1.25) — "Golden Age of Comedy" (Indie) (5th wk). Big \$4,200. Last week, \$4,700.

Coronet (United California) (1,250; \$1.50-\$3.75) — "Around World in 80 Days" (UA) (9th wk). Okay \$11,500. Last week, \$12,000.

## LOS ANGELES

(Continued from page 8)

"Narcotics Story" (Indie), \$6,400. Hawaii with Orpheum. "Quiet American" (UA) (1st multi-run). "Lady of Vengeance" (UA), \$7,100. Orpheum, New Fox, Uptown (Metropolitan-FWC) (2,213; 765; 1,715; 90-150) — "Young and Wild" (Rep) and "Juvenile Jungle" (Rep) Minor \$8,500.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; \$1.25-\$2.40) — "Long, Hot Summer" (20th). Might \$8,000 or a bit more. Last week, Los Angeles, New Fox, Vogue, "Peyton Place" (20th). (8th wk; Los Angeles; 13th wk at others), \$13,300.

El Rey (FWC) (861; 90-150) — "Three Faces of Eve" (20th) and "Hatful of Rain" (20th) (reissues). Lazy \$2,200. Last week, "Brothers in Law" (Indie), \$1,000.

Warner Beverly (SW) (1,612; 90-150) — "Golden Age of Comedy" (DCA) (2d wk). Poor \$2,800. Last week, \$4,000.

Pathe (RKO) (2,812; \$1.25-\$2.40) — "Brothers Karamazov" (M-G) (3d wk). Okay \$15,500. Last week, \$18,400.

Four Star (UTAC) (868; 90-150) — "Bonjour Tristesse" (Col) (5th wk). Oke \$3,000. Last week, \$3,500.

Fine Arts (FWC) (631; 90-150) — "All At Sea" (M-G) (5th wk). Mild \$2,500. Last week, \$3,200.

Hollywood Paramount (S&M) (1,468; \$2.50-\$2.40) — "Sayonara" (WB) (12th wk). Strong \$17,000. Last week, \$17,300.

Egyptian (UATC) (1,503; \$1.25-\$3.50) — "Bridge on River Kwai" (Col) (13th wk). Socko \$19,700. Last week, \$18,000.

Warner Hollywood (SW-Cinera) (1,384; \$1.20-\$2.65) — "Seven Wonders of World" (Cinera) (16th) after big \$17,800 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50) — "Around World in 80 Days" (UA) (65th wk). Torrid \$19,000. Last week, \$17,700.

Crest, Sunset (Lippert-Cohen) (800; 540; \$1.25-\$1.50) — "Bride Much Too Beautiful" (Indie) (3d wk). Good \$3,500. Last week, \$4,500.

## CHICAGO

(Continued from page 9)

Fine \$25,000. Last week, "Farewell To Arms" (20th) (7th wk), \$18,000.

Palace (SW-Cinera) (1,434; \$1.25-\$3.40) — "Seven Wonders of World" (Cinera) (65th wk). Sturdy \$15,000. Last week, \$15,200.

Roosevelt (B&K) (1,400; 75-90) — "Paths of Glory" (UA) and "Man on Road" (UA). Sock \$20,000. Last week, "Missouri Traveler" (BV) and "LaFayette Escadrille" (WB), \$14,000.

State-Lake (B&K) (2,400; 90-180) — "Bridge on River Kwai" (Col). Wham \$68,000. Last week, "Cowboy" (Col) (3d wk), \$15,000.

Surf (H&E Balaban) (685; \$1.50) — "Golden Age of Comedy" (DCA) and "Fields Festival" (Teitel) (4th wk). Warm \$4,000. Last week, \$5,300.

Todd's Cinestate (Todd) (1,036; \$1.75-\$3.30) — "Around World in 80 Days" (UA) (50th wk). Sturdy \$17,200. Last week, \$17,800.

United Artists (B&K) (1,700; 90-150) — "Witness for Prosecution" (UA) (5th wk). Great \$16,000. Last week, \$20,000.

Wood (Essaness) (1,200; 90-150) — "Brothers Karamazov" (M-G) (2d wk). Brisk \$26,000. Last week, \$37,000.

World (Indie) (606; 90) — "Two Loves Had I" (DCA). Sluggish \$2,500. Last week, "Scarlet Week" (Indie) (2d wk), \$3,000.

## PHILADELPHIA

(Continued from page 9)

(11th wk). Oke \$7,500. Last week, \$8,500.

Randolph (Goldman) (1,250; 85-125) — "Bridge on River Kwai" (Col). Giant \$50,000. Last week, "Wild Is Wind" (Par) (2d wk), \$13,000.

Stanley (SW) (2,900; 99-180) — "Witness for Prosecution" (UA) (5th wk). Trim \$14,000. Last week, \$17,000.

Stanton (SW) (1,483; 99-149) — "Legend of Lost" (UA) (6th wk). Fair \$5,500. Last week, \$5,000.

Trans-Lux (T-L) (500; 99-180) — "Brothers Karamazov" (M-G) (2d wk). Loud \$15,000. Last week, \$20,500.

Viking (Sley) (1,000; 99-149) — "Seven Hills of Rome" (M-G) (6th wk). Okay \$6,000. Last week, \$7,000.

World (Pathe) (500; 99-189) — "Girl in Black" (2d wk). Slow \$2,100. Last week, \$1,500 in 4 days.

### 'Glory' Lush \$12,000, Denver; 'Kwai' 24G, 2d

Denver, March 18  
"Bridge on River Kwai" is still pacing the city with another terrific session in second round at the Center. Naturally, it is holding again. "Cowboy" is rated fairly good at the Denver, and will have a brief holdover. "Paths of Glory" shapes fancy at Paramount but "Safecracker" is very slow at Orpheum. Snowstorm last Sunday hurt biz all over town.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 70-90) — "Miracle of Marcelino" (Indie) (3d wk). Good \$4,000. Last week, same.

Centre (Fox) (1,247; 90-125) — "Bridge on River Kwai" (Col) (2d wk). Great \$24,000. Last week, \$32,000.

Denver (Fox) (2,586; 70-90) — "Cowboy" (Col) and "Crash Landing" (Col). Good \$13,000. Last week, "Missouri Traveler" (BV), \$7,000.

Orpheum (RKO) (2,596; 70-90) — "Safecracker" (M-G) and "I Accuse" (M-G). Sad \$5,500. Last week, "Saddle Wind" (M-G) and "World Was His Jury" (Col), \$9,000.

Paramount (Wolfberg) (2,200; 70-90) — "Paths of Glory" (UA) and "Lady of Vengeance" (UA). Good \$12,000. Last week, "Witness for Prosecution" (UA) (3d wk), \$11,000.

## BOSTON

(Continued from page 8)

Tide (U). Good \$12,000. Last week, "Tarnished Angels" (U) and "Escape From Red Rock" (20th), \$14,000.

Metropolitan (NET) (4,357; 90-125) — "Jolson Story" (reissue). Slow \$7,000. Last week, "Gift of Love" (20th) and "God Is My Partner" (20th), \$9,000.

Paramount (NET) (1,700; 60-110) — "Brain From Planet Arous" (Indie) and "Teen-Age Monster" (Indie). Nice \$13,000. Last week, "Song of Bernadette" (reissue), \$6,000.

Pilgrim (NET) (1,000; 65-95) — "Darby's Rangers" (WB) and "Man From God's Country" (AA) (reissue). Oke \$6,000. Last week, "Winchester '73" (U) and "Crisis Cross" (U) (reissues), same.

Saxon (Saxon) (1,100; \$1.50-\$3.30) — "Around World in 80 Days" (UA) (49th week). Big \$15,000. Last week, \$16,000.

Trans-Lux (Trans-Lux) (730; 75-110) — "Fedora" (Times) and "Forbidden Desire" (Indie). Good \$6,000. Last week, "Wife For Night" (Indie) and "The Bed" (Indie) (2d wk), \$4,000.

Orpheum (Loew) (2,900; 75-125) — "Don't Go Near Water" (M-G) (5th wk). Good \$11,000. Last week, \$15,000.

State (Loew) (3,600; 75-125) — "Witness for Prosecution" (UA) (4th wk). Torrid \$15,000. Last week, \$18,000.

## PITTSBURGH

(Continued from page 8)  
to come out because of multiple-nabe run.

Penn (UA) (3,300; 80-125) — "Brothers Karamazov" (M-G). Only thing downtown doing any biz. Should easily get great \$20,000, and certain h.o. Last week, "Witness for Prosecution" (UA) (3d wk-10 days), \$15,500.

Squirrel Hill (SW) (900; 99-125) — "God Created Woman" (Kings) (13th wk). Will come in with close to \$4,000, sensational at this stage of run. Last week, \$4,500.

Stanley (SW) (3,800; 80-125) — "Deep Six" (WB) Alan Ladd doesn't mean much at the wickets here. So-so \$7,500. Last week, "Old Yeller" (BV) (4th wk), \$7,000.

Warner (SW-Cinera) (1,000; \$1.25-\$2.40) — "Search for Paradise" (Cinera) (23d wk). Hitting over \$15,000, biggest week of entire run. Closes Saturday (22), house reverting to conventional films on March 28 with the oldie, "Snow White" (BV). Last week, \$10,400.

## WASHINGTON

(Continued from page 9)  
high scale for grind. Last week, "Bonjour Tristesse" (Col) (6th wk), \$3,500.

Uptown (SW) (1,100; \$1.25-\$3) — "Around World in 80 Days" (UA) (50th wk). Fancy \$12,000. Last week, \$10,500.

Warner (SW-Cinera) (1,300; \$1.20-\$2.40) — "Search for Paradise" (Cinera) (10th wk). Plesing \$10,000 after \$9,000 last week. Stays.

## Capsule Foreign Film Reviews

Continued from page 6

has killed his best friend. Women actually best with these men and both get their comeuppance. However, film is haltingly directed and acted. It rarely gets the needed tension.

Charles Vanel gives heavyweight thesping to the old underworld character while Bella Darvi is a fine foil. However, this is a secondary gangland film way below Yank par and of little chance for American marks. It is technically well done and location shooting helps.

Mosk.

Rome, March 11.  
IL COCCO DI MAMMA (Mamma's Boy) (ITALIAN). Warner Bros. release of a Pallavicini-Bisiofi production. Stars Inge Schöner, Maurizio Arena, features Edoardo Gervasio, Enzo Fiermonte, Memmo Carotenuto, Leda Gloria, Virginia Riento. Directed by Mauro Morassi. Screenplay, Maria Francesca. P. P. Campanini, camera, Guglielmo Mancori; editor, Lionello Mossorini. A. Capranica, Rome. Running time, 108 MINS.

One of many similar "Roman" items, principally intended to cash in on Italian run, this manages some colorful moments in telling tale of neighborhood hero who enters prizefighting game but loses out. His wife's affair with a girl will be disfigured. His gal's advice finally wins out, and he fights and wins.

Embroidery on this plot outline furnishes pic's better moments in limning Roman life and the romance between the boy, Maurizio Arena, and the girl, Inge Schöner. Latter shows ability and looks far and away above her current material. Technical credits are standard.

Hawk.

IL MEDICO E LO STREGONE (The Doctor and the Healer) (ITALO-FRENCH). CINECIT release of a Royal Film-Francois coproduction. Stars Vittorio De Sica, Marcello Mastroianni, Maria Merini, features Gabriella Pallotti, Loretta De Luca. Directed by Mario Monicelli. Screenplay, Monicelli, De Sica, Age, Scarpelli. Emmanuele; from story by Age and Scarpelli; camera (Cinescope), Marcello Mastroianni; music, Nino Rota; Capitol, Rome. Running time, 78 MINS.

Lightweight entertainment along lines already exploited in the Bread, Love, & Pix, film leans heavily on sure-fire talents of De Sica, Mastroianni and Merini, backed by Gabriella Pallotti and Loretta DeLuca for teenage appeal. Should pay off in depth, and makes fairly acceptable export fare.

Plot has Mastroianni arriving in a backward village to start a medical practice. Here he comes face to face with a faith healer (DeSica), who has the town sewed up as far as patients are concerned. Battle ensues, with medic winning the end. Script is often amusing though overindulging in broad, folksy humor. Direction is taut and effective in the hands of Mario Monicelli. Location, lensing, and technical credits are excellent.

Hawk.

BELLE MA POUVE (Poor Girl Pretty Girl) (ITALIAN). Titanus Films release of a Titanus Production. Stars Maria Allasio, Renato Salvatori, Maurizio Arena; features Loretta DeLuca, Alessandra Panaro. Directed by Dino Ris. Screenplay, Risi, P. P. Campanini, Massimo Mastroianni; from story by P. P. Campanini; camera, Tonino Delli Colli. Capitol, Rome. Running time, 95 MINS.

Followup of successful low-budget "Poor Girl Pretty Girl" but has lost some of the freshness which characterized the first. However, it looks to pay off just as lushly, especially in local release. Marisa Allasio, here given less of a chance to shine, tops an almost identical cast, and may help film's export chances.

"Belle" again chronicles the more or less legitimate doings of some Roman left-bank youth as well as their early involvements with the opposite sex. Besides Miss Allasio, both Loretta DeLuca and Alessandra Panaro brighten the scene in their attempts to win their boys, respectively Maurizio Arena and Renato Salvatori. A colorful cast of backdrop characters has been included. Script is good for plenty of laughs, albeit with the local slant. Technical credits are good.

Hawk.

TOTO, VITTORIO E LA DOTTRESSA (Toto, Vittorio, and the Doctor) (ITALO-FRANCO - SPANISH). Jolly-Gallus-Fenix Film coproduction and release. Stars Vittorio De Sica, Toto, Abbe, features German Cobos, Darry Cowl, Titina DeFilippo, Pierre Rondy. Directed by Camillo Mastroianni. Screenplay, Mastroianni and Marchetti; camera, Gabor Pogany. At Archimede, Rome. Running time, 94 MINS.

A amusing, mostly slapstick comedy with good marquee values in Vittorio DeSica, Toto and Abbe Lane. Set in Naples, it lets (married) doctor Miss Lane loose on a set of eccentric patients, who soon begin chasing her, of course. Her antique in-laws suspect the worst

and call in private eye Toto with predictable results.

DeSica manages an offbeat portrayal of an aging Don Juan to good effect while Miss Lane registers via a neat (and eye-filling) tongue-in-cheek rendering of the doctor. Toto acts the detective in good form, while German Cobos, Titina DeFilippo and others back carefully modestly budgeted, pic should ring up a good h.o. record, especially in countries involved in the production.

Hawk.

MARITI IN CITTA (Husbands in the City) (ITALIAN). Lux Film release of an Oscar-Morini production. Stars Giorgio Mollino, Nino Taranto, Renato Salvatori, Franco Fabrizi; features Memmo Carotenuto, Helene Remy, Irene Cefaro, Irene Cefaro. Directed by Luigi Comencini. Screenplay, Anton, Verde, Macari, Continenza. Comencini; camera, Antonio Mastroianni; editor, Raymond Lamy. At Paris, Paris. Running time, 101 MINS.

Amusing little item is brightened by a winning performance by Giorgio Mollino, well seconded by Renato Salvatori, in one of the sketches which make up this sketchbook on the summer habits of husbands who stay behind in the city while their wives go off to the seashore. Most of the episodes are fairly obvious and overworked, such as the one about the servant girl in the opposite apartment, or another in which the husband has the tables turned on him and rushes off to the seashore to check on his wife. But the one in which a foreign painter is approached by the errant Italian husband (Salvatori), and how it's finally resolved, is handled with care and comes off best. Humor often has a decided local slant.

Direction by Luigi Comencini makes the most of his material. Technical quality is generally good.

Hawk.

LA MINA (The Mine) (SPANISH-ITALIAN-COLOR). Lux Film release of a Maxima Film-Aspa Cinematografica production. Stars Loretta DeLuca, Lina Pena, Felix Acaso, Julia Cava, Luis Pena. Directed by Giuseppe Bennati. Screenplay, Bennati; camera, Marcello Mastroianni; editor, Raymond Lamy. At Imperiale, Rome. Running time, 97 MINS.

Well-made pic looks headed for only average grosses on the home market partly due to sensational and unexploitable aspects of its telling. Conversely, it appears to have a better chance abroad in certain European countries where the Elsa Martinelli name means something. It's for the general trade, hence dubbing may be in order.

Story involves a fisherman stranded in a seaside village by a storm. He attracts a fight with a local man and a love affair with a local belle. Also in the plot is a fisherman who claims he lost his arm in a wartime incident, actually was hurt while fishing with dynamite. Latter activity produces a chilling bit involving a mine caught in a fishnet and a child who tries to neutralize the explosive charge. Romance is also well handled.

Miss Martinelli is very good in her hard-to-get role as the local gal while Antonio Cifariello makes a fine opposite number. Some good character portrayals are added by Spanish thespis Luis Pena and Felix Acaso. Direction by Giuseppe Bennati is in his usual easy-going style. Other production credits are excellent. Some trimming suggested.

Hawk.

Paris, March 11.  
LES PANAIQUES (FRENCH). Pathe release of Cinegraph-CGC-Regent Film production. Stars Pierre Fresnay, Michel Auclair; features Gyroline Aslan, Thilda Thamar, Betty Schneider. Directed by Alex Joffe. Screenplay, Jean Levitte, Jean Joffe. Camera, Marcello Mastroianni; editor, Raymond Lamy. At Paris, Paris. Running time, 95 MINS.

Pic begins with some rugged newsreel footage of revolutionary terror in some unnamed South American country. Then it segues into a thriller about a revolution trying to kill the returning dictator with a time bomb on a crowded plane. Slick aftermath really lives up to the terser, real footage but engenders enough suspense to make this a possible Yank dualer or good video fare. It has some name values, too, in Pierre Fresnay and Michel Auclair.

Main trouble is the lack of identifying the would-be terrorists, Fresnay and Auclair, with the revolution. Their subsequent moral dilemmas are tackled but not always the suspense is effective in some spots. Film is smartly paced and directed by Alex Joffe but lacks the depth to make this a top work. Fresnay is sufficiently unyielding. Gregoire Aslan etches a fine bit as the tyrant, and Auclair is competent as the humane terrorist.

Mosk.

# Father Gardiner's Well-Written, Candid Volume on Catholics & Censorship

By FRED HIFT

There has been so much controversy about Roman Catholic activity in the realm of films and books that any reasonably definitive expression on the Catholic view and position should be welcome and deserves close and careful study.

Such an expression, invaluable to anyone who may wish to gain a better insight into the Catholic mind, now comes in "Catholic Viewpoint On Censorship" (Hanover House; \$2.95) by Harold C. Gardiner, S.J.

Father Gardiner, who is the literary editor of America Magazine, makes no bones—from the very outset—that he believes in at least the theory of limited censorship. "The proponents of freedom as an absolute are devoted to a false ideal of law which does not take sufficiently into account the fact that law . . . is for poor, fallible, striving human beings who need the pedagogy of coercion and restraint no less than the expansive skies of liberty and freedom," he writes.

And again, when he discusses the proper limits of freedom, the Jesuit priest holds that because "not all citizens are equipped, either by temperament, education, opportunity or what not, to determine for themselves what the social 'ought' is that those 'competent' ones with the legitimately delegated power have not only the right but the duty to 'impose' social 'oughts' on the citizens. But . . . those 'oughts' cannot be legitimately be imposed unless they are conformable to reason, to the objective order of things."

Do Not 'Censor'

Father Gardiner defends the activities of both the National Legion of Decency and the National Office for Decent Literature against the charge that both are censorship organizations and intrude on the liberties of non-Catholics.

These groups do not censor, he maintains; they "control"; and he states flatly, "they are not free to impose their standards of judgment on those who are not subject to the discipline of the Church."

The Legion and the NODL are "agencies of organized criticism," says Father Gardiner, "which tries to arouse public opinion by methods of persuasion. But can it be that in their tactics of persuasion they have come (or may unconsciously come) to advocate or at least tolerate methods of coercion?" And, he goes on, "if coercion were not that lamentable, could it still be a judicious and prudent way of achieving the goals of the organizations?" He never adequately answers that self-posed question.

He does make the flat statement that the Legion "does not exercise prior censorship" but in almost the same breath relates that producers occasionally ask the Legion to give an opinion on scripts in progress "and changes occasionally have been made." There's another side to this coin, and that is that the Legion has managed to instill such fear in the hearts of producers that the latter are inclined to seek its opinion even before a film is completed or released.

Hits at ACLU

Book makes the charge that the American Civil Liberties Union, and others, are "engaged in a campaign to censor the Legion and the NODL out of existence by disagreeing with their right to disagree and putting their own criticism on a phony basis of 'Americanism.'" In fact, maintains the author, "The Catholic viewpoint on censorship is an admirably sane adjustment of the sometimes divergent drives of law and freedom, and the viewpoint of American Catholics is truly a democratic viewpoint."

Trouble with the ACLU, writes Gardiner, is its tendency to think only the law can settle censorship cases. In any case, he reminds, even the ACLU doesn't really believe in "total" freedom of expression.

(It may be pertinent to insert here a brief quote from Walter Kerr's volume, "Criticism and Censorship." Kerr, drama critic of the N.Y. Herald Tribune, is a practicing Catholic. He writes: "With (his) training, it is not surprising that the average lay Catholic in America should, in his maturity, move toward the arts with a chip on his shoulder and a panicky apprehension in his breast. He comes to it with the unfriendly eye and the suspicious sniff of a watchdog.")

(And, in yet another Kerr chapter, "The censorial attitude is, of course, principally concerned with the health of society. Its various acts are performed in the interests of sanity, balance, all those qualities that help keep the moral life of the community on an even keel. But the health of society . . . does not come from negative, protective acts alone. The constitution of society is not necessarily made strong by not doing things.")

Jesuit scholar's book, calm, well-written and liberally documented, allows that—in practice—there really is no such thing as a single Catholic viewpoint. A good Catholic may agree with the need for the Legion, but may disagree with its tactics. He acknowledges that the action of the Albany diocese in forbidding Catholics to attend for six months a house that has shown Warners' "Baby Doll" was "a type of punitive boycott" and adds, rather tentatively, that "Some Catholic opinion might debate its public-relations value." But this is underestimating the points of opposition to some practices of organized Catholicism.

Pressure Groups

A whole chapter in the book is devoted to "pressure groups," boycott and cooperation. The Legion, says Father Gardiner, in an "interest" rather than a pressure group. "The purpose of the Legion is not to control the behavior of recalcitrant or non-conforming individuals; that is to say, to bring the movie producers into line or to regiment the thinking of non-Catholics," he writes. But, he adds, "Since the very purpose of the Legion can be achieved only by action) the changed attitude it strives to foster can be shown only by an abstention from movies estimated as unworthy of Catholic viewing."

The book denies that the Legion is engaged in secondary boycott, but openly affirms that it exercises a species of primary boycott, which is "not illegal, undemocratic, un-American or 'extra-legal.'" What it all adds up to, in effect, is that the means (if lawful) justify the end. And one cannot escape the suspicion that Father Gardiner in his heart has no objection to non-Catholics being affected by restrictive actions of Catholics who seek what is morally "right."

He says the antagonists of the Legion and the NODL would be satisfied if the two organizations were to talk to Catholics alone. They wish, he holds, "that these two Catholic 'censorship' organizations would not talk at all, for there is always the danger that they may be overheard." This is a statement that is open to considerable criticism in that it, accidentally or by design, overlooks the "coercive" activity with which

he deals in another part of the book and which, by way of its economic tactics, rouses the non-Catholic majority's resentment.

Father Gardiner would appear to be a moderate in his camp, and he writes with a certain "detachment." Non-Catholics will find his book fascinating and enlightening in many respects. It will convince few of the absolute fairness of the Church's position.

## Teenagers Prod Reps Into Passing State Law Vs. 'Subliminal' Films

Albany, March 18.

The optimism and determination of teenage boys and girls belonging to the legislative committee of the New York State Hi-Y Assembly paid off Wednesday (12), when State's Senate unanimously approved the Desmond bill banning subliminal advertising "for commercial purposes on film."

As originally adopted by the YMCA group, at its annual legislative session in Albany last December, the measure made violations a felony. Senator Thomas C. Desmond and Assemblyman D. Clinton Dominick, Newburgh Republicans, agreed to introduce the bill—just as the youngsters had prepared it.

A group headed by John Garman, of Albany, began making daily visits to the Capitol, button-holing legislators on behalf of the proposal.

Eventually, Senator Earl W. Brydges, chairman of the committee on public education, agreed to report it out—amended to make violation a misdemeanor. The kids continued to solicit support from lawmakers; won it from Senate Majority Leader Walter J. Mahoney, of Buffalo—among others.

## Albany-Buffalo Split For Universal Pictures

Albany, March 18.

The northwestern part of the Albany exchange district is being sold by Universal from Buffalo, through salesman Frank Dana, under an arrangement made as a result of the recent drastic cutback in the company's operation of the exchange here. Manager, Norman Weithman, the only employee retained in Albany, is covering most of the territory, as sales representative except the Utica-Watertown-Rouses Point sector.

Bookings and billings for Universal are being handled from Buffalo; print shipments from this city, via Clark Film Service.

Jim Tunney, local head shipper for the company 30 years, may remain with Clark, after the latter finishes installation of additional racks in his quarters (two blocks from Filmrow). Tunney and inspectress Mabel Van Amburgh were temporarily hired by Clark, which has been using the Universal facilities pending completion of the expansion at the former's location.

## 125 Protest, Only 10 Saw Bardot Film

### Dayton Bothered by French Import—But Authorities Point Out Hazards of Careless Prosecution

Dayton, O., March 18.

Some 125 "aroused" citizens attended a meeting of City Council of suburban Oakwood to protest against the films being shown by the Far Hills Theatre, art house, and especially the current French import, "And God Created Woman" with the sexkitten, Brigitte Bardot. That same night, an anonymous caller telephoned police at 9:21 p.m. to say there was a bomb planted in the theatre. As a result, some 300 patrons were evacuated and their admission refunded, while police searched in vain for the bomb.

At the Council meeting, three letters of protest from clergymen were read, and spokesmen for the protestors demanded action against features and advertising they termed "obscene." When asked how many had seen the current film, less than 10 persons raised their hands. The turnout was said to be the largest at any city meeting in the last four years.

## Jap 'Rodan,' Wilcox's 'Battle Hell' Backed by \$80,000 DCA Budget

GRAND, EX-LEGITER, DARK

Chicago Now Has City Total of 171 Film Houses

Chicago, March 18.

Protracted boxoffice slump has closed the 1,200-seat indie Grand Theatre. First-run action house darkened last night (17), reducing Chi to 171 filmhouses.

Theatre was sold by Mrs. Van Nomikos, widow of the owner, to a syndicate which owns the property. Sum involved was not disclosed. Once the Four Cohens, a legit house, Grand is on Clark St., half a block south of busy, neon-glashed Randolph St., and it's felt that off-path location combined with generally mediocre pix to finally do it in.

Originally, the Grand Opera House, theatre was taken over after World War II by the pro circuit and the name shortened to the Grand. It was sold a few years ago to a group which included Nomikos, who bought out his partners late last year. Nomikos died in February.

## DORSEY FROM U TO EQUIPMENT RENTALS

Washington, March 18.

George Dorsey Jr., former Universal rep in Washington, has been named manager of Allied Motion Picture Center Inc., new space and equipment rental facility to be opened at Sheraton Park Hotel. Allied, which will function as a service organization for local and out-of-town motion picture and telefilm producers and ad agencies, has taken over studios being vacated by WRC-NBC, which is in process of moving to new, expanded h.q.

Dorsey, before going with Universal, was with the NBC o&o station for eight years, serving at various times as program manager and film director. He is the son of George Dorsey, Warner studio rep in the capital. He takes over his new chores in advance of the April 15 debut of Allied's film operation.

(Above Allied will be plenty confusing in a trade which already mixes Allied Artists and Allied States Assn.—Ed.)

## Dallas Tent Boss Quits

Dallas, March 18.

Jack Bryant, manager of Variety Club, Tent 17, since 1945, has resigned effective April 15. He will join a hotel chain, a reentry for him. Bryant came here from the Marchman Hotel, Wichita Falls, to helm the showmen's club.

Joe Caffo, a club board member and theatre concessions exec, is understudying Bryant and will succeed him next month as manager.

Every time the picture business hits the nadir of pessimism along comes a surprise entry that renews the hopes of traders and convinces them that there's still considerable life left in the industry. Prime example this time is the amazing returns chalked up by Distributors Corp. of America with a package consisting of "Rodan," a Japanese science fiction entry edited and dubbed by the King Bros., and "Battle Hell," a British film produced by Herbert Wilcox.

Combo was booked in a total of 79 theatres in the New York metropolitan area for runs of four days to one week starting last Saturday (15). Included in the lineup of theatres were 25 RKO houses.

DCA backed the saturation engagement with an \$80,000 campaign primarily on television, with WRC, NBC's New York outlet, getting the bulk of the business. Some of the video plugs also went to WOR-TV. Exploitation technique, marked by heavy use of tv spot campaign and special video trailers, followed the pattern of similar bally successfully employed previously for sci-fi pix and for certain types of action films.

According to Irving Wormser, DCA sales chief, the four-day to one-week runs in the Gotham territory is expected to rack up a gross of between \$450,000 to \$500,000. The package, he added, fared better than any recent science fiction picture. In some cases, the attraction equalled or bettered the returns of some recent blockbusters in certain theatres.

Wormser said that "Rodan," playing by itself in certain territories, had chalked up solid returns. It has played regular engagements and saturation bookings in many sections of the U. S.

### PUBLIC NOTICE

PUBLIC HEARING—STATE OF NEW YORK MINIMUM WAGE DEPARTMENT OF

Pursuant to Section 657 of the Labor Law, the Industrial Commissioner will hold public hearings on the report and recommendations of the Advisory Commission on Minimum Wage Standards relating to the Minimum Wage Standards in the Department and Recreation Industry as follows:

New York City, Friday, March 28, 1958, at 2:30 P.M., New York State Office Building, Room 659, 80 Centre Street, New York 13, New York.

1. AMUSEMENT AND RECREATION INDUSTRY. The Amusement and Recreation Industry is defined to include all establishments which provide amusement, recreation, including entertainment, and which produce and distribute motion pictures and services related to such as casting and rental of motion picture film or equipment. The industry also includes owners, operators, and concessionaires whose business is incidental thereto or in connection therewith, or a part thereof, and whose services are provided therewith.

The industry includes but is not limited to motion picture and other theatres, dance halls and studios, ballrooms, bowling alleys, billiard parlors, skating rinks, riding academies, race tracks, and similar amusement parks and centers, penny arcades and other coin-operated amusement devices, amusement centers, arenas, ball parks and stadiums, swimming pools, beaches, gymnasiums and slenderizing salons, golf courses, tennis courts, carnivals, circuses, bathhouses, card clubs and other similar establishments, as well as play-producing or other entertainment-producing companies, theatrical agents, ticketbrokers, and professional sports promoters. The industry also includes allied services operated in connection with amusement and recreation establishments, such as check rooms and parking lots.

The industry excludes (a) establishments engaged in the operation of radio and television stations, (b) non-profit organizations organized exclusively for religious, charitable, or educational purposes.

2. EMPLOYEE. "Employee" means a woman 21 years of age and over, and over 18 years of age if she is employed in the amusement and recreation industry. Summer Theatre apprentices and students, as defined pursuant to Section 652-a of Article 19 of the Labor Law—all of the provisions of a minimum wage order apply also to males 21 years of age and over.

3. WORKING TIME. "Working time" means time worked or time of required attendance, including waiting time, whether or not work is provided, and time spent in travelling as part of the duties of the employee. This provision shall not apply to pinsetters, caddies, and ushers at sports exhibitions.

4. MOTION PICTURE STAFF EMPLOYEE. An employee in a motion picture theatre whose duties involve the performance of technical services and require direct contact with patrons. Copies of the Board's recommendations are available at the office of the Industrial Commissioner, 80 Centre Street, New York 13, New York.

Industrial Commissioner, March 14, 1958

## Investment Capital

Available for motion picture ventures, theatrical or TV

Please give details first letter. Replies strictly confidential.

Write: Chas. Spar, Attorney  
160 Broadway  
New York, N. Y.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center • CI 8-4600

DANNY KAYE

In "HARRY ANDREW"

Co-starring PAUL ANGSTADT

Backstage Passes, Tickets • Night Office

In CinemaScope and MULTISCOPE

An M-G-M Picture

and THE MUSIC HALL'S GREAT SPECTACULAR STAGE SHOW



# Poland, Hungary Near Deals For U. S. Films; All Quiet on Moscow Front

American film deals with two Communist countries are nearing the wrap-up stage, but negotiations with the Soviets haven't even gotten under way yet.

The Motion Picture Export Assn. deal with Hungary, calling for the purchase by the Hungarians of 10 pictures at approximately \$6,000 a piece, is now in the hands of the companies who must approve the contracts. This may take some time since the distributors don't want to set any bad precedents.

As for the Poles, who are to buy 26 pictures, the deal is in effect closed, but must be signed in Warsaw. It's done via the International Media Guaranty Program, under which the U.S. Information Agency exchanges Polish currency for dollars in New York.

In Hungary, the only company that has made its own deal is United Artists. It is considered possible that, next year, the companies will make their own individual deals. Hungarian arrangement calls for the Hungarians to pay print and other costs in addition to the royalties.

Groundwork has been laid for talks with the Soviets via the Russo-American cultural exchange pact. However, nothing can be done pending the arrival of the Sovexport representatives in Washington.

The only other Red country with which Hollywood has been dealing for some time is Yugoslavia. Media Guaranty program is in effect there also.

## Berger Seeks Orpheum For Legit Road Shows, Alternating Pictures

Minneapolis, March 18.

IF RKO Theatres wishes to divest itself of one of its two Minneapolis showhouse holdings, the Loop 2,800-seat Orpheum and 1,600-seat Pantages, it has the chance to do so now in what's apparently a buyers' market.

Circuit owner Bennie Berger, seeking a theatre for the legit and willing to operate the Orpheum as a film house (which it is now) in between such road attractions, revealed that he has made RKO an offer to buy or lease the Orpheum from it for a price which he declines to disclose.

Also, either the Orpheum or Pan would be suitable for Elmer Rhoden who wants Minneapolis to be one of the 10 American cities where he'll preem his first Cinemiracle picture, "The Windjammer," next July.

Two of the three Minnesota Amusement Co. (Paramount) downtown theatres also would be up Rhoden's alley. After the Rhoden letter to the local Chamber of Commerce stating he'd like to have a theatre seating 1,600 or more here was referred to the MAC, Charlie Winchell, its president-general manager, followed up by submitting to Rhoden the specifications of the 4,100-seat Radio City and 2,300-seat State.

"This doesn't mean, however, that we're placing these theatres on the market for sale," explains Winchell. "We're just willing to entertain any offer that Rhoden may see fit to make for Cinemiracle and 'The Windjammer'."

## Academy Telecast Ahead Of '80 Days' Unscreening

Los Angeles, March 18.

Carthay Circle Theatre, where "Around the World in 80 Days" currently is in its 64th week, will precede regular showing of picture on night of March 26 with a special television screening of Academy Awards ceremonies.

Harry Zevin, manager of house, will open doors at 7 p.m. and is arranging for installation of between 12 and 18 monitors in various parts of theatre. Following completion of 90-minute telecast, the Mike Todd production will start.

Same procedure already has been set for Coronet Theatre, Frisco, where pic is now playing, and similar arrangements are now being made in other theatres throughout the country playing the Todd pic, for Oscar sweepstakes to be brought to patrons.

## TEVLIN VS. HOWARD HUGHES

Onetime Head of RKO Studio Sues Ex-Boss

Los Angeles, March 18.

C. J. Tevlin, who headed RKO Studios when lot was controlled by Howard Hughes and later was in charge of latter's film activities, slapped suit in U. S. District Court against Hugh Tool Co., parent concern of Hughes' motion picture operations.

In action asking for total of \$226,083 on various counts, Tevlin charged breach of contract, unpaid salary and retention of personal property.

Complaint stated that in August, 1955, Tevlin signed an agreement with Hughes Tool Co., whereby he would handle Hughes' motion picture operations at weekly salary of \$1,500. This later was reduced, by mutual consent, to \$1,000 per week. On July 15, 1957, however, according to Tevlin, contract was wrongfully terminated.

## No Snags On Japan's Permits

Tokyo, March 18.

Motion Picture Export Assn. Far Eastern veep Irving Maas said he doesn't anticipate snags in next fiscal (beginning April 1) allocations of foreign film import licenses due to Social Party opposition in the Diet, but he added that he doesn't rule it out either.

During February meeting of the House Budget and Finance Committee, Socialists assailed the Government by pointing out (1) the present allocations are being made on basis of business records registered during Occupation, (2) allocations favor foreign companies and that their service contract is impartial to the extent of making taxation hardly possible and (3) some companies are reselling import licenses.

Mass described Socialists' voicings as "harrassing the Government and using us as a whipping boy."

With a delay in allocations, the Ministry is giving tentative allocations of one import license to each U. S. major, but this has not yet been finalized.

Holdup is also due to delayed return of Exchange Control Section chief Miyagi from London. He is now expected back on the 21st. Maas has not yet met with Ministry officials, awaiting Miyagi's return.

## Ricketson

Continued from page 4

three nationally promoted events, each entirely different from the other so that there is no conflict, he noted. For example, he said, "the Academy Awards are held in March. In September, we could promote an American Film Festival; then at the end of the year, in December, an Audience Participation Poll, or similar promotion could be featured. Each event would have substance and national impact and each would sustain interest."

New patronage would be enlisted for the boxoffice, Ricketson felt, and once inaugurated such festivals or exhibitions "are certain to become an annual event."

Recalling that the Oscar enthusiasm "had somewhat overcome the prevailing feeling of downbeat," NT topser asserted that a rotation plan might be followed for festivals so that all parts of the country could participate.

This year, for example, he said, four nationally sponsored festivals might be held in N. Y., Chicago, New Orleans and L. A. In 1959, Washington, St. Louis, Frisco and Dallas. Such a project, properly exploited, would bring hundreds of thousands of visitors to the sponsoring communities and "would integrate our theatres with civic authorities, merchants, the press, radio and television."

## STUCK TO THE SUBJECT

Biz-Builders Never Mentioned TV, Old Movies or Terms

Minneapolis, March 18.

At last week's business-building forum here, not once did a scheduled speaker or an exhibitor talking from the floor speak of television's damage to the boxoffice, the sale of oldie features to video and distributors "toughness" and "exorbitant" terms.

As such, last week's assembly was a real novelty hereabouts and industry circles are still talking about it.

## Todd Fils in Hub To Set '80 Days' Playoffs

Boston, March 18.

Mike Todd Jr., in town to set New England showings of "Around World in 80 Days," said the film is skedded for release in six or more Yankeeand cities, including Fall River, Worcester, New Bedford, Lawrence, Lowell and Manchester, N.H.

The film remains at the Saxon Theatre, Boston, where it opened 48 weeks ago, until April 7, thereafter "South Pacific" will be shown at the Saxon. Reporting on the history of "Around World," Todd said it opened Oct. 17, 1956 and played in about 25 key cities. Then it was taken to several world theatres including Singapore and Bangkok, about the middle of 1957. So far, he said, it has grossed \$32 million.

Biggest smash outside the U.S. and England is in Chile, he said, where it opened 16 weeks ago. There are lines and lines and not an empty seat with Chileans trying every way they know to get tickets.

## U. Morale Better

Continued from page 4

of the pictures presently available. The company staunchly feels it has a property of blockbuster calibre in a "A Time to Love and a Time to Die," the film version of the Erich Maria Remarque novel. Additionally, there's a "happy feeling" about "The Happy Feeling," which U officials envision as another "Tammy and the Bachelor," one of the company's most successful pictures last year. Like "Tammy," which also starred Debbie Reynolds, U feels it has a "sleeper" that will appeal both to the teenage and family trade. Pic is based on "For Love or Money."

Also high on U's agenda are "Touch of Evil," starring Orson Welles, Charlton Heston and Janet Leigh; "Twilight of the Gods," starring Rock Hudson and Cyd Charisse, and "Raw Wind to Eden," starring Jeff Chandler and Esther Williams. Strong potential is also envisioned for "Dracula," made in England for Universal release.

Universal pictures currently in release are not causing any excitement at the boxoffice. However, it's felt that with the release of the new crop of pictures, starting in April, the downbeat trend will be reversed. The feeling of optimism is being bolstered by a new wave of promotional activity which will see the revitalization of premiere plans, star tours, commercial tieups, radio-tv plugs and general pre-selling activity.

## Debunk TV Deal

Continued from page 7

10-man board of directors, the designation of Peat, Marwick, Mitchell & Co. as auditors, and the defeat of a resolution offered by Lewis Gilbert requiring that directors other than nominees of Decca Records own 100 shares of common or preferred stock.

Named to the board were Rackmil, N. J. Blumberg, Alfred E. Daff, Preston Davis, Albert A. Garthwaite, John J. O'Connor, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance. At the meeting there were 928,663 shares or more than 95% of the voting stock present in person or by proxy.

The board selected all present officers of the company.

## Remarks By Rackmil

Makes A Difference

When Universal prexy Milton R. Rackmil told the company's stockholders last week that he would recommend to the board of directors to omit the dividend payment due at this time, there was hardly a peep of protest from the assembled investors.

In contrast, when Loew's prexy Joseph R. Vogel told his company's stockholders the same thing at a recent annual meeting, he was subjected to considerable abuse and protests.

U's stock, of course, is 81.4%-owned by Decca Records, of which Rackmil is also president. Loew's shares, on the other hand, are widely distributed.

'Self-Cut' Proposal

A stockholder suggested to Rackmil that the company's officers take a voluntary pay cut of 50% retroactive to April 31, 1957. "We'll take it under advisement," Rackmil told him.

No U-Decca Fusion

As has been customary at most annual meetings of Universal, the subject of a merger between U and Decca again came up. Rackmil reiterated that the situation had been studied many times and a decision had been reached that it would not be feasible to merge. "It would not result in a gain for either company," he declared. However, he added that both companies help each other wherever they can.

Conservative Amortization

Universal's accountant, John Peoples of Peat, Marwick, Mitchell & Co., told the stockholders that U has the most conservative amortization write-off table in the industry. He asserted that Universal writes off 97% of a picture's cost in 52 weeks and this is frequently accomplished before a picture is released abroad.

Film Row Economics

Rackmil reported that additional efforts will be made to consolidate physical facilities of the exchanges. In addition, he said considerable cuts will be made in the European overhead and in other parts of the world. "It's not pleasant, but it has to be done," he declared.

U's \$800,000 Holdback on RKO

Rackmil acknowledged that \$800,000 had been withheld from RKO as a result of a dispute relating to a release of one of the RKO pictures. The disagreement is now in litigation.

Discount For Hyperbole

Although Universal's publicity has frequently stated that "A Time to Love and a Time to Die" cost \$5,000,000, Rackmil declared that the picture did not cost anywhere near that amount. "We never made a picture costing \$5,000,000," he said.

Commercials Lucrative

Although Rackmil found U's tv commercial film division a lucrative undertaking, he told the stockholders: "I don't have to listen to them." Topper also reported that the company's advertising expenditures had increased last year, but he declined to release the figures.

## Sees 'Frightening Demonstration Of Webs' Power to Influence'

Washington, March 18.

Rep. Thomas L. Ashley (D-O.) has charged that the three networks and the motion picture theatres interests employed campaigns of "misinformation" to kill subscription television.

While expressing opposition to any device that would deprive the public of free programs—which would seem inconsistent putting congressmen on both horses—Ashley said the "real issue" is whether the webs and the theatres "should be allowed to coerce congress into arbitrarily rejecting any new idea that poses any measure of competition to these vested interests."

Ashley suggested a congressional inquiry into "this frightening demonstration of network power to influence the very workings of our national government."

## 'Discharge Clause'

Continued from page 3

demand arbitration of the situation.

In addition, union leaders are of the opinion that many veteran staffers—with 25 to 30 years of service—are not receiving sufficient severance pay when they are pinkslipped for economic reasons. Current contracts provide for a maximum of 24 weeks pay for those with 10 years of service. A discharged staffer can only receive the maximum of 24 weeks no matter how much longer he has been in the employ of the company.

In its demands for a new two-year contract, the SPG will probably ask for a slight wage hike and a number of fringe benefits, but the main concentration will be on security. Attitude of the union can best be expressed by the comment of an official of the SPG. "What good is a salary increase if the companies can fire our members on a whim?" he asked.



## Selectivision Officers in a Jam

**Must Defend Selves Against Charges of Fraudulent Tactics in Selling Shares**

Statements concerning activities of and investments in Selectivision, Inc., a closed-circuit pay-TV scheme aimed for the Forest Hills, N. Y., area, were termed fraudulent last week by the office of Attorney General Louis J. Lefkowitz.

The Attorney General's office made the charges in papers filed in N. Y. Supreme Court. Justice Joseph A. Gavanagh signed an order temporarily restraining the P. J. Gruber & Co. brokerage outfit from selling Selectivision stock.

The Attorney General called "false, misleading and deceptive" the Selectivision contentions that \$4,000,000 already had been invested in the company and that 15,000 homes in the Forest Hills area had been fully wired, with 100,000 apartments to be wired by the end of February or March when operations would start.

Court order required P. J. Gruber and certain of the Selectivision officers, namely prexy J. T. Hamilton and Bernard L. Goldenberg, to appear in court March 13 and to bring with them books and records relating to the investigation. Selectivision's lawyer asked for more time to study the charge.

The Attorney General's affidavit said Gruber had sold out 85,000 shares of Selectivision late last year for \$85,000. Another 65,000 shares, of option stock at prices ranging from \$1 to \$2 also were sold.

Charge said that only \$150,000 had been invested in Selectivision. Certain literature issued by the Gruber outfit for Selectivision was, in the opinion of the Attorney General's office, "misleading, deceptive and fraudulent." Assistant Attorney General Eugene T. Rossides conducted the investigation.

## Shirley Temple

Continued from page 1

Shirley Temple popularity among a new generation of moppets. Those involved in the new Temple buildup are receiving unsolicited but welcome support from the mothers of the new moppets. The mothers seemingly have a nostalgic feeling about Miss Temple and are the ones that are prompting their offspring to witness Miss Temple's old and new accomplishments.

On the basis of the ratings racked up by four of the Temple pictures presented on the NTA video network, NTA withdrew the films from television and turned the whole lot over to its theatrical distribution subsidiary for release to theatres. The first picture selected by NTA Pictures for reissue is "Susanah of the Mounties," in which Miss Temple, as a child, starred with Randolph Scott. NTA selected this film because it presents Miss Temple in a western. The western angle, the distrib figures, gives theatres double protection in catering to the tastes of their matinee aficionados.

"Susanah of the Mounties," which will be packaged with a full-length cartoon, "Gulliver's Travels" (also a reissue), has been booked on the Loew's Theatres metropolitan N. Y. circuit for Easter Week. In addition, the picture is scheduled to play in other areas during school vacation periods. "Susanah" represents a test for NTA. On the basis of the results achieved by the initial reissue, the company will determine its future policy on the remainder of the Temple backlog.

The first film is being presented with an entire new promotional campaign. Mal Warshaw, NTA Pictures' pub-ad chief, has prepared new trailers, advertising, press books, and publicity material. His aim is to give the entry the same type of backing that a new picture would receive.

It's hoped that Miss Temple's current appearances on tv, the theatrical reissue of her old pictures, and the new push on the merchandising of Shirley Temple items will result in an entire new cycle of popularity for the former child star.

## AND NO TUXEDO TO WEAR

**Booth Jobs Weekly Pay At \$171.78**

Los Angeles, March 18. In second such deal with a Hollywood Blvd. showcase in less than a week, Projectionists Local 150, IATSE, has concluded deal with Chinese Theatre calling for upped scale for the new Cinemiracle process, which will preem April 8 with Louis de Rochemont's "Windjammer."

Previous deal was with Egyptian, for "South Pacific" in Todd-AO process when that pic opens as follow-up to currently playing "Bridge on the River Kwai." New arrangement is same as with Warner Hollywood for Cinerama pix.

New basic scale, calling for \$4.09 hourly and \$6.13 overtime, boosts total basic weekly pay to \$171.78, plus \$25 weekly for chief projectionists. It also provides for two-week vacation after one year, and one-sixth termination pay. Anything over 14 shows per week will be handled by a swing man. Contract runs to June 30, 1962, with option to renegotiate on Jan. 2, 1960.

## Punch-Card With Cash Discounts At Texas Ozoner

Amherst, Tex., March 18. E. L. Ray, owner of the 84 Drive-In Theatre here has introduced a cash discount card idea which is clicking for him at the boxoffice. The discounts are paid in cash.

Each patron receives a card, to be punched once for each paid admission or for spending \$1 at the concession stand. When a total of \$25 is punched out, a seal on the card is broken. Underneath the seal is printed the amount of the discount which ranges from \$1 to \$50. There are no blanks, and no discount is less than \$1.

There are two nights during the middle of the week which are known as double punch night.

Cards are void if the patron breaks the seal to find out what the amount is underneath. Ray stated that the general idea is a 10% discount for \$25 worth of biz, which means that the average paid out is \$2.50 per customer.

## 'Sayonara' Chi Whammy

Chicago, March 18. Optimism note: Momentum from a sock nine-week loop run carried "Sayonara" (WB) to a terrific gross topping \$300,000 in its first outlying run here. Pic played a solo week at 50 nabs, and was held over at 15 of them. William Goetz production ran nearly even with "Giant" for the same situation. At least one of the 50 houses racked up a record take with "Sayonara." Total gross is the more impressive for the recession and the foul weather that played Chi for the run.

## Circuited Clinic In Sales Techniques Drew 80,000 at \$6; Event In Red

The recent Tele-Sell and Tele-Manager closed-circuit sales clinic, although an artistic success, is expected to wind up a financial failure unless the promoters can bail themselves out via the sale of kinescopes of the three-session program.

Promoted by Tele Clinics Inc., headed by Arthur H. Motley and Morris I. Pickus, the closed-circuit program, designed to demonstrate salesmanship and management techniques, had hoped to draw at least 200,000 persons in 58 U. S. and four Canadian cities at \$6 per head. Actually, it's estimated that only 80,000 tickets were sold for the three-day sessions. Out of the

## Utica Takes the Bout

Albany, March 18. The Avon, Stanley Warner, 1600-seater in Utica, will telecast the Basilio - Robinson championship fight, March 25. This is the first time Utica has been included in a closed-circuit. The Mohawk Valley City is near Carmen Basilio's home town of Canastota.

Reports here are that the Avon will use portable equipment; has a three-price scale for the bout. William Decker manages the "B" first-run.

## 'South Pacific' Replacing '80 Days' at Ted Mann's Academy, Minneapolis

Minneapolis, March 18. "South Pacific" on May 1 goes into Ted Mann's Todd-AO-equipped local Academy for an exclusive territory hard-ticket engagement and expected lengthy run.

At that time it will replace "Around the World in 80 Days" which will have chalked up a successful 43-week run. This, too, has been a hard-ticket and exclusive engagement for the entire territory at \$1.50-\$2 matinee and \$2.40-\$2.65 night admission scales.

Mann practically rebuilt the interior of the former Alvin, now the Academy, at a \$250,000 cost to house such pictures as "80 Days" and "South Pacific."

He says his intention was to run the Mike Todd smash a full year "and if I wanted to I could, judging by the way that the grosses have been holding up—the 35th week take, for example, was more than \$7,000."

However, he explains, "the 'South Pacific' people insist on an earlier opening—they even wanted it for Easter Week, but that wouldn't have been fair to '80 Days.'"

No other Twin Cities' theatre is Todd-AO-equipped and the initial release of that picture will be, of course, in that screening process.

## CONTINENTAL HANDLES BRITISH 'BLUE MURDER'

"Blue Murder at St. Trinian's," a British-Lion comedy, has been acquired for U. S. distribution by Continental Distributing. Producer by Sidney Gilliat and Frank Launder, and directed by the latter, the picture stars Joyce Grenfell, Terry-Thomas and George Cole.

Film was inspired by a series of drawings by cartoonist Ronald Searle of the girls and staff of St. Trinian's.

## Drive-In Hazards When Opening Before Robins

Albany, March 18. The gamble involved in an early opening of drive-ins around here—due to the mercurial weather—was dramatically demonstrated Friday (14), which Joe Miller set for the relighting of the Menands, on Albany-Troy Road. Wet snow fell for hours that day. The previous day and night had mild, perfect "spring" conditions.

Several automobile owners, including Lamont's Riverview at Rotterdam and Sunset at Kingston, Alan Iselein's Auto-Vison in East Greenbush, and the Marotta Brothers' Carman in Guilderland, are scheduled to reopen this weekend.

## Closed-Circuit Bout Admission \$7.50 Top at State on Broadway

### BILL TO KILL PAY-SEE

**Would Make Toll a Crime In California**

Los Angeles, March 18.

As latest step in its battle to defeat feebee, Citizens Committee Against Pay-TV has submitted draft of a bill to outlaw system in State of California to Assemblyman Louis Francis, of San Mateo.

Measure was requested by Francis, for submission to State Legislature and incorporation in bills which will be considered if a proposed special session of state governing body is called by Gov. Goodwin Knight.

Committee previously was active in successfully circulating two petitions asking referendum vote in L.A. City Council's granting of franchises last November to Fox West Coast-International Teleprompter Corp. and Skiatron TV Inc. Franchises were rescinded two weeks ago at specific request of the two closed-circuit companies.

## Mpls. B.O. Clings To Last Year's Erratic Pattern

Minneapolis, March 18. The boxoffice locally is clinging to the pattern of last year. Meaning, it's erratic. Exhibitors are impressed with the number of new pictures which since the beginning of the year have drawn "good old days" kind of money. Along with this, however, is the number of surprising flops, surprising in that they figured to do well on the basis of upbeat critical appraisals they received.

The important revenue producers in these parts in the recent period include "Around the World in 80 Days," "Peyton Place," "Search for Paradise," "Seven Wonders of the World," "Sayonara," "Old Yeller," "Farewell to Arms," "Bridge on the River Kwai," "Witness for the Prosecution" and "Don't Go Near the Water."

On the downbeat side: "Deep Six," "Slaughter on 10th Avenue," "Third Key," "Lady Takes a Flyer," "Bonjour Tristesse" and "The Missouri Traveler."

## San Francisco's Levin Scouting Cannes Fest

San Francisco, March 18. Irving M. Levin, co-ordinator of the Oct. 29-Nov. 11 San Francisco Film Festival, will fly to London April 19 to attend Variety International's convention, go to Paris April 26 and to the Cannes Festival May 2. Levin will remain at Cannes until May 18, go to Rome until May 19 and fly back to Frisco. Trip has two objectives: (1) to attend the Variety Club convention (he's head of the Frisco club) and (2) to meet and chat with film association execs in preparation for the Frisco fete.

A top of as high as \$7.50 will be charged by theatres and arenas for the closed-circuit telecast of the Carmen Basilio-Ray Robinson middleweight championship fight next Tuesday (25). The \$7.50 tab has been set by Loew's State on Broadway for loge seats and the majority of these have already been sold out.

General admission at the State will be \$5. Many New York theatres carrying the telecast will be charging \$5 for loge seats and \$4 for general admission. For the most part, out-of-town theatres will have a \$3.50 to \$4 tab.

Loew's 35 Drive-In, Keyport, N. J., the only ozoner carrying the telecast, has set a \$14 per car minimum with a maximum of four persons to a car. For each person over four, there'll be an extra \$3.50 per person charge. The \$14 per car charge holds even if there is one to three people in the car.

According to exhibitors who have signed up for the telecast, advance sales are running about 25% ahead at this time than the sales up to fight time for the previous Basilio-Robinson encounter. On the basis of the advance sales, there is considerable optimism that there will be rush of window sales on the night of the bout.

Teleprompter Corp., which is handling the closed-tv event for the International Boxing Club, anticipates slightly less than 200 locations with a seating capacity of a little more than 500,000. According to Irving Kahn, Teleprompter prexy, there will be approximately 150 theatres and 50 arenas in the fight network.

Fight, which will be held in Chicago, will be seen in eastern outlets at 11 p.m. Theatres are scheduling their film programs so that the house can be cleared in time for the telecast.

## DRIVE-IN PETITIONS UPPED CLEARANCE

Minneapolis, March 18. The 7-Hi drive-in has requested clearance in the local setup's earliest subsequent run slot, 28 days, in place of 35 days, five days behind the earliest dozen Twin Cities' four-wall neighborhood houses. The 35 days now is the best availability obtainable for the ozoners.

If this 7-Hi request is granted it's regarded as a certainty that the seven other Minneapolis-St. Paul 35-day outdoor theatres will demand the earlier availability, too, making things tougher for the conventional houses, a dozen of which in Minneapolis alone are in the 28-day slot.

Five of the Twin Cities' ozoners, owned and operated by the Minnesota Entertainment Enterprise, comprising a large group of owners of the leading four-wall houses, have always had a highly successful last runs policy and plan its continuance. These are among the finest ozoners to be found anywhere.

## '80 Days' Into Subsequents

Pittsburgh, March 18. "Around the World in 80 Days" will get its first nabe breaks here at Easter time. United Artists release, which wound up a nine-month road-show engagement at the Nixon early in January, has been linked to open at three houses locally on April 3 for indefinite engagements.

It goes into two Stanley-Warner houses, Memorial in McKeesport and Schenley in Oakland district, and one Harris Amusement Company operation, the Denis.

### ALHAMBRA BITES DUST

Minneapolis, March 18. One more local neighborhood theatre, the Alhambra, a prosperous operation in the good old pre-tv days, has tossed in the sponge because of its "dying" boxoffice.

It's the approximately eighth up-town house to bite the dust during the past several years.

Whether it'll ever reopen or be converted to other uses likely will be decided in the next few years according to Clyde Cutter, its lessee.

# NBC FLIPS AS CBS FLOPS IN MARCH TRENDEX TURNABOUT ON NIGHT SKED

NBC-TV has burst through the Trendex barrier to top CBS-TV's nighttime schedule in the ratings for the first time in several years. The March Trendex gives NBC a clearcut advantage, both in the overall seven-night 7:30 to 10:30 p.m. averages and in the Trendex Top 10 list.

The seven-night average rating for NBC for March (1-7) is a 20.2, some 10% ahead of CBS' 18.4 and 37% ahead of ABC's 14.7. On the Top 10 listing, NBC walks off with six out of 10, with CBS and ABC getting two each (see separate box). A year ago, NBC was 27% behind CBS in average nighttime Trendex ratings, though 47% ahead of ABC. In terms of absolute rating points, the NBC average has gone up 3.7 points over last year. CBS has dropped by 4.1 points and ABC has improved by 3.5 points.

On a night-by-night basis, NBC captures three nights, CBS three and ABC one. NBC wins Sunday, by a 24.4 average vs. 17.0 for CBS and 15.3 for ABC; Monday, by 25.0 to 19.1 for CBS and 9.2 for ABC; and Wednesday, by 20.4 to 17.7 for CBS and 15.2 for ABC. CBS nights are Thursday, with a 19.0 to

## Trendex Top 10

NBC has taken over the lead in the Top 10 Trendex for March, grabbing off six of the places and leaving CBS tied with ABC with two entries each. It's the lowest CBS total ever in Trendex Top 10 history. Ratings are as follows, covering the March 1-7 week:

Gunsmoke (CBS)	37.8
Bob Hope (NBC)	33.5
Perry Como (NBC)	32.4
Price Is Right (NBC)	29.6
Restless Gun (NBC)	29.2
Maverick (ABC)	29.0
Wyatt Earp (ABC)	29.0
Danny Thomas (CBS)	28.9
Wells Fargo (NBC)	28.5
Loretta Young (NBC)	27.7

## Liebman Settles

## NBC Contract To Push Own Shows

Max Liebman's nearly 10-year alliance with NBC ended this week when he settled his contract, which had two-and-a-half years more to run, in order to set up his own indie tv packaging outfit, Max Liebman Productions, Inc. He made it plain that he was severing his NBC connections with no ill feelings toward the network. "They gave me free rein at all times," he said. "There was no interference from NBC at any time."

As an indie tv packager, Liebman has lined up a stalwart array of properties including a 30-minute dramatic series tagged "Bless the Women," dealing with careers of colorful women of yesteryear. Series would feature such characters as Calamity Jane; Belle Starr, famed Western Bandit; Poker Alice, crackerjack gambler; Lillian Russell and other games who captured imagination of the country.

Also in the Liebman hopper is a proposed half-hour dramatic series or several spectaculars based on 12 stories by B. J. Chute published under title of "The Blue Cup" and a number of individual spectaculars to be telecast on a one-shot basis. These would deal with "Heroes of the West" (Buffalo Bill, General Custer, etc.); "Joe College," panorama of college life from turn of century, and a spectacular concerning Capt. Kidd. Liebman's also mulling over possibility of repeating his tv version

(Continued on page 73)



## FTATATEETA

To Be Introduced By  
**JIMMY NELSON**  
On the "JIMMY DEAN SHOW"  
CBS-TV, Saturday, April 26, 1958  
Management: Directional Enterprises, 200 West 57th Street, New York.  
Booking: Mercury Artists Corp., 730 Fifth Avenue, New York.

## WQXR Reviving 'Good Music' Web

WQXR, the radio station of the N.Y. Times and a key outlet in the "good music" field, is prepping the commencement of a sizeable good music network. Life is being breathed back into the web, which has been functioning in something of a diminished state for the last two years, by the probable return to the concept of the five stations making up the Rural Radio Network.

Changing the name to the Northeast Radio Network, RNN, which pulled out on the network scheme two years ago last September, is dickering with WQXR and the other four stations which remained in the web about reunifying.

Purpose of the web is to attract regional and national sponsors to classical and semi-classical music on radio. There has been very little sponsor biz for the network since the RNN pullout.

Good Music Network will have 10 stations in all if the knot is tied. According to WQXR, there are separate stations in the country which carry tapes of WQXR shows, but they are not part of a network advertising setup.

## Nielsen's Top 10

(Second Feb. Report)

NBC bounced back to capture four places in the Nielsen Top 10 average audience list for the second February report, with CBS just edging it with five entries. ABC had one. Three of the NBC quartet were westerns, with the web's "Wagon Train" hitting the list for the first time and its Monday night parlay, "Restless Gun" and "Wells Fargo" as the other oaters. Altogether, six oaters placed, others being ABC's "Wyatt Earp" and CBS' "Gunsmoke" (still strongly entrenched in first place) and "Have Gun, Will Travel." Four out of the top five are westerns, these being the two CBS entries plus "Wells Fargo" and "Restless Gun."

### AVERAGE AUDIENCE

Gunsmoke (CBS)	45.1
Wells Fargo (NBC)	39.2
Have Gun, Will Travel (CBS)	37.0
Danny Thomas (CBS)	36.1
Restless Gun (NBC)	35.9
I've Got a Secret (CBS)	34.1
Wyatt Earp (ABC)	33.5
Wagon Train (NBC)	33.1
Jerry Lewis (NBC)	33.1
General Electric Theatre (CBS)	32.5

### TOTAL AUDIENCE

Gunsmoke (CBS)	46.6
Perry Como (NBC)	42.1
Wells Fargo (NBC)	41.4
Du Pont Show of the Month (CBS)	40.5
Jerry Lewis (NBC)	40.2
Wagon Train (NBC)	39.8
Cheyenne (ABC)	38.8
Have Gun, Will Travel (CBS)	38.4
Sugarfoot (ABC)	37.9
Shirley Temple (NBC)	37.9

## Lucy & Desi's Win, Place & Show

Lucille Ball & Desi Arnaz have walked away with the audience and rating honors in their four specials thus far on CBS-TV. This year, a Top 10 Nielsen compilation on the tv specs indicates. Lucy & Desi in their four one-hour Ford outings grabbed off the first four places, followed by "Annie Get Your Gun" and "The Edsel Show," then by Bob Hope twice and the General Motors 50th Anni Show and the Standard Oil 75th Anni Show rounding out the picture. Figures look like this:

Show & Date	Network	Av. Aud. Rating	Homes Reached (000)
Desi-Lucy (11/6)	CBS	47.0	18,828
Desi-Lucy (1/3)	CBS	43.6	18,190
Desi-Lucy (2/3)	CBS	41.6	17,383
Desi-Lucy (12/3)	CBS	39.2	15,738
Annie Get Your Gun (11/27)	NBC	38.5	15,491
The Edsel Show (10/13)	CBS	38.5	15,285
Bob Hope (10/6)	NBC	32.2	12,854
Bob Hope (1/17)	NBC	30.8	12,665
GM 50th Anni Show (11/17)	NBC	31.0	12,442
SO 75th Anni Show (10/13)	NBC	30.5	12,278

## Ed & Peegen Fitzgeralds' WOR Return Keyed to Zeckendorfs' 'Theatre Sq.'

After eight years a new program, "Luncheon at the Astor," replaces "Luncheon at Sardi's" over WOR, New York, on March 31, on a five-times-a-week basis with Ed and Peegen Fitzgerald hosting. Les Colodny, now heading an expanded radio department at the William Morris agency, (which was set up recently separate and apart from tv), handled the deal for the Fitzgeralds with WOR-Radio v.p.-g.m. Robert Leder. Deal is for three years, on a 26-week frequency renewal basis and also provides for The Fitzgeralds to do all vacation replacements for such WOR staples as Dorothy & Dick (Dorothy Kilgallen and Richard Kollmar), Martha Deane, Long John, et al.

The Hotel Astor origination, which will be live as it is now with Ray Heatherton (and formerly Ed Herlihy) on the Sardi's restaurant originations, is a coincidental tie-in with Peegen Fitzgerald's new hook-up with the William Zeckendorf (Webb & Knapp) operations of the Astor and Manhattan hotels; and, eventually, the Commodore (latter under lease), all in New York. She will work with Col. Serge Obolensky who will be operations executive for the Zeckendorf hostilities.

Trailer for the Playbill Room. Eventually the program will be renamed "The Fitzgeralds at the Playbill," keyed to that new room in the Hotel Manhattan which the Zeckendorf Hotels Corp. interests and Col. Obolensky hope to make the social-theatrical focal point of Theatre Square. The entire venture, teeing off at the Astor and segueing into the Manhattan's Playbill Room, has the redevelopment and glamorization of Theatre Square as an objective. When the new Playbill Room is ready in the fall, almost coincidentally the new Astor's Plush Horse (nitery) will get under way.

The March 31 teeoff program of "The Fitzgeralds at the Astor" will have Zeckendorf Sr., Robert W. Dowling, president of City Investing Co.—a realtor as well as a producer—and Meredith Willson as guests. Mayor Robert F. Wagner will also participate.

"Conversations" with people in the news, both show biz and otherwise, rather than "interviews," per se, will be the keynote of the new format. Unique also in the tieup is a (Continued on page 67)

## WAYNE & SHUSTER'S 1-YR. SULLIVAN PACT

Toronto, March 18. Johnny Wayne and Frank Shuster, tv comics on the Canadian Broadcasting Corp. network, have signed a one-year contract with Ed Sullivan and will make their first Sunday night appearance over the CBS chain on May 4. Subsequent shows for the pair include May 11, June 1 and 8.

According to contract, Sullivan will allow the team to bring in their own Canadian actors for sketch routines, with Sullivan permitting Wayne & Shuster to do their own script-writing and retain that certain flavor that U.S. writers never have approximated.

## Masland's Whopper

Roster of names the like of which a radio show hasn't seen for years has been lined up for C. H. Masland & Sons' two-hour CBS Radio spectacular on May 4. Cast includes Ralph Bellamy as emcee, Judy Holliday, Andy Griffith, Robert Preston, Edgar Bergen, Herb Shriner, Eydie Gorme, the Ames Bros., Andy Williams, Ray Charles Singers and the David Rose orch. Commercially will be handled by Dorothy Kilgallen and Galen Drake.

## HONOLULU'S KPAA DICKERS FOR HUSING

Honolulu, March 18. KPAA source indicates the sports-minded Honolulu station is hoping to add Ted Husing to its staff by summer, his health permitting. "Even if he doesn't do any broadcasting, he would be great to have from a public relations point of view," a station exec said. From Husing's standpoint, he'd find Hawaii's climate ideal.



# UPDATING DRAMA SCORECARD

## Which Poet Do You Read?

Do television critics really watch the programs they pan? There was room for doubt this week when New York Post columnist-critic Jo Coppola, in Monday's (17) early edition, wrote about the NBC-TV "Wisdom" series, pointing out that it "has come up with interviews with Pablo Picasso, David Ben-Gurion, Igor Stravinsky and a few others, but the preponderance of repeats this season has been overwhelming. Revived have been the talks with Robert Frost, Bertrand Russell, Marcel Duchamp, Sir Osbert Sitwell and Sean O'Casey."

"The interview with Irish playwright O'Casey was a hoked-up piece of business the first time and it doesn't improve with repetition. If the revivals are due to a shortage of elder wise men—which I doubt—Wisdom, with a financial boost from another western, could afford to interview O'Casey again. Perhaps it had better not. If O'Casey saw the original print, he probably wouldn't open the door to admit a television man again."

Trouble with Miss Coppola's review was that NBC-TV, which had scheduled the O'Casey repeat for the day before, suffered a mixup in prints and actually put on an Eamon de Valera interview. So in the late editions of Monday's Post, Miss Coppola's column was altered somewhat. O'Casey's name was removed from the list of the "Wisdom" repeats, and the paragraph reviewing the O'Casey show was kept virtually intact but with Robert Frost's name replacing O'Casey's. It read:

"The interview with poet Frost was a hoked-up piece of business the first time and it doesn't improve with repetition. If the revivals are due to a shortage of elder wise men—which I doubt—Wisdom, with a financial boost from another western, could afford to interview Frost again. Perhaps it had better not."

## Goldenson Takes Realistic Look At TV, Radio, Pix (& Especially AB-PT)

By ABEL GREEN

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres Inc., now that he has his television network operation setup crystallized with the appointment last week of James G. Riddell as radio-TV topkick, feels that he is in a better free-wheeling, troubleshooting position to apply himself to this or that problem as it arises. While still struggling between his Paramount Theatre Bldg. headquarters and the network's West 66th St. general offices and studio, eventually everything will be consolidated on that entire Gotham street from Central Park West to Columbus Ave.

At the moment, and more than heretofore, he is now back in the Paramount hq with an eye to the theatre circuit operation which, he says, is somewhat ahead of last year and, like all theatre chains, is strictly attuned to the quality of the product. He cites a string of strong b.o. pictures which have benefitted the Par theatres as it has other exhibitors.

On the AB end the prime problem now is the radio network. Its future is currently being probed and whether it's to be scrapped or be carried as a calculated risk—a luxury which isn't good business, however—is Goldenson's and his colleague's current headache. (See separate story.)

**Radio Network Problem**  
"I thought we did something different with the accent on live but apparently we were wrong because it hasn't clicked in the black ink department," he frankly admits. He refers to the string of people from Herb Oscar Anderson through Jim Backus.

ABC-Radio, of course, is not the

(Continued on page 73)

## Meet This Week On Sinatra Status

Frank Sinatra's future on television next season will be decided later this week at a meeting on the Coast. ABC-TV, Chesterfield, McCann-Erickson and the William Morris Agency will sit down to determine whether Sinatra will return to television next season, and under what circumstances.

Singer himself isn't sure he wants to come back, in spite of an iron-bound three-year contract with ABC. He's currently working in Miami but will be in touch with the meeting. Chesterfield, though uncertain as to whether it will return as his sponsor even if he does decide to come back, is

(Continued on page 70)

## SEE 'STUDIO 1' AX & N.Y. COMEBACK

By GEORGE ROSEN

Several significant developments in the TV drama sweepstakes portend a reemergence of New York as the major production centre for live drama next season just at a time when the whole cause seemed hopeless, plus a realization that all that glitters on the Hollywood horizons doesn't necessarily turn to gold or impressive Nielsens. In brief:

(1) Fate of "Studio One In Hollywood" hangs in the balance, with likelihood that it will fade at the end of the season. CBS-TV will get its answer from Westinghouse on April 1, with the client seriously considering moving into other TV programming areas. If "Studio One" folds it will be the first time in 10 years that the Monday night 10 to 11 Columbia slot has been without a dramatic showcase.

At one time the most eminent and respected of all TV drama hours, "Studio One" has fallen upon lean days, with the shifts to the Coast at the first of the year (to give it "names" values) winding up as a bust both from a critical standpoint and on the rating charts. CBS, in fact, will be the first to admit it.

Meanwhile, CBS is doing some of its own "plotting." Monday 10 to 11, it feels, would make an attractive showcase for the A & T-sponsored alternate-week musical series slated to premiere in the fall. This is the Henry Jaffe Enterprises package with a \$135,000 production budget per show (uncertainty as to company's immediate plans is the only thing holding up A & T's signaturing of the deal). Oddly enough, it's the same strategy NBC has in mind in its attempt to win over the show, for with "Suspicion" going off at the end of the season, NBC would very much like to grab the musical stanza for its own Monday 10 to 11 slotting.

**'Evergreen' Series**

(2) CBS-TV programming chief-tain Hubbell Robinson Jr. is initiating the most impressive dramatic series since "Playhouse 90" first hit the air in a bid to revitalize Gotham originations and restore the drama field to its erstwhile status of respectability. He's prepping a 90-minute dramatic showcase titled "Evergreen" for the Sunday afternoon 5 to 6:30 period starting in October and continuing weekly until next April. The series will be based on the world's foremost novels, both contemporary and dating back to the 17th century. Unique aspect is that the major accent will not be put on production (something approximating the intimate "Camera Three" technique will be employed, "suggesting" the background and props rather than re-creating them), nor will money be spent on stars. Instead, the major coin will be siphoned into writer-producer-director production credits. Robinson has lined up Leland Hayward as executive producer with Alex Segal as producer-director. John Mason Brown, critic-author-lecturer, will host the series. Under

(Continued on page 66)

## TWO SHEAFFER PEN SPECS TO NBC-TV

Sheaffer Pen has firmed up NBC-TV for its two fall specials, "Little Women" and "Gift of the Magi," and will present the former on Oct. 20 from 8 to 9 p.m. and the latter Dec. 14 from 9 to 10. Talent Associates will produce both shows.

Originally, Sheaffer and BBDO had placed an order for the time with CBS-TV, but the latter web was unable to firm up definite dates for the specials and Sheaffer thereupon took the shows over to NBC. CBS, in fact, hasn't even set the opening date for next season's "DuPont Show of the Month" series, owing to the fact it can't preempt sponsors until it has a better idea of its fall schedule.

## CBS Likes Nielsen, NBC Cozy With Trendex, But 'Twasn't Always Thus; Breakdown on Who, What and Why

### Paar's Party

NBC-TV is throwing an all-night party in honor of Jack Paar on March 28, to which it's inviting officials of all its affiliates carrying the Paar late-nighter as well as members of the press and key NBC officials. The bash, slated for the grand ballroom of the Plaza Hotel, N.Y., will begin at 1 a.m. and continues "as long as people are happy."

Affair will have entertainment by some of the web's top talent, with Ethel Merman already inked to perform. Late-night launching of the affair stems from the fact that Paar does his show until 1 a.m. that night, following which his entire entourage will take off from the Hudson Theatre over to the Plaza. Web is calling the party "Paar Appreciation Night" in honor of his contribution in reviving live late-night network-televasting.

Curious switch in rating claims by CBS and NBC has taken place over the past few years, with CBS placing more and more emphasis on Nielsen National Ratings and NBC tending to stress the Trendex and 14-city Nielsen results. It's a complete reversal from four or five years ago, when CBS based all of its pitches on its Trendex showings while NBC leaned on Nielsen.

What accounts for the switch is the fact that the two services deliver different information and are based on different factors that influence the ratings. Nielsen Nationals measure total homes delivered while Trendex and the 14-city Nielsen measures competitive program popularity. The factors which can influence a national Nielsen rating, besides the programming itself, include coverage, strength of stations, number of stations and delayed broadcasts.

Consequently, "facilities" as it refers to station lineups and clearances, bears considerable weight in a national Nielsen rating. In the old days, when CBS' facilities were clearly inferior to NBC's Columbia would hammer away with its Trendex results and tend to ignore Nielsen. Now, with CBS the facilities kingpin, it uses virtually all Nielsen figures and ignores Trendex to a large extent while NBC tends to make light of the national Nielsen and emphasizes Trendex and the 14-city Nielsen.

Actually, Trendex and the 14-city Nielsen, by their construction, are designed to test program strength to the exclusion of other factors like facilities, lineups and clearances. That's because they are centered in those cities where programs of the three networks compete directly against each other in regular live time slot designated on the network schedules. Were every program to have the same coverage, station lineup, equally strong stations and all live clearances, the national Nielsen would give the same results as the 14-city and practically the same as Trendex.

But it's the differences in coverage and lineups that account for (1) use of Trendex and 14-city Nielsen for purposes of evaluating programming as isolated from all other factors, (2) the conflict in claims, with the inferior network facilities-wise tending to talk about program strength and the strong web concentrating on its delivered audience, and (3) the sometimes

(Continued on page 73)

## Colgate Dickers Winchell News

Walter Winchell will be back at his old trade on ABC-TV if sponsorship now being negotiated is consummated. Colgate is reported interested with the date of his return predicated on when the order starts. Only hitch in discussions for bankrolling appears to be product conflict.

Because of his exclusivity deal with Desilu, which will resume production of "Walter Winchell File," that studio has priority on sponsor approval. Shooting on next 26 issues of "File" starts April 1, in deference to Winchell's wishes that because of his irregular hours, production start at midnight, and run through to 6 a.m.

When ABC veep John Day started juggling time periods for a return of Winchell as tv newscaster he caught a glint in Winchell's eye when he suggested Sunday night at 10. "In that case," said Winchell, "I'll work for nothing." In opposite slot on CBS-TV is "\$64,000 Challenge," sponsored by Revlon which recently pulled plug on "Walter Winchell File."

## Red Barber 'Official Spokesman' for Gulf On and Off the Air

Red Barber has been tapped to become the "official spokesman" for Gulf Oil Co. in all its television and radio commercials. Barber has already filmed several Gulf spots, and next week travels up from St. Petersburg where he's covering the N.Y. Yankees spring training camp, to Pittsburgh for a taping session on several Gulf radio blurbs.

It's a 26-week deal with options, and Barber will also do the company convention bit, showing up for Gulf company meetings whenever he can get away from his ballcasting chores. Deal was set by Bill McCaffrey, Barber's manager, with Young & Rubicam, the Gulf agency. Barber, incidentally, had a similar commercial deal with Procter & Gamble a couple of years back.



## 'Who's for Channel 10?' Creates A Poser If Miami's Up for Grabs

Washington, March 18.

Action of the Federal Communications Commission last week in moving to reconsider its decision in the channel 10 Miami case poses some interesting questions bearing on procedure and the final determination.

As the agency itself told the Court of Appeals in asking that an appeal of the case there be remanded to it, it is "not in a position to state whether any changes in its previous determination in this proceeding may be necessary or appropriate." Commission also advised the Court that it has not decided "the exact nature" of whatever proceedings may be required.

Assuming the Court grants the agency's motion, the Commission would find itself without two of the original six members who voted in the case—Richard Mack, who resigned following Congressional disclosures that he borrowed money from a lawyer interested in the application of National Airlines, and former chairman George C. McConaughy, who also voted for National.

Thus, the present Commission includes only two members (Chairman John C. Doerfer and Comr. Robert E. Lee) who voted for National, one (Comr. Rosel Hyde) who voted for L. B. Wilson, and one (Comr. Robert Bartley) who voted for A. Frank Katzenstein. Comr. T. A. M. Craven did not vote in the case and Comr. Frederick Ford joined the agency since the decision was issued.

The Commission therefore will have to decide whether four of its members who originally voted should reconsider or whether the present six (seven when a new commissioner takes office) should decide. There is also the question of whether new hearings should be held.

Questions are also raised as to what the Court will do with the Commission's motion. Parties to the case on appeal (National, Katzenstein, and Eastern Airlines) have the opportunity to support or oppose it. It's also possible that Wilson and North Dade Video, the fourth applicant for the channel, may seek to intervene. The Court thus may hear arguments on the motion.

Whether the motion is granted is not certain but legal opinion here is that the Court will insist that the Congressional disclosures and the Grand Jury actions bearing on the case enter into the ultimate determination, by the FCC or the Court itself.

Meanwhile, a bill was jointly introduced by Sens. A. S. Mike Monroney (D-Okla.) and Joseph C. O'Mahoney (D-Wyo.) to prohibit issuance of tv station licenses to air carriers. Noting that the Commission is "about to reexamine" the channel 10 decision, the Senators asserted that "Congress also ought to consider the matter from the legislative point of view."

The Senators said "it is obviously absurd" for airlines to be allowed to operate tv stations since they are eligible for subsidies and "could obtain... free advertising" which would not be available to competitors.

## DuMont Labs Cuts Losses; Still in Red

DuMont Labs did not get back into the black ink in 1957 as was hoped. But under prexy David T. Schultz, the tv manufacturing company substantially reduced its losses.

Company, which was divorced from DuMont Broadcasting (tv stations) nearly two years ago, reported a loss of \$535,000 on sales of \$43,582,000 for 1957. Company stated that this compares with an operating loss of \$5,149,000 for 1956 on sales of \$47,401,000.

DuMont, which once thrived on government contracts, reported that last year the military sales was not up to snuff. Of tube dealings, Schultz said "competitive conditions in the tv picture tube industry had been extremely severe with several major companies abandoning the field."

## Shulton's Godfrey Buy

Shulton becomes the first new sponsor for Arthur Godfrey's CBS Radio non-simulcast morning stanza, moving in for a 42-week ride on April 14. Godfrey begins his 10-11 a.m. radio-only stint (tv separate at 11) on April 1, with most of his old simulcast clients moving over. Shulton's weekly quarter-hour will cost it \$340,000 gross.

## 'Multiple' Boys Go to Bat Vs. Barrow Report

Washington, March 18.

Two multiple owners of tv stations told Federal Communications Commission yesterday (Mon.) their records of operation at the community level sharply dispute the "local ownership doctrine" of the Barrow report.

Weston C. Pullen Jr., exec veepee of Time-Life-Fortune, in charge of broadcast operations, and Mrs. Dorothy Bullitt, principal owner of King Broadcasting Co., took issue with the report's assumptions that group ownership is against the public interest. Pullen's testimony was backed up by Hugh B. Terry, head of TLF's station, KLZ-TV, in Denver.

Pullen told the Commission that TLF's entry into tv through purchase rather than application was motivated by the desire to save time and not by any lack of confidence in its qualifications. When the publishing firm acquired its first station in 1952 (in partnership with the late Wayne Coy), he said, its objective was to put its money and experience to work "as fast as possible."

Delays inherent in comparative hearings, he added, "made it imprudent from a business point of view for us to commit substantial funds for indefinite periods of time with an absence of predictable results and the concomitant negative effect upon other opportunities to employ our resources."

Through selection of competent managers and emphasis on local programming, Pullen asserted that TLF has been able to provide superior service. All its five stations have been improved he said, and the viewing public has benefited.

Pullen disputed the report's assumption that multiple owners have competitive advantages in network affiliation, national spot and film purchase. TLF, he said, has never sought to change an affiliation or effect a basic change in terms.

Terry testified that KLZ, a CBS affiliate, is accessible to producers of syndicated film programs during the best viewing hours. During the last week of January, he said, 40% of the 6-11 p.m. segment consisted of non-network shows and 50% of the time within evening option hours was locals programmed. Improved service by KLZ since it came under TLF, he said, has been due to the parent company's (Continued on page 66)

## Phil Silvers' Special

Phil Silvers has accepted Pontiac's offer to star in a one-hour special on CBS-TV on May 13. Decision came after CBS cleared the decks on his regular weekly production schedule in order to devote two weeks to preparing the one-shot. Silvers is talking to Allan Sherman, who produced Victor Borge's recent outing for Pontiac, to take over production chores and has also signed on the Mello Larks as an act in the one-shot.

Revised shooting schedule for the weekly Silvers show now sees the cast laying off for a two-week vacation, then returning on March 31 to shoot five more episodes, following which Silvers will have two weeks to prep the spec. He plans to do a revue-type show.



## THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.  
Records: Transcriptions  
Mgmt: ART WARD Direction  
Oxford 7-9034 MCA

## Crix Hub Snub —That's the Rub

Boston, March 18.

TV pub-ad people are doing a slow burn over bypassing of local shows by Hub tv reviewers in favor of network shows. Boston tv editor's columns invariably lead off with what happened on the network shows the night before and what's upcoming, devoting around three quarters of their columns to such fare and working in a few lines at the end of their columns on local happenings.

While advertising execs have been screaming for years, "all advertising is local," and newspaper desks scream for the local angle and local news, the tv writers seem to have taken it upon themselves to reverse the procedure, according to one tv official, who has been keeping book on the local scribbles. "They contend," he pointed out, "that their readers are more interested in the national happenings, who's getting a new contract, and how much, etc., and who is going to guest star on what show. In other words, they are reviewing the shows by ratings, which seems unfair. Here there are many good local shows on tv around the town, which are not getting the publicity breaks they deserve, because the local tv writers are ignoring them."

"The public does not know about some of these shows, and would watch them, if they knew about them through the tv writers."

Another tv official pointed out, "Our tv reviewers here seem to be neither 'fish nor fowl.' If they took a leaf from the drama critics and reviewed every show, as they should do, it seems to me it would be a much better situation than bypassing the local live shows and hop skipping around the nets."

## NBC-TV's 'Today' Probe Of American Teenagers Via Threshold Years

NBC-TV's "Today" stanza will devote the entire week of April 7 to 11 to a study of America's teenagers. Titled "The Threshold Years," the series of five programs will cover teenagers from the aspects of "Teenagers & Authority," "Teenage Mores & Customs," "Teenagers & Religion," "Self-Expression and Communication" and "The Teenager and His Future," with each theme keyed to a separate day.

Show has assigned four reporters: Dick McCutchen; Joe Michaels, Maurice Robinson and Lissa Charell, to the project, and expects to send film crews out in N. Y., Philadelphia, Minneapolis and St. Paul and other points for interviews, pictures contrasting a youth gang with a high-school fraternity, etc. Additionally, there will be live remotes and cut-ins to affiliates for round-table panel sessions of experts stationed throughout the country. Week the series is scheduled is that following Easter, so that "Today" anticipates a large percentage of the audience to be teenagers themselves.

## Adams: 'Don't Cry Over Syndicators'

Washington, March 18.

Claim that syndication sources are "drying up" because of network option time just doesn't stand up, David C. Adams, NBC exec veepee in charge of corporate relations, testified at Barrow Report hearings last week. What's happened, he said, is that a "great influx" of feature film now occupies thousands of station hours formerly programmed with syndicated film. This trend, he asserted, has narrowed the market for syndicated film.

However, said Adams, film syndicators have been doing "very well," as evidenced by "substantial growth" in sales and earnings of leading companies over the past year and a 100% increase in the amount of product available from a representative group of syndicators in the last four years, excluding series sold for network broadcast.

Adams therefore posed the question: "Who is getting hurt by option time? If it is a serious threat to spot television, we might expect the stations to oppose it, because the major part of their revenues comes from spot. But they have strongly supported the maintenance of option time. The advertisers do not oppose it, and apparently the film syndicators themselves are no longer interested enough to file an appearance here" (at the Barrow hearings).

## Fourth Estaters No Longer Eager For Those TV Interview Sessions

Newshawks, particularly those covering municipal affairs in Gotham and appearing on radio-tv forums, are no longer eager to accept video interview dates.

### WNHC-TV Snack Wagons

New Haven, March 18.

WNHC-TV has instituted a viewer-builder gimmick with a setup called the Channel 8 Snack Wagons. Two nights weekly (Wed., Sat.) studio sends out roaming cars loaded with packages of assorted snacks. Drivers ring doorbells promiscuously, and if tenant is tuned to WNHC he gets a hand-out of the delicacies.

Stunt gets plenty publicity via newspaper ads and (natch) by constant studio plugging.

## Depends on Who Multiple Owners Are: Corinthian

A partner of J. H. Whitney & Co., one of the newest entries in the tv field, told the Federal Communications Commission last week that the Barrow Report proposal to limit multiple owners to three stations in the top 25 markets is "unnecessary."

Wrede Petersmeyer, head of Corinthian Broadcasting Corp., Whitney subsid, testified that while the proposal would not require the company to divest itself of any of its four stations there has been no showing that the ownership of more than three facilities in the top 25 markets has resulted in injury to the public.

"Moreover," he said, "the top 25 markets are the most competitive markets in the country and, with the duopoly rule, it is difficult to see that there could be any serious effect on competition."

The Corinthian stations, all CBS affiliates, are KOTV in Tulsa, KGUL-TV in Galveston, WISN-TV in Indianapolis, and WANE-TV (UHF) in Fort Wayne, Ind.

Petersmeyer also saw practical objections to the recommendation because of the problem of deciding which are the top 25 markets. Whitney, he said, considers two of its stations among the top 25 but according to the Barrow Report only the smaller of these two is in the top 25.

Also, he said, population growth (Continued on page 65)

## Everybody Schlitzing It

There will be no less than four separate series of "Schlitz Playhouse" reruns due to be making the 13-week dogday rounds.

CBS-TV will have three of them. One series is slated to replace Pat Page's "Big Record" at the end of June, probably on a sustaining basis since Oldsmobile ends its sponsorship on the show at that time. Another series currently runs Saturday mornings on the web. The third will be the summer reruns of the current Friday night Schlitz cycle on the web. NBC's contribution will be via the Gisele MacKenzie replacement, with the Schlitz shows sharing the screen with some "GE Theatre" repeats, with this series starting the end of this month.

## CBS-TV 'Pursuit' Champions Tape

"Pursuit," CBS-TV's projected hourlong detective story series, may be the first television show to be produced on tape on a weekly basis. Plan for the series, if it's sold, is to tape it in advance of air-time each week.

Pilot has already been taped. Charles Russell, producer of the series, did the audition tape (probably the first pilot film ever done on tape) couple of weeks ago on the Coast, with "Playhouse 90's" John Frankenheimer directing and Steven Hill starring in an original whodunit. CBS will play the tape off onto kinnies and make prints for its salesmen. However, in terms of a weekly series, the plan for taping-in-advance is designed to ease the growing strain on CBS-TV's Coast facilities.

Use of advance-taping isn't new to CBS on the Coast, since Frankenheimer has been using it for nearly a year on "Playhouse 90" in place of kinescoped clips where filmed-in-advance segments are necessitated by quick-scene changes, outdoor shots, etc. As with "Pursuit," tape is shot with AFTRA actors and IBEW engineers.

# HOW TO LIVE WITHOUT MONEY

## TV—Everybody's Whipping Boy

San Francisco, March 18.

A Frisco lawyer blamed tv advertising last week for a recent rash of bank robberies, but his client wasn't listening.

James Reilly used this approach in seeking leniency for his client, Frances Holmgren, a jobless bartender, who pleaded guilty to attempted robbery of the Crocker-Anglo Bank in downtown Frisco.

Reilly told Federal Judge Oliver J. Carter that "banks are at fault for their tv commercials telling the public to go in and ask for money." The lawyer claimed Holmgren and other "befuddled persons" took the invitation at face value because the tv plugs react on their "subconscious minds."

The Judge ignored the tv denunciation but imposed a lenient sentence because Holmgren was "inadequate and inept" and, according to the Judge, was fond of the bottle. The court also noted the would-be robber had a hard time convincing bank employees he was really bent on a holdup and staggered into the arms of a waiting FBI agent as he departed.

Out of court, Holmgren was asked if tv really was responsible for his bank-robbery urge. His response:

"Nope. I never watch the thing."

## A 'Big Payoff' in Concrete

**Lo! The Poor Troupe as It Has to Have a Theatre Built From Ground Up in Fla.**

It was a "have show, need showplace" theme as "The Big Payoff" troupe wound up a cross-the-board stint at last week's South Florida State Fair in Homestead. The CBS-TV program out of New York was a major attraction at the fair, but what went on prior to the event was a challenge in logistics and ingenuity almost worthy of the wartime Seabees.

When the booking was made, the producers had specified use of an exterior location. There being nothing on the fairgrounds answering this description, the search went on two weeks before the opening. A bare field adjacent to the carnival was picked as the site, with 2,000 square feet of concrete flooring put down to serve as a stage and for housing of the show, plus cameras and mikes. An additional 6,000 square feet of sod was platted around the stage area to give the effect of fresh lawns. This was augmented by 200 potted plants, palms and shrubbery.

Headache No. 2 was audience accommodations and dressing rooms. Temporary stands seating 6,000 set up in theatre-in-the-round style. A pair of home trailers served as wardrobe and dressing rooms. A mobile control room was spotted in a neighboring area and the phone company set the microwave relay parabolas on a 115-foot crane to handle the signal 32 miles to downtown Miami for the network feed. WPST-TV, which did the pickup and technical work, had a crew of 13 plus five cameras, latter including one on the carnival midway. Props included tractors, furni-

(Continued on page 66)

## Kate Smith SRO As GE Buys In

"The Kate Smith Show" on Mutual, introed in the fall, now is sold out, with General Electric buying four program per week participations. Miss Smith is slotted mornings cross the board Monday-through-Friday, with other tabs being picked up by Reader's Digest and Dumas-Milnar Corp.

The GE campaign, via Young & Rubicam, comes on the heels of the company's decision to go off fair trading of its merchandise. It embraces NBC and CBS as well, with GE buying one participation in Art Linkletter's daytime on CBS and two a week in NBC's "Bandstand." All the shows start April 13 for a 13-week ride with a renewal option.

Mutual also inked Reader's Digest for its fourth saturation campaign on the net in behalf of an upcoming issue. The mag this time bought 40 five-minute newscasts weekly, plus 20 eight-second adjacencies, for a two-week period starting Tuesday (25). J. Walter Thompson is the agency.

## LOTS A LOOT ON AM-TV STATIONS

By JO RANSON

With competition more biting than ever, Gotham's radio indies and network outlets are deliciously contest-happy around the clock. Anyone with a consistent run of luck and with time on his hands can practically live off the cuff these days.

Equipped with stubby pencil and batch of postcard and with careful dialing, average bloke can currently grab himself a batch of contour-shaped diapers for his pregnant frau's forthcoming offspring as well as one monthly payment on family jealousy. A dame can land a date with Frank Sinatra, not to mention a kidney-shaped swimming pool plus a ton of food.

With recession talk and more layoffs among workers, listeners are determined to enter as many radio contests as possible and consequent station mail response has been eyebrow-raising.

There's "A Good Deed Contest" raging on Lanny Ross' program over WCBs. Listeners are asked to write 150-word or less communique on good deeds. Daily prize is \$45 basket of food but grand prizes include fully-equipped station wagon, all-expense trip for two to Hawaii, ton of food, \$1,000 feminine wardrobe and a swimming pool. There are 100 consolation prizes (theatre tickets, perfume, handbags, etc.). Contest is drawing approximately 1,400 letters weekly.

Banghart's 'Eat Out'

Food's also the magnet at WRCA where Kenneth Banghart is touting a "Why I Would Like to Eat Out" contest in cooperation with the Restaurant Assn. of America. Open to women, it produces a daily winner who can choose any restaurant with dinner for two. A chauffeured limousine calls for winner and companion and brings them home. Price of babysitter is included. Dinner can be at Chambord, Pavilion, 21 or any other restaurant desired by winner. Contest is said to be pulling from 500 to 600 entries daily.

At WINS two contests are currently hot, one a "Silver Dollar Swap Shop" wherein announcers swap objects for silver dollars. Station offers a candle snuffer for seven bucks or a blond toupee for five dollars. Offer is open two minutes and first person calling in with object gets the dough.

For aspiring station break writers, WINS has a "Bucks for Break" contest. Station is buying 20 and 30-second station breaks penned by listeners and paying \$1.00 per break. Some 500 entries are received daily.

Barry Gray at WMCA recently ended a "Why I Deserve A Second Honeymoon" contest, tie-in with Miami Beach hotel. This was one of those 25-word or less creations.

Current attention-getter at WNEW is a Klavan-Finch dilly tagged "Free Ride Contest" asking listeners to send in postcards indicating time they leave home and

(Continued on page 67)

## Nielsen vs. Act-of-God

Joe Floyd, proxy of KELO-TV, Sioux Falls, has insured his station for \$1,700,000 against loss resulting from damage to the tower, antenna or transmitter equipment during Nielsen coverage study No. 3. The policy, according to Floyd, is the first in broadcasting history to protect a station against loss of business leading from an unfavorable coverage or rating report because of act-of-God damage to transmitting equipment during the survey period.

Twice before, once during NCS No. 1, and again during NCS No. 2, the KELO radio and tv stations' towers respectively, were leveled by violent storms and, the station says, consequently during the study true coverage, wasn't reflected.

## CBS Dickering Six Full-Hour Gleason Musical Extravanzas

Boss Loss

Phil Silvers offered a couple of acting roles to his bosses at CBS-TV, but was politely turned down. Offer was made to exec v.p. Hubbell Robinson Jr. and N. Y. programming veep Harry Ommeler to play themselves in the Silvers episode filmed last week, "Bilko's Pilot Film." Show deals with a Bilko idea for a western series, which he takes to Robinson and Ommeler. Show, incidentally, is No. 100 for Silvers & Co.

Melville Ruick will play Robinson, who said he felt he wasn't up to the part. Asked about Ommeler, Robinson said, "I decided he wasn't up to it either."

CBS and Jackie Gleason are in the midst of dickers for the return of the comic to the tv airlines next season. Deal reportedly is all but set, with Gleason, after a year's layoff, due to bow in the fall in a series of six full-hour musicals which will be slotted at intervals throughout the season and in different time periods. Both Gleason and the network have agreed that the days of weekly exposure are over, insofar as network tv is concerned. (Gleason's "Honeymooners" half-hour vidpix series is topdog today in the syndication marts.)

The Gleason musicals, based along the lines of the "Mardi Gras" audition show he turned out a few seasons ago but which was discarded because of the huge outlay it would entail, will feature the Jure Taylor Dancers. Neither Art Carney nor Audrey Meadows will return to the Gleason show. It'll be strictly a bigtime musical show built around Gleason as its major star.

For some time CBS had entertained the idea of starring Gleason in a series based on the Nero Wolfe stories, paralleling somewhat the click "Perry Mason" Saturday night series. However, this plan was discarded when further examination of the stories showed that the action centered chiefly around the second banana character of Archie.

New Gleason musical series will be a big-budget affair, but not as costly as the initial "Mardi Gras" audition show, which ran somewhere in the neighborhood of \$200,000.

## Kellogg Buying 'What's My Line'

Kellogg Co. is replacing Remington Rand as alternate-week sponsor of "What's My Line?" on CBS-TV April 6. Remington pioneered the alternate-week sponsorship pattern back in the fall of 1953 when it bought the skip-week with Jules Montanier (the original "Line" sponsor, since merged into Helene Curtis Industries, which still has the other "Line" week).

Remington pullout is keyed to its requests for relief on the show since January. It was out for six shows, with Florida Citrus and Mutual of Omaha taking over its segments. Then it asked CBS for relief for the entire second quarter, but CBS refused, advising Remington either to stay in all the way or pull out entirely. This week, Remington decided to pull out.

The Kellogg buy represents something of a renewal for CBS, since it involves the same coin Kellogg had riding on "The Big Record" when it decided to cancel that show. At the time of the "Record" cancellation, Kellogg had indicated it wouldn't buy anything else, but changed its mind, first with an Arthur Godfrey daytime buy and now with the pickup of the "Line" sponsorship.

## NBC-TV's Regional Coin For 'Game of Week'

NBC-TV has picked up three regional sponsors for its Saturday baseball game of the week telecasts. Trio, each of whom will take on half-sponsorship in its specific area, comprises Hamm Brewing for the mid- and far west, Jackson Brewing for the south and southwest, and National Brewing for the southeast. Hamm deal, incidentally, puts it in direct competition with Falstaff Brewing's baseball sponsorship on CBS-TV the same day.

The 26-week schedule of major league games starts April 5.

## NBC-TV's Poser: Where to Slot 'Cimarron City'?

NBC-TV is putting quite some reliance on the projected "Cimarron City," full-hour western series, starring George Montgomery, in order to inflict damage on the competition next season. But the big question mark is: what competition should the show go after?

There are some at the network who cling to the belief that by installing it in the Sunday evening 7 to 8 slot, thus getting in a half-hour before ABC-TV's "Maverick," the Montgomery show would be just what the horse doctor ordered.

On the other hand, there are those at the network who are all for throwing it into the Saturday night program ring, now that NBC is taking a considerable drubbing from the CBS competition on that night. Plan would be to give "Cimarron City" a 9 to 10 o'clock slotting, jumping the gun on "Have Gun Will Travel" by a half-hour and creating an audience continuity through its back-to-back slotting with Perry Como. Present occupants of 9 to 10 are "Club Oasis" (alternating with Polly Bergen) and Gisele MacKenzie. Musical segs will bite the dust.

## 'SCOTT ISLAND' GETS BOUNCE FOR QUIZZER

Hollywood, March 18.

R. J. Reynolds is bouncing Ziv's "Adventures At Scott Island" and replacing it on July 8 with a new variety quiz 30-minuter called "Anybody Can Play." The bank-roller apparently wants to hold its choice time on ABC (after "Maverick" on Sundays) with the live package, owned by John Guedel and to be emceed by George Fenneman.

"Play," inked only for 13 weeks during the hot spell, in effect, permits Reynolds to hold on to the ABC Sabbath time franchise. Chances are if the 8:30 half-hour clicks during the summer it will become Reynolds' regular fall entry as well. Show, which has a homeviewer participation angle as part of the format, was paced by William Esty acting for the cig house.

## Swats' Det. Slot

Robert L. (Bud) Swats Jr. has been named manager of CBS-TV's Detroit sales office. Swats held the same post for NBC Radio until two years ago, and subsequently moved over to Time-Life.

He replaces Charles R. Sterritt, who covered Detroit for CBS-TV for the past six years.

## Chi TV in Timid Bid to Recapture That 'Live' Flavor

Chicago, March 18.

Chi programmers, after months of self-criticism for allowing vidfilms to dominate the local airwaves, are starting again to make live strides, but gingerly. Since the current season began it has been almost true that local radio is out-living tv (viz. WBBM and WBBM-TV or WLS and WRKB), a situation made doubly embarrassing by the fact that much of the video live stuff has been in the pubaffairs realm in Class C time.

This week several new live shows are debuting on Chi stations, and it's known that several more are on the drawing boards. But of the new entries only one is berthed in anything resembling preferred time.

On Thursday (20), WGN-TV kicks off an outside produced quizzer, "It's in the Name," which the National Tea Co. has purchased in the 8 p.m. slot. It replaces reruns of "Our Miss Brooks." A few weeks ago the station added the 15-minute hint strip, "Blue Fairy," at 7:15 p.m., and in about a month it will un-

(Continued on page 67)

## WOR BUYS SPOTS ON OTHER STATIONS

WOR, N.Y., has bought a four-week schedule of spots on seven day-time radio stations in three state area to promote WOR programs.

The daily spot purchased in each case is the last commercial of the broadcast day, just prior to the station's signoff when audiences will be asked to switch to WOR. Stations lined up for the drive include WMTR, Morristown, N.J.; WCRV, Washington, N.J.; WPAC, Patchogue, L. I.; WVIP, Mount Kisco, N. Y.; WNRC, New Rochelle, N.Y.; and WNLK, Norwalk, Conn.



# \$230,000,000 in O'seas Billings For Five U.S. Agencies During '57; JWT Leads Pack With \$75,000,000

By JACK BERNSTEIN

Approximately two months ago the United Kingdom declared that it was going to have a tea party of its own by making it extremely difficult for future American advertising agencies to open branch offices in England. The reason for the British move was obvious to Madison Ave., it wanted to keep the lucrative advertising industry within Britain to itself and as far as the American agencies were concerned it was hanging out the sign of "go home Yank." The American agencies within the past 10 years have seen the advantages of pushing Coke in Belo Horizonte, as well as other products the world over and what was once considered peanuts to Madison Ave. has now mushroomed into a multi-million dollar business by the ad agencies.

In 1957 five American agencies billed over \$230,000,000 abroad with J. Walter Thompson leading the pack by placing nearly \$75,000,000 in international business. Close on J. Walter's heels were McCann-Erickson and Grant both having banner year abroad in 1957 with more than \$50,000,000 in billings sewed up.

The Madison Ave. ad men have been making like 18th Century imperialists in their efforts to open up foreign doors which serve to plug not only Yankee wares but also the goods of the particular country they may be in. Last month, Grant Advertising announced the opening of five new overseas offices which are located in Singapore, Malaya, Colombo, Ceylon, Nassau, Bahamas, and Salisbury in Bulawayo, in Southern Rhodesia. Opening of an office in Singapore will have the effect of extending Grant's eastern network from Karachi in Pakistan through Bombay, New Delhi, Madras and Calcutta in India, to Bangkok in Thailand; then to Singapore, and Hong Kong to Manila in the Philippines.

Execs at the Grant agency feel that the opening of the Ceylon branch is of importance because Ceylon is one of the few countries in Southeast Asia that has commercial radio facilities; and in addition to servicing its own clients, the new Grant office in Ceylon will undoubtedly be utilized by some of Grant's clients in India, since a considerable percentage of programs which originate in Colombo are beamed to various parts of India.

Will C. Grant, prexy of the Grant Agency, points out that much of the agency's business abroad is made up of accounts which are controlled and handled locally, although Grant offices handle advertising abroad for many U.S.-based companies such as Colgate-Palmolive, International General Electric, Auto-Lite, Kodak, Singer and others. The agency currently has 31 foreign offices.

## TV/Major Factor

What has prompted the agency colonial policy more than anything else and has turned the ad men's attention to overseas is the advent of television and its foreign possibilities. Currently 24 foreign countries beam commercial messages over 17,000,000 sets. Abroad, there are over 375 television stations which have gone commercial.

Outside of the United States, Great Britain ranks as the largest tv country in the world having an estimated 9,000,000 sets. In the two-and-a-half years since commercial tv began to function in the London area, it has captured 8% of the national expenditure on advertising. In 1958 which will see the opening of three commercial stations, commercial tv should gross a minimum of \$100,000,000 in advertising revenue. In 1957, the first year in which the major areas of Great Britain were covered by commercial television, the total advertising income was around \$65,000,000.

Next to Britain, West Germany is now the number two tv nation in Europe having over 5,000,000 viewers. Here, slowly, commercial television is making progress as in other European countries and making Madison Ave. sit up and take

notice of the possibilities of further exploitation.

At the present time J. Walter Thompson has 35 offices abroad and carries 22,600 employees on their international division payroll. McCann-Erickson has 1,800 people overseas and as the number two American based agency abroad, it has offices in 15 countries. McCann considers their offices outside of the U. S. to be firms of the particular country they happen to be in rather than American branches of the agency.

A McCann spokesman stated that in four-fifths of the countries they are in they are the largest American international agency and in most countries they are the largest agency except in rare instances where local agencies, which for the most part do no international billings, are larger.

McCann has over 500 clients overseas and finds their tv billings constantly on the increase and one exec stated that in Latin America over 50% and possibly more was put into radio and television.

To give some idea of how much international billings have increased in the last 10 years, spokesman at McCann-Erickson stated that their international billings were up more than 1,000%. With increases such as this, Madison Ave. is doing more than sit back green-eyed and watching McCann's and J. Walter's international billings soar, they are making plans to open up foreign shops of their own and cash their chips in prior to the lid being put on them such as happened in Great Britain.

## Chrysler Publicity Account

With Leo Burnett snaring the corporate advertising for Chrysler comes the further announcement that the agency has been named to handle the television publicity account on "Climax" and "Shower of Stars." McCann-Erickson's public relations arm, Communication Counselors, was forced to resign the account at the time the agency dropped the Chrysler billings to take on the Buick division of General Motors. Television account is said to be worth an estimated \$60,000 with more than 15 p.r. firms bidding for the business.

## Gore-Smith-Greenland Shakeup

Gore - Smith - Greenland, an agency which was formed last April, and billing an estimated \$3,000,000 appears to be undergoing a major shakeup with recurrent reports that Martin L. Smith and Leo Greenland, principals of the agency, set to pull up stakes and set up an agency of their own.

Whether Smith and Greenland have control of enough of the major accounts to cause the agency to close its doors is not determinable but the two principals are said to have control over the agency's grocery accounts which makes up a large part of the Gore-Smith-Greenland billings.

Bill Lewis, prexy of Kenyon & Eckhardt recently stated that he sees little hope of most of the current westerns getting past the middle of next season. Lewis believes that they don't sell the product and sponsor identification is negligible. Nick Keesely, head of Lennen & Newell's television department, takes issue with the prexy of K&E. Keesely, who just inked "Rough Riders" and "Jefferson Drum" for P. Lorillard, states that the oaters take up only 12% of prime network time, and they represent 50% of the top 10 shows in Nielsen's total audience figures and 60% in the latest Nielsen average audience survey.

## Those Westerns

Keesely also points out that the westerns are not flooding the airwaves as is the popular conception. "Of the 145 half-hours of class tv time, only 18 half-hour shows are westerns and they comprise approximately 12% of all shows." The veteran agency man states that more people are conscious of westerns because more people look at westerns. The ratings according to Keesely prove that the tv public is not tired of the sagas.

McCann-Erickson television plans seem to be taking shape slowly for next season with the ex-

pectation that Frank Sinatra will not return for "Chesterfields in a regular weekly slot. The ABC television network and Liggett & Myers, sponsor of the Sinatra fare, hope to get the singer to do one and even possibly two specs for the '58-'59 season.

There are strong indications that the agency has not given up on the Eddie Fisher show and McCann is said to be looking for a format that would allow the singer to do a show sans George Gobel.

**CAMPAIGNS:** National Shoes Inc., said to be starting its heaviest spring advertising drive in history with use of network radio and participations and spots on 30 stations with more than 800 one-minute messages per week. Campaign started last week via Emil Mogul.

Silf Skin Girdles will use a national tv program and one-minute spots to promote its products beginning March 25.

Rayco Mfg. Co., makers of auto seat covers, will go national for the first time in its history and spots will be purchased in 55 radio and 40 tv stations. Advertising drive to start on May 5.

Sunoco is reported to have appropriated an estimated \$5,000,000 advertising budget for the forthcoming year and of this figure \$2,000,000 is slated to be placed in spot and network tv. Agency for the oil firm is Wm. Esty.

**LOST & FOUND ACCOUNTS:** Ogilvy, Benson & Mather has resigned the \$900,000 advertising account of Thom McAn shoes. Agency will continue to serve the account until June 30.

J. M. Mather has been appointed as agency for Porter-Cable Machine Co., makers of portable wood-working tools.

Doherty, Clifford, Steers & Sheffield has been appointed to handle the Noxzema shaving creams and latter products of Noxzema Chemical Co.

Wexton Advertising has landed the ad account of radio station WINS.

J. Walter Thompson, which approximately two weeks ago resigned the Swift & Co. account including Pard Dog Food is back in the canine business having been named to handle the \$3,500,000 Ken-L products of the Quaker Oats Co. Ken-L account was formerly handled by Needham, Louis & Brorby.

**SWITCHES:** Frank G. Silvernail, manager of station relations in the media department of BBD&O, will retire from the agency March 31.

Howard W. Calkins has been elected prexy of the Albert Frank-Guenther Law, Inc.

Charles A. Black has been named director of the radio-tv department at Farson, Huff & Northlick.

Samuel Dalsimer has been elected to the executive committee of Grey Advertising.

Richard C. Shepard, formerly of station WBBN, Buffalo, has been named director of radio-tv at the Rumrill Co.

Arthur W. Weil, Jr., and Lawrence D. Benedict elected vicepres of Donahue & Coe.

## Chi Agencies

By LES BROWN

Chicago, March 18.

Grant Advertising is sending four of its top execs to an all-day seminar in Toronto, Canada next Tuesday (25). Purpose is to acquaint Colgate-Palmolive (Canadian) sales and advertising personnel with current U.S. marketing trends and techniques. Attending for Grant will be Fred L. Spence, exec veepee in charge of the agency's foreign operations; John Gaunt, v.p. and television director of the Hollywood office; Paul Bradley, v.p. and manager of the New York office; and Sheldon B. Sosna, veepee and copy director of the Chicago office. Session was set up by Joseph G. Wren, prez of Grant's Canadian operations.

While most agencies are cutting back personnel in the recession, Tatham-Laird here has added three and promoted two. Mrs. Mary Agnes Schroeder joined as group copy supervisor on the Toni Co. account. She was formerly with North Advertising, and Don Wallace and Bob Humbley were tapped for the commercial department writing staff. Office has tapped Robert Bassindale to commercial supervisor on Ovaltine, Trix, Parker Pen, and Sucaryl and has appointed Harry Kinzie Jr. acting print copy chief while John H. Jameson is on extended leave.

John L. Baldwin, ex-Needham, (Continued on page 73)

# TV-Radio Production Centres

## IN NEW YORK CITY . . .

Hampton Howard, longtime commercial salesman in N.Y., now reping Wilding Motion Pictures of Chicago here as a sales staffer following a stint with Roland Reed Productions . . . Shirley Temple in town for promotional stunts for Ideal Toy Co. (Shirley Temple dolls) and NBC . . . Charles Baltin, WHOM v.p.-sales manager, was guest speaker at City College Baruch School of Business last week. This month marks Baltin's 17th anni with WHOM . . . Seymour Robbie set to direct "Omnibus" Sunday (23) . . . Elspeth March in from the Coast for a role on Hallmark's "Little Moon of Alban" Monday (24) . . . Barbara Joyce plays femme lead on "Frontiers of Faith" Sunday . . . Jim Lowe replacing vacationing Jack Sterling on his WCBS early-morning stanza this week and next, while Peter Thomas takes over Sterling's Saturday shows . . . Arthur Hailey, first Canadian scripter to get an Emmy nomination (for "No Deadly Medicine") sold his new script, "Hour of the Rack" to "U.S. Steel Hour" for production in April or May . . . Lanny Ross to Palm Beach Saturday (22) to do the Everglades Club Concert, then back for his WCBS strip . . . Joanna Moore set by David B. Graham (Wm. Shiffrin agency) for "Studio One" March 24 in "The Award Winner," with David Greene directing the Norman Felton production . . . Kagar the Magician making several telefilm commercials this week for Bosco . . . Jim McKay subs for Bill Leonard on WCBS' "This Is New York" while Leonard vacations for two weeks . . . Danny Jones, director of film research for NBC's special projects division, speaks on "The Innocent Years" show tomorrow (Thurs.) at the Museum of the City of N.Y. . . . Richard Bayer on "Verdict Is Yours" this week . . . Joseph Campanella set for "Modern Romances" next week . . . Ruth Alben, program contact for "This Is New York" on WCBS, taking a maternity leave . . . June Havoc off to the Coast for the lead in the "Stage Fright" pilot being produced by McCadden Productions for NBC . . . Mari Lynn set for the "My True Story" cast on NBC Radio March 26 . . . Still a few copies of the original cast recording of the Ad Men's Jazz Concert II, staged by the Advertising Men's Post of the American Legion last November. Proceeds go to the Herald Tribune Fresh Air Fund, with NBC's Thaine Engle handling the sales . . . Andre Baruch, frau Bea Wain (and family), to Coast to vacation and do some teleblurbs and a Universal documentary; returning April 11 and are doing their ABC Radio weather show live from Coast . . . Sports Broadcasters Assn. reviving periodical luncheons today (Wed.), this time at Leone's for basketball coaches . . . Peter Ustinov on Mike Wallace's show the 29th . . . Bob Kennedy to act as quizmaster on "Wingo," come CBS-TV preem time April 1 . . . Lili Darvas into "Night Beat" tomorrow . . . Steve Feldman, former "Amateur Hour" production assistant, to WHLL, Hempstead, as account exec . . . Buddy Hackett, dancer Nello Adams into Friday's (21) Patrice Munsell ABC'er . . . WBAI-FM's folk singer Francesca and Theodore Bikel, who also appears on the station, are both getting new time slots - she to 11 p.m. beginning tonight (Wed.) and singer-actor Bikel to Mondays at 11 p.m. . . . Jack Kane, baton-welder and arranger for "Music Makers of '58" Toronto t'vr, has been signed by NBC-TV as musical director of the Steve Lawrence and Eydie Gorme summer series replacing Steve Allen for eight weeks. Kane leaves Toronto for Los Angeles in three weeks to huddle with Dinah Shore's writers, who will script the Lawrence-Gorme show.

WPXI is presenting an hour-long film digest of the McClellan Senate Labor Rackets Hearings, from 1:30 to 2:30 p.m. Filmed highlights of the previous day's proceedings began yesterday (Tues.) . . . Mutual's "Game of the Day" series kicks off March 29, with a "citrus circuit" exhibition contest between the Chicago White Sox and the New York Yanks . . . WOR-TV picking up some more union biz. State-County Municipal Employees, AFL-CIO, is sponsoring a half-hour Friday (21) evening 9:30 to 10 for a wage discussion, titled "You Can Fight City Hall." . . . Vocalist Judy Lynn is filling in for hostess Bea Myerson on CBS-TV "Big Payoff" this week. Miss Myerson's daughter Barbara took ill while troupe was playing the fair at Homestead, Fla., last week, with mother and daughter in nearby Miami until the young one recovers.

Tom Clancy into Hallmark's "Little Moon of Alban" Monday (24) along with Julie Harris, Christopher Plummer and Barry Jones . . . Telefilm thesp Doris Weiss does first live video stand Saturday (22) on "True Story" . . . Diamonds, Billy Williams, Bill Haley and The Comets, Betty Johnson, Sam Cooke comprise Saturday lineup on Dick Clark's nighttime ABC-TV'er.

CBS newsmen Richard C. Hottelet back in N.Y. after a stay in West Germany covering data for an upcoming "See It Now" show. CBS' Lowell Thomas also back from filming his "High Adventure" show in Quebec . . . Robert P. Engleka from NBC to ABC-TV as manager of sales development under Bert Briller, director of the dept. . . . Ronald Kaiser and Franklin B. Kohnner joined the CBS legal staff . . . Bob Kennedy tapped to emcee CBS' new "Wingo" series . . . "Lamp Unto My Feet" producer Don Kellerman lecturing on scriptwriting this week at the New School . . . META program chief Dick Heffner moderates a discussion at the annual Child Study Assn. of America conference at the Hotel Roosevelt next Monday (24) . . . "Ma Perkins" star Virginia Farnie is guest of honor tomorrow (Thurs.) at the St. Louis Woman's Advertising Club 24th Annual Gridiron Dinner . . . Joeko Maxwell celebrating his 26th year on the air with a nightgown show on WJNR in Newark . . . Joyce Gordon & Bernard Grant, husband & wife acting team, into cast of "Road of Life" as a married couple.

## IN HOLLYWOOD . . .

John K. West, NBC's western division veepee, took himself a bride last week. Mari Wilcox, and is honeymooning in Arizona . . . Floyd Campbell, husband of VARIETY contributor, Kay Campbell, was the inventor of RCA's high speed eraser which wipes clean 4,800 feet of magnetic tape or film in 30 seconds to permit its continuous re-use . . . Bill Robson, commenting on his 25 years a producer-director in radio, said, "it has been filled with excitement and boredom." He started as a writer at KJH-Don Lee but spent most of his years at CBS . . . Kenyon & Eckhardt prexy, W. B. Lewis, in town to install John Bricker as coast veepee and to beef up the offices in Frisco and Hollywood for new business . . . Meredith Willson now rates the head booth at the Brown Derby and draws more well-wishers than a casting director.

## IN CHICAGO . . .

Text of an ad in the Tribune personals last Thursday (13): "Radio neighbors help! Write to keep Mary Merryfield on the air." To no avail. Miss Merryfield's contract runs out March 28, and after seven years WMAQ is axing her "Radio Journal." Phil Bowman's show is being expanded to two hours to fill the void . . . Alfred H. Bord, veteran of 29 years with WLS, upped to program director, succeeding Bernard F. Corson, assistant station manager, who died two weeks ago . . . Adolphe Menjou, here to plug "Target" debuting on WGN-TV this week, slated as the extra-added at Chi Broadcast Advertising Club session tomorrow (Thurs.), where Pete Cash of Television Bureau of Advertising will guestpeak . . . WBBM-TV newsmen Joe Diehl and Talent Inc. topper Lee Armentrout have taken to tunesmithing together. Diehl vocalizes on some of the demos . . . NBC is transferring newsmen Jack Chaucer to Vienna in May to become Central Europe correspondent . . . Thomas V. Cinquina, ex-Forjoe & Co., joined John Blair reperry here as salesman . . . ABN's "Breakfast Club" broadcasting from Sarasota,

(Continued on page 70)



# THE LULL BEFORE THE STORM

## On Dailies' Use of Trade Names

N.Y. Herald Tribune's policy of using trade names in program title listings on its TV pages is regarded as an enlightened concept of journalism by TV advertisers and ad agencies. Trib is only daily gazette in N.Y. area with no ukase against program titles tied in with trademarks or brand names.

N.Y. Times, on other hand, does daily surgery on titles smacking of sponsor identification, a policy it has scrupulously maintained since early days of radio. On occasion, it'll slip up as in case of a "True Story" title or "Life In the World," tag, wherein magazines are sponsors, but once mistake is discovered, line is changed instantly.

Most dailies in metropolitan area have resigned themselves to a full listing of "Telephone Time," on theory that "telephone" is now generic and does not necessarily imply Bell Telephone.

Majority of dailies, with hawklike precision continue to scalpel and emasculate these TV titles: U.S. Steel Hour, Lux Show, Hallmark Hall of Fame, G. E. Theatre, Alcoa Theatre, Armstrong Circle Theatre, Schlitz Playhouse and Goodyear Theatre. In most instances the titles end up as Play, Theatre or Drama, with cast and play title as followup.

TV editors, however, feel there's been a considerable curtailment in commercially-tagged program titles and nowhere near as many as radio editors were forced to excise when Happiness Boys and Airy Fairy (flour) tenor filled the smelly ether.

## New York's 'Puerto Rican Profile' Excites Agencies on Biz Potential

The cry is "Es tremendo" in Puerto Rican radio circles. Madison Ave. ad agencies are huddling with their Spanish-speaking brethren in San Juan and the phrase "Costo per millar de oyentes" (cost per thousand listeners) is bandied about like a jai-lai ball. The race is on to capture the lush, mushrooming Puerto Rican audience in New York City.

Seven Gotham radio stations are currently devoting approximately 421 hours weekly to foreign language programs but greatest interest is in the Spanish speaking population concentrated in New York. Latest Spanish Pulse and Puerto Rican profile shows WHOM, operated by Fortune Pope since 1946, leading in 46 out of 48 quarter hours with strong audience appeal during evening TV hours.

Foreign language radio, not only Spanish but German, Polish and Italian as well, is destined to remain a long time, says broadcasters in this field. There are more Italians in N. Y. C. than in Rome, more Jews than in all of Israel, more Germans than in any cities in Germany except Hamburg and Berlin, more Poles than in any city in Poland, except Warsaw and Lodz and three times as many Puerto Ricans than in San Juan. There are 735,000 Spanish-speaking Puerto Ricans jammed in N. Y. C.

It is this profitable market that is fascinating many national advertisers. Foreign language outlets, once a fringe market, are no longer so, and ad agencies are well aware of this ethnic revolution. WHOM, as an example, is on the air weekly with German, Italian, Polish, Chinese (FM) and Spanish, a total of 138 hours with 65% of the weekly schedule in Spanish. It is estimated that 71% of Puerto Rican's population listens to WHOM in course of day.

Influx of Puerto Ricans has prompted forward-looking ad (Continued on page 66)

## 'Wagon Train,' 'Cheyenne,' Dinah Shore Shows Set For Brit. TV Premieres

London, March 18.

Two major changes in Associated-Rediffusion's revised program schedule which starts operating on April 7, are the inclusion of a 60-minute Western skein, "Wagon Train" in an 8 to 9 p.m. slot on Mondays, and the shifting of Granada-TV's "Chelsea At Nine," to an 8 p.m. notch on Tuesday evenings.

The Western series edges out "Jack Hylton's Monday Show," which will be shifted to a 10-15 p.m. slot, while A-R's weekly crime detective offering, "Murder Bag," steps down to make way for Associated Television's panel game "Tell (Continued on page 66)

## WEBS BRACE FOR '58-'59 SELLING

Television networks and packagers are pausing for a quick breath before taking the plunge into what may prove the most difficult and decisive selling season in the medium's history. That time—the beginning of March—is here again, and within a couple of weeks everybody from the network presidents down will begin a five-month merry-go-round that will terminate in the chips-down picture of what happens to network television in a recession.

The omens, such as they are, appear somewhat mixed at the moment. For one thing, while it's been traditional to have a tentative fall schedule fully mapped by March 1, the networks haven't yet completed this basic task. Principal reason is that the cancellation rate this winter has been so heavy the network chieftains are still not entirely sure what's going to remain standing next fall. It's made in-advance planning the toughest in years. From the looks of things, NBC will have its fall layout in first, following the program meetings, on the Coast headed by exec v.p. Bob Kintner.

On the brighter side, however, is the indication that the "specials" sponsors are doing their shopping bright & early—even Christmas shopping. Du Pont has indicated it'll be back on CBS-TV with nine shows next season. Sheaffer Pen has already ordered two specs on CBS-TV, one of them as far ahead as December. Philco has renewed its September Miss America Pageant. Rexall is down for "Hiawatha" on NBC in the fall. American Telephone & Telegraph is engaged in some heavy program examinations with an eye toward 26 one-hour shows next season. Breck Shampoo, Sealtest and Hill Bros. Coffee are already committed through January for the "Shirley Temple Storybook" series.

But even this is somewhat of a mixed blessing, for the networks are approaching the matter of specials with something akin to trepidation lest it get out of hand and destroy not only programming patterns but eliminate sources of effective sponsorship coin on a regular basis, particularly in light of the fact that the webs make no money on specials.

Meanwhile, the principal problem of selling the weekly shows for next season shapes up as a more formidable task than ever before. The difficulties in shaping a fall schedule; the problems of rising costs; the effect of the recession on advertising budgets; the programming drift towards more and more westerns; the shrinkage in sponsor identification; the demands for 13-week contracts; the tough year for auto manufacturers—all pose headaches the like of which ulcer-wise network brass have never dreamed of.

## MEREDITH WILLSON 'FAUNTILERoy' SPEC

Hollywood, March 18. Meredith Willson, who can now afford to bypass television as it did him for so many years, will produce a musical spec for the medium based on an idea by Franklin Lacey on "Little Lord Fauntleroy." His juve lead in "The Music Man," Eddie Hodges, will play the name role.

Willson is in no hurry to get busy on it, writing an original score and collaborating with Lacey on the teleplay and production. They'll work it over on a tour that will take them to London and the Greek islands. While in Britain, Willson will start negotiations for a third company of his "Music Man."

He is not so sure it will be ready for next season ("I hate deadlines"). When he feels they have it whipped into shape it will be offered to networks and agencies. "You can say for me," offered Willson, "it won't be cheap."

## Ashley-Steiner's Baker's Dozen With Pilots Rolling at Feverish Pace

### Honesty Can Be Fun

Jim McKay, who plays the court reporter on CBS-TV's "Verdict Is Yours" daytime, will take a week off the show early in April to cover the Masters Golf Tourney with John Derr for the network.

He'll be written out of the script in a manner that's unusual for its simplicity. Announcement will be made that McKay, as a reporter, has been handed another temporary assignment, to cover the Masters meet on CBS-TV. Thus, the truth pays off—with an additional plug for the web's golf coverage.

Ashley-Steiner agenting-packaging mill shifted into an unprecedented high last week with more than a dozen pilots in the signed-sealed-delivered stage of shooting or already shot for '58-'59 network projection. Jampacked A-S roster of upcoming entries, for example, includes a new half-hour "Cindy" situation comedy, starring Evelyn Rudie (kid who played "Eloise" on "Playhouse 90"), with Alex Gottlieb as producer. Pilot was shot at Hal Roach Studios.

Within the next three weeks pilot rolls on the new Mike Wallace-Adrian Spies "Motive" half-hour series, which ABC-TV is financing. Spies, writer-creator of the series, also created "Walter Winchell File" format. Wallace will be host-narrator. Motivation for notable deeds will be theme of drama anthology series, which Sidney Marshall will produce.

Pilot on new half-hour western, "The Tall Man," rolls this week on the Coast. Co-financing the project are Procter & Gamble (via Benton & Bowles) and Hal Roach Studios. It will star Michael Rennie, with Joe Shaftel producing. P & G, match, has first option on series and, if relinquished, pilot will get payoff for P & G during summer sub series for Loretta Young.

One of the major properties in the Ashley-Steiner house is the new Ed Wynn comedy series (he plays a grandfather in a college town alone in an old house with recurring crises with grandchildren). This one is being financed by Screen Gems with Ben Feiner as producer. It's designed as a nighttime half-hour entry and network interest is already high.

Rod Serling's own indie unit, with financing by CBS, has come up with a new science fiction series, with A-S repping the full-hour entry, pilot on which rolls next month. Pilot is also due (to be shot in the east) on a new Crime Club anthology series which will carry the Pyramid Production tag. Pyramid also gets billing on a new "T-Men" series (Walter Greaza hosted the old series; this one will have a new personality). "Flying Tigers" (based on adventures of same) is also on agenda.

Both Walter Slezak and Gert-rude Berg are shooting pilots on new series repped by the Ashley-Steiner office. Slezak (whose previous "Slezak & Son" pilot died aborning) gets Screen Gems financing, with three separate teams of writers currently whipping up a format. Miss Berg's pilot is also (Continued on page 70)

## There's Hardly a Man In Pitt Doesn't Know Jack Paar Is Coming

WIIC-TV, NBC's new affiliate in Pittsburgh, is staging a radio saturation campaign as part of its overall promotion for the Jack Paar show, which it begins to carry next Monday (24). WIIC-TV has taken the unusual step of buying one-week saturation campaigns on six stations in Pitt and environs to plug the show, apart from its own on-the-air promotions, newspaper ads, billboards, carcards, etc.

Radio campaigns are set to begin today (Wed.) on WWSW, WPIT and WEEP, all in Pittsburgh, and KJJB, Greensburg. WAMB Waynesburg and WBUT, Butlet, all within the WIIC-TV signal area. Each station will carry 21 spots.

With Pitt in the bag, NBC's station relations dept. last week signed on KRON-TV, San Francisco, to carry the show, now giving Paar coverage in all 10 nation's top 10 markets and extending his lineup to a 108-station total. KRON-TV begins carrying the show on April 28, initially on a three-a-week basis but with the intention of expanding to five times weekly. Paar pickup marks switch from late-night feature film policy for the station.

## Philip Morris To Exit Wallace Seg; Graham Religioso

Philip Morris has nixed another season of "Mike Wallace Interviews" on ABC-TV. Web has begun notifying affiliates that the Saturday night half-hour finishes on April 19, after a full year with the cig house, to be replaced for the summer by Billy Graham in the 10 p.m. slot.

Graham will be doing a full-hour show every Saturday. The Graham religioso is paid-for time on the network.

ABC programmers figure there's a "very good" chance the Wallace live half-hour will be shifted to another time period next fall, that is, if it is sold to a new sponsor. Wallace's old Sunday slot, at 10 p.m., and a similar Monday slot are said to be considerations for his return.

PM has ridden with the controversial stanza since it began last year, on the last Sunday in April. Paying a nut of \$10,000 a week on the hot seater, the cigaret company first rode with an odd-lengthed 20-week contract, renewing later on for another six weeks and then, taking advantage of the web's discount structure on time charges, for two normal 13-week cycles.

In January, PM took its namesake brand off the air, replacing it on the Wallace show with Parliament. PM officials said on Friday (14) that they had no new TV network plans yet. It is understood the advertiser is going to pour heavy coin into a new comic book ad gimmick it has devised.

Should PM return to network TV next season, it's considered quite likely that the cig company will dicker with Wallace to do the commercials. Even though the "Interview" ratings were not so hot, bankroller feels that he is an effective pitchman. Also, Wallace's new telefilm anthology series on ABC might be a PM consideration for next fall.

## Bristol-Myers Buys NBC Post-Fight Seg

Bristol-Myers has picked up the NBC-TV post-fight interview show on Friday nights for a 39-week ride starting April 4. Currently, the network, which had been unable to sell the post-fight segment (approximately 10:45 to 11 p.m.), has filled the period with "Comment" out of the NBC News programming roster. NBC dropped the sports segment at the beginning of the year after having sustained it for a couple of months.

Deal was set through Doherty, Clifford, Steers & Shenfield agency. No emcee chosen yet for the spot (Red Barber handled it when it was commercial).

# VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated. Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

## BALTIMORE

### TOP 10 TITLES AND OTHER DATA

	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1958 TOP COMPETING SHOWS	ARB RATING
1. <b>WYOMING</b> — Wallace Beery, Ann Rutherford, Leo Carrillo; 1940; MGM; MGM-TV	Early Show Wed. Feb. 5 6:00-7:25 p.m. WJZ	21.3	23.1	19.9	53.9	Amos 'n' Andy.....WMAR.....16.3 City Detective; Sports.....WMAR.....10.8 CBS News-D. Edwards.....WMAR.....12.9	
2. <b>MACAO</b> — Jane Russell, Robert Mitchum; 1952; RKO; C&C	Early Show Mon. Feb. 3 6:00-7:25 p.m. WJZ	20.1	21.0	19.4	51.1	Amos 'n' Andy.....WMAR.....14.7 7 O'Clock Final; Weather.....WMAR.....10.5 CBS News-D. Edwards.....WMAR.....10.8	
3. <b>SHE WORE A YELLOW RIBBON</b> — John Wayne, Joanne Dru; 1949; RKO; C&C	Late Show Fri. Feb. 7 10:35-12:30 a.m. WJZ	19.9	23.1	15.6	46.5	Person to Person.....WMAR.....39.0 News; Weather; Sports.....WMAR.....12.6 Sports; King of the Under- world, Channel 2 Theatre.....WMAR.....7.6	
4. <b>PACIFIC RENDEZVOUS</b> — Lee Bowman, Jean Rogers; 1942; MGM; MGM-TV	Early Show Fri. Feb. 7 6:00-7:25 p.m. WJZ	19.4	20.4	18.0	49.0	Amos 'n' Andy.....WMAR.....14.4 7 O'Clock Final; Weather.....WMAR.....13.4 CBS News-D. Edwards.....WMAR.....14.8	
5. <b>GOLD RUSH MAISIE</b> — Ann Southern, Lee Bowman; 1940; MGM; MGM-TV	Early Show Tues. Feb. 4 6:00-7:25 p.m. WJZ	19.3	21.9	16.9	50.0	Amos 'n' Andy.....WMAR.....16.0 7 O'Clock Final; Weather.....WMAR.....11.8 CBS News-D. Edwards.....WMAR.....14.5	
6. <b>MANHATTAN MELODRAMA</b> — Clark Gable, Myrna Loy, William Powell; 1937; MGM; MGM-TV	Early Show Thurs. Feb. 6 6:00-7:25 p.m. WJZ	17.3	19.1	15.6	47.3	Amos 'n' Andy.....WMAR.....13.4 7 O'Clock Final; Weather.....WMAR.....12.1 CBS News-D. Edwards.....WMAR.....13.7	
7. <b>JUDGE HARDY'S CHILDREN</b> — Mickey Rooney, Lewis Stone; 1938; MGM; MGM-TV	Early Show Sun. Feb. 2 6:00-7:25 p.m. WJZ	14.9	16.7	13.4	30.8	Beat the Clock.....WMAR.....12.3 Shirley Temple Storybook.....WBAL.....27.1	
8. <b>HUNT THE MAN DOWN</b> — Gig Young, Cleo Moore, Carla Balenda; 1951; RKO; C&C	Early Show Sat. Feb. 1 6:00-7:25 p.m. WJZ	14.4	16.1	13.7	31.7	Lassie.....WMAR.....19.3 Brave Eagle.....WMAR.....20.2 Highway Patrol.....WMAR.....24.2	
9. <b>THE PETRIFIED FOREST</b> — Humphrey Bogart, Bette Davis, Leslie Howard; 1936; Warner Brothers; Associated Artists Productions	First Run Theatre Sat. Feb. 1 11:00-12:30 a.m. WMAR	13.9	15.3	12.1	36.8	Finals; Weather; Sports.....WBAL.....15.9 Murders In the Rue Morgue, Shock Theatre.....WBAL.....12.4	
10. <b>MURDERS IN THE RUE MORGUE</b> — Bela Lugosi, Sidney Fox; 1932; Universal; Screen Gems	Shock Theatre Sat. Feb. 1 11:15-12:30 a.m. WBAL	12.4	12.4	12.4	32.8	The Petrified Forest, First Run Film Theatre.....WMAR.....13.9	

## CLEVELAND

1. <b>GO WEST</b> — The Marx Brothers; John Carroll; 1940; MGM; MGM-TV	Six O'Clock Adventure Tues. Feb. 4 6:00-7:30 p.m. KYW	25.6	28.1	21.2	63.1	Amos 'n' Andy.....WJW.....4.8 News Highlights.....WEWS.....8.2 Highway Patrol.....WJW.....17.5
2. <b>THE CHIEF</b> — Ed Wynn, William Boyd, Dorothy MacKail; 1933; MGM; MGM-TV	Six O'Clock Adventure Wed. Feb. 5 6:00-7:30 p.m. KYW	22.2	24.4	19.9	59.2	Dinner Theatre.....WEWS.....14.0 News Highlights.....WEWS.....9.0 CBS News-D. Edwards.....WJW.....7.4
3. <b>RANDOM HARVEST</b> — Greer Garson, Ronald Coleman; 1942; MGM; MGM-TV	Academy Award Thea. Sun. Feb. 2 10:30-12:45 a.m. KYW	21.0	23.6	15.4	56.9	What's My Line.....WJW.....24.1 News Final; Sports; Forecast.....WJW.....18.6 Slave Ship, Nite Owl Theatre.....WJW.....5.3
4. <b>THE HUCKSTERS</b> — Clark Gable, Deborah Kerr, Ava Gardner; 1948; MGM; MGM-TV	Best of Hollywood Fri. Feb. 7 11:20-1:30 a.m. KYW	19.1	22.3	10.1	63.0	Weather; Portrait of Jenny, Starlight Theatre.....WJW.....8.4
5. <b>THE POSTMAN ALWAYS RINGS TWICE</b> — Lana Turner, John Garfield; 1946; MGM; MGM-TV	Home Theatre Sat. Feb. 1 11:10-1:25 a.m. KYW	18.6	22.8	8.5	52.7	News Final; Sports.....WJW.....20.2 Weather; A Yank In The RAF, Premiere Theatre.....WJW.....12.8
6. <b>WYOMING</b> — Wallace Beery, Ann Rutherford, Leo Carrillo; 1940; MGM; MGM-TV	Men of the West Sun. Feb. 2 2:30-3:45 p.m. KYW	13.7	14.9	10.3	54.8	Murder In Bergen, Western Theatre.....WEWS.....6.5 Championship Bowling.....WEWS.....12.2
7. <b>BOOMERANG</b> — Dana Andrews, Jane Wyatt, Lee J. Cobb; 1947; 20th Century Fox; NTA	Showcase Theatre Sun. Feb. 2 4:00-5:30 p.m. WJW	13.6	14.1	13.0	47.1	Wide Wide World.....KYW.....16.7
8. <b>CASS TIMBERLANE</b> — Spencer Tracy, Lana Turner, Zachary Scott; 1948; MGM; MGM-TV	Best of Hollywood Tues. Feb. 4 11:20-1:30 a.m. KYW	13.1	15.7	10.6	70.4	Jack Paar Show.....WEWS.....5.8
9. <b>A YANK IN THE R.A.F.</b> — Tyron Power, Betty Grable; 1941; 20th Century Fox; NTA	Premiere Theatre Sat. Feb. 1 11:20-1:15 a.m. WJW	12.8	15.4	9.8	42.5	The Postman Always Rings Twice, Home Theatre.....KYW.....18.6
10. <b>COMMAND DECISION</b> — Clark Gable, Walter Pidgeon, Van Johnson; 1948; MGM; MGM-TV	Best of Hollywood Thurs. Feb. 6 11:20-1:30 a.m. KYW	11.8	15.7	5.6	67.0	Jack Paar Show.....WEWS.....3.9

# The Quiet Revolution In Telefilm

Trade Winds Blow Up Some Stunning Surprises; Network Sales Still Desirable  
But Watch That Market-By-Market Syndication Yen Pickup  
Momentum! Post-'48 Feature Rhubarb

## RE-USE TOPIA

By WALTER LOWENDAHL  
(President, Transfilm Inc.)

At home the other evening after a tiring session of contract negotiations with the representatives of one of the theatrical unions, I reflected . . . What about this business of re-use payments? Is it justified? Just what is a performer entitled to in return for appearing in a tv spot commercial film which usually takes considerably less than a day of his time but is subsequently shown repeatedly on tv stations from coast to coast? Is he really entitled to receive payment every time the film is run?

If the answer to this question was "yes," I said to myself, then why—in fairness— isn't everyone who works entitled to similar consideration? Surely, the buttonhole maker has one less buttonhole to make for every one that's in use. Why not re-use payments for him? The designer who creates fashions certainly deserves payment each time her dress is worn; for isn't re-wearing depriving her of the opportunity to sell more dresses?

I yawned, and before I knew it, my eyes had closed and I had dozed off. What I dreamed of was that happy Utopian day when the principle of re-use was being applied fairly to all working Americans. I dreamed that the cities of the North had been deserted. Everyone had moved to bask in the warm sunshine and balmy breezes of Florida and California. Only the enslaved people of belligerent Lower Slobovia worked, turning out the parts for the gigantic electronic computers needed to keep the records and to write the re-use payment checks. Everyone else had retired to a life of leisure, thanks to their re-use payments.

### The Shame of It!

As I dreamed on, I suddenly discovered myself in a nightmarish predicament! I had to turn up my collar and walk with a disguising stoop. Imagine the shame of it! I found myself living on my wife's re-use payments. A kept man! What a disgrace! All my friends—plumbers, artists, actors, buttonhole makers—were living off their own re-use earnings. But I . . . it was humiliating . . . I kept to myself, subsisting grubbily on money from the re-use of oval eyelets my wife made years ago. Once they had been the rage for brassieres, but now they were going out of style. The eyelets, I mean.

Fickle fashions—because of them my wife's re-use earnings were becoming less and less each day. Were we to end up broke, homeless, abandoned in some cheap Florida estate? I flinched at the thought. What had happened? My troubles could be clearly traced to my agent, who had become my re-agent when I stopped working to enjoy my re-use payments. Foolishly, I was paying him .015% of my re-use earnings even though the going rate was only .010%. But I could afford to be generous in those days. After all, I was collecting re-use payments on a most popular commodity—the plastic coated subway seat.

Everything was going along famously until one day my re-agent accidentally sent me a re-use check that was intended for someone else. And I . . . well, I glanced at the amount, endorsed it, cashed it . . . and next thing I knew, found myself before a judge. What I had done was a perfectly natural mistake. It could have happened to anyone. Like everyone else, I received hundreds of re-use checks every day from women's leather purses, children's lunch boxes and men's plastic-lined hip pockets—all of which I had a hand in. In designing, I mean.

On the fateful day I had received 13,280 checks from subway seat re-use alone, one check coming from as far as Kuala Lumpur where a Malayan was using an antiquated 30-footer for nesting hens. Among all these checks I endorsed one lousy wrong one. But could I convince the judge? What a hard heart!

He was a true misanthrope . . . and no wonder! After all, he had never contributed anything to society! He hadn't done a thing that would entitle him to collect a single re-use payment! A totally wasted life. Frankly, that judge lived on nothing but the salary society paid him for sitting on a bench—plastic coated!

No wonder I got such a rotten deal! My sentence was 12 months of suspended re-use payments, with the stopped monies going to the world's only charity, the Society for the Uplift of Downpressed Non-Re-Use and Ex-Re-Use Payment Collectors (SUDNRUERUPC). For a year I was condemned to sink lower and lower . . . but a thought struck me!

It occurred to me that there was something I could do about it. As an ex-re-use payment collector myself, I qualified for aid from the SUDNRUERUPC. What a laugh on the judge!

. . . I awakened startled and, bleary-eyed, wandered into the bathroom. What a dream! Still half asleep, I reached into my pocket for a coin. It was obvious which group would become the economic czars of the Re-Use Era.

By MURRAY HOROWITZ

In the midst of uncharted television seas, stemming from the altered economic swell this year, vidpikers are launching new projects, setting their sails in the two big oceans of the trade—syndication and network.

Market-by-market selling, which encompasses features as well as telefilms, shapes up as the less turbulent sea for the upcoming season. But drowning in syndication, too, is possible. The national network expanse in '58 looks the riskiest in years.

How are the trade winds blowing in '58?

All the major motion picture companies now, in varying degrees, are engaged in telefilm production and/or financing.

The last holdout pre-'48 feature library, that of Paramount Pictures, will be offered for sale shortly by MCA, which is plunging down a total of \$50,000,000 for negative rights to some 700-odd vintage-pix.

Battle lines on post-'48's are being drawn, with the blowup expected in 1960 or '61, just a few years from now. Nationally, the rating dust kicked up by the westerns has made prior judgment on network aimed telefilm properties, the biggest guessing game of the tv era.

Sought-after short term commitments by sponsors and agencies has added to the risk of pilot making and telefilm ventures.

Syndication, either of telefilms and/or features, remains the backbone of most telefilm series—the biz, as opposed to the hit and misses of national network exposure, is a year-round, day-in-day-out operation.

Giants in the comparative infant syndication biz are tending to hold sway—with fewer small operations around.

### Global Market Slowdown

The foreign market for telefilms is expected to continue to grow—but not at the phenomenal rate of previous years.

But what about the quality of programming, ignoring the features for a moment, and concentrating on the made for television celluloid parade? On the networks, more time has been allocated for telefilms over the years and despite the pinch predicted by some network execs this upcoming season, telefilms will hold a good chunk of time in '58-'59, too.

In the current season, now nearing an end, virtually the only new telefilms which have made a popular impact, if not a critical one, are the westerns. You name the western and Neilsen, Trendex, ARB will furnish the rating. In that category, it's been virtually a clean sweep with the viewers.

And for the upcoming season, because of this, the sagebrushes will ride herd over the network again, despite sponsor and agency dissatisfaction with the lack of identity in such shows.

Comedies, too, are being pitched for the '58-'59 season, with the argument going around that in poorer times people want more laughs.

The current season for networked telefilm shows, other than the westerns, has come up with very few new popular faves, let alone any skein winning heavy critical plaudits. There were virtually no new Danny Thomases, Phil Silvers', Robert Youngs in half-hour format which completely won the public. No "I Love Lucy's" or "Dragnet's." Of course, not helping the rating meter is the rise of the three network split, with the ascendancy of ABC-TV.

The challenge is surely present. The answer may lie in the pilots now being prepped for next season. It also may lie in the growing care being exercised by agencies and sponsors, as well as telefilm series, in the selection of properties.

Another lift may be in the new blood entering the telefilm biz, writing talent such as Rod Serling, acting prowess such as displayed by Ed Wynn in his intermittent tv outings, (Wynn now is in a projected series), and new production talent coming from indie motion picture producers such as Hecht-Lancaster.

### The Full Hour Trend

There also is a trend toward hour telefilm series, pioneered by "Maverick" and "Wagon Train," offering a longer span to spin out a yarn to get added dramatic qualities. The established houses, the MCA's Revue, CBS Television Film Sales, Screen Gems, Television Programs of America, Metro TV, Warners, Desilu, et al, have more savvy, too.

The telefilm house that confines itself just to making pilots in the hope of a national sale is in the riskiest end of the business. Despite the dangers, though, there are a number of such outfits, one of the giants being Desilu. But even Desilu has made and is making production ties with syndicators, as opposed to depending solely on national network sales.

In the telefilm biz, a quiet revolution has taken place. Most telefilm houses, referring to those engaged in selling as well as having production ties, now are no longer as dependent on a national sale. In fact, the sturdier telefilm series can exist in today's market very well without a national network skein being sold—although such a deal always is desired.

The turnabout came at the beginning of this season.  
(Continued on page 30)

## THE CUPBOARD IS BARE

By BEN BRADY  
(Exec Producer, "Perry Mason")

Hollywood.

It is a curious anomaly that an industry like tv which is constructed essentially upon a basis of imagination can be so incredibly short of inspiration and ideas for facing its most critical problem—the lamentable shortage of qualified writers.

Naturally, I don't pretend to talk for all tv producers, but I have talked to many of them. They have, without exception, answered my question: "What is your major production problem?" with a uniform answer. "Scripts."

Moreover, instead of improving, the problem continues to worsen as the big fat tube devours artistic calories at an alarming rate.

This parlous complaint can perhaps be traced to a variety of causes, but the effect remains the same; nobody is doing anything about it.

The gentlemen who push the buttons are constantly demanding more production speed, more shows and more quality in the finished product. And while the infant is thriving they are willing to pay, and pay well. They are faced, however, with the ageless and primitive problem of supply and demand.

Regardless of the amount of money available, and even allowing for the brilliant developments of automation, the mechanized author is not yet clearly limned on the writing horizon.

Consequently, our current quota of talented and experienced writers are working overtime to fill the need. By their own admission, they frequently take three and four assignments simultaneously. They work longer hours than their energies will allow—a freelance writer lives a precarious existence, his vacations are more often forced than chosen, and so his spirit of security says yes even when his artistic endurance says no. But obviously there is no coexistence for quality in such a climate.

The motion picture industry never had this problem. They had that one wonderfully succulent item that looms rosy and full-blown at the end of the tv rainbow—time.

### You Can't Fall Behind

Doing a filmed television series requires producing each segment on time. In the "Perry Mason" series, for instance, we shoot six days. Then we have a day in which to prepare for the next segment and the following day we're shooting again. With no major mishaps we will complete 39 episodes in one year. If we ever fall behind, we're dead.

Obviously, carefully written scripts that don't require endless rewriting and editing are the vital factor in such an existence. But with more and more shows being demanded each year, the present group of competent writers, already working beyond their capacity, certainly can't be expected to supply them.

Temporary stop-gaps are being employed. The story editor and the producer, working slavish hours, do all they can to qualify the neglected and undernourished scripts that are left with them. But the elements of human fatigue and ultimate exhaustion are not peculiar to writers, and inevitably the virus of debility must infect the entire project.

There are several possible answers to this problem, I believe. A series of conferences between educators and network or studio heads might be of tremendous advantage both to the industry and to fledglings who would like to become a part of it.

Perhaps fellowships might be established by the networks for promising young students who desire a career in this well-paying field. Acting schools have long been endowed by the studios—what's wrong with writers?

Industry spokesmen could do worse than visit colleges and universities and lecture English majors on the advantages of seeking a career in television. Perhaps the most substantial idea of all would be one in which the networks and studios would hire promising young people with a desire to write and allow them to work with experienced writers.

It has been clearly demonstrated that the industry and the network can teach and develop trained personnel through their work in the more technical fields. A great deal of time and money is spent each year in teaching camera operation, lighting techniques and sound engineering.

For some unexplainable reason, no one is doing a thing about training writers—and without them the industry will die. The greatest technical crews in the world can do nothing, the greatest actors and actresses would lie fallow, and the best director in the world could rise to nothing without a script.

Working without a proper script is like asking a pitcher in the World Series to pitch a bowling ball. He doesn't have a chance, no matter how talented his arm.

It appears to me that in failing to develop writers the television industry may be writing the orchestration to its own death knell—but soon.



# British Telefilm Quota Poses Serious Dilemma for Industry

By HAROLD MYERS

London.

The British telefilm industry is faced with a dilemma. The local commercial networks, having to comply with an 86% British quota, are desperately in need of a constant flow of domestically produced program material. At the same time, the production companies realize that there is no hope of breaking even either in the home market or even with Commonwealth backing unless the American market is wide open. On elementary economics the U.S. territory must yield at least 50% of the return to recoup production investment before thinking in terms of a profit.

As the American heart beats, its pulse can be clearly recorded in British studios. As of this moment, it is a very nervous pulse, no matter how cheerful the patient superficially makes himself out to be. British eyes, like the rest of the world's, anxiously trace the constantly dipping graph of American economic activity. In sharp focus is the softening of the U.S. side first evident among the networks which have provided British co-producers their quickest and lushest profits, and soon, it is felt, inevitably to reach the station markets which are the life blood of syndication.

## As U. S. Goes So Goes—

Running even deeper than this anxiety about downward trends is the fear among British co-production companies that the American slump will, within four or five months, have serious effects on the British economy, cutting deeply into their first line activity as stations which at this moment are establishing the kind of sustained profit which is more often just the stuff of which dreams are made.

If the American recession should develop into a depression with no quick upturn, the pace of British production may well slacken and new financial patterns, as well as new policies, will inevitably emerge. If it's just a case of a scaling down of the American market to a level of sober reality, British telefilm production can continue to flourish. Its costs have always been geared to a soft American market and the co-production pattern will continue but with greater caution and with fewer dreams of a Klondike strike.

The British program contractors urgently need top quality British product and are strictly controlled by a stringent quota which compels them to show at least 86% British program material. It's common knowledge that there isn't enough home grown talent around to fill the gaps with live shows and that underscores the necessity of pre-filmed material.

In many ways 1957 was a period of high gear British and Commonwealth production on the co-partnership formula, but it is not necessarily true to believe that 1958 will reach the same level of acceptance. American reception of British-made programs was far from dismal, though there were certain series that were the victims of unhappy time periods and powerhouse competition. For example, the "Dick and the Duchess" skein, produced by Sheldon Reynolds and financed by CBS, had to face competition from the "Perry Coma Show" and was cancelled after 26 of the skein had been released. U.S. reaction has worked against a sale in Britain but it is expected there'll be an early deal to commercial tv because of the acute shortage of British product, even though the selling price may be lower than originally anticipated. Conversely, the "OSS" series, which has hit socko ratings in the United Kingdom, has only received a moderate reaction on ABC-TV in the U.S. "Robin Hood" series, a longtime hit on either side of the Atlantic, is still holding up admirably on the British webs and even though it's still uncertain whether it will go into another year, there is, undoubtedly, a substantial amount of coin to be picked up in second run syndication in the U.S.

A brighter side to the overall production picture was the wide range of product committed to full series programming, whether or not network sales materialized immediately. Outstanding examples in this category include "Hawkeye and the Mohicans"—a joint ITP-TPA skein which has been strong in American situations and hit socko ratings in Britain; "Martin Kane" (a Harry Alan Towers production for Ziv) which has been stout in U.S. syndication and a hefty audience builder in the UK; "Tugboat Annie" (AR and TPA) which got off to a good start in syndication in America; "Ivanhoe" (Screen Gems) which recently was launched in okay style in Britain and is going into American situation; and "White Hunter" (Bernard L. Schubert and ITP) which is now in American syndication and is due for early presentation in Britain.

## New Product on Tap

Program plans for the current year are now beginning to take shape and within the next few weeks the pattern of Anglo-American vidpic production will be more clearly established. As in previous years, Incorporated Television Program Co., the outfit closely allied to Associated Television, will be playing a major role, either directly or through affiliates. ITP went into production this month with their "William Tell" series which they are making in cooperation with NTA. The skein, for which a pilot was

made last year, will star Conrad Phillips and is being produced by Ralph Smart. Additionally, in cooperation with Official Films, they are completing plans to proceed with the "Invisible Man" series for which a pilot has also been completed.

In conjunction with Sapphire Films (the telefilmery which has made "Robin Hood," "The Adventure of Sir Lancelot," "The Buccaneers" and "Sword of Freedom") there are three more series in the readying stage which should be going into production later in the year. Among these are "The Four Just Men" based on the Edgar Wallace property, for which Jack Hawkins and Vittorio De Sica have already been signed, and other big names are being lined up; "Women in Love," a half-hour drama series in which Diana Dors will be starred and guest artists will include Anna Magnani, Edith Evans, Peggy Ascroft, etc. and the Robert Morley bedtime series in which the British actor will personally appear in 13 and emcee the others.

Gross-Krasne, who moved into the British field last year with their African series, are now filming the "Glencannon" series at the Associated British Elstree studios with Thomas Mitchell in the lead. It's generally accepted that their "African Patrol" series will soon get their first British airing on the ABC-TV network from the Midlands.

ABC-TV is now moving directly into the production field with "The Flying Doctor" series, for which a unit is now at work in Australia filming location backgrounds. The unit is due back in London in the early Summer and will move into Elstree to complete the skein of 39 which is to be directed by David Macdonald from a script by Michael Noonan.

Also tentatively skedged for production at the ABC studios is the new Towers-Ziv series, "Dial 999," the pilot for which was scripted by Ted Willis; while still in the negotiating stage is the "Captain Courageous" program, a coproduction venture with California National. This will finally be decided in the early Spring when Earl Retig comes to town to confirm the deal.

## Screen Gems' 'Raffles'

Screen Gems, which last year made the "Ivanhoe" series in Britain, is now, in association with Bernard Lubet, reading a "Raffles" project for which a pilot script is now being completed. Also, reportedly, they are contemplating a vidpic series based on "Anthony Adverse" but that's in an embryonic stage of development. In mid-Summer they will proceed with their coproduction deal with Hammer for the "Frankenstein" skein, the pilot for which was made earlier in the year in their Hollywood studios. Another SG project is a 90-minute show with the Old Vic and they're also lining up Eric Ambler's "Journey Into Fear," which is now in the scripting stage.

The Danziger brothers are going into their fourth year with the "Mark Saber" adventure series with the title role again played by Donald Gray, and have an Anglo-U.S. coproduction program in the negotiating stage. Frank Cooper has been promised the full cooperation of the Royal Airforce for his projected "Eagle Squadron" program, and Sheldon Reynolds is having another go in the British market with "Appointment with Fear" in which CBS will probably participate.

Granada-TV network, who operate a successful commercial tv station in the north of England, have to date not embarked on any direct vidpic production but are known to be talking a deal with MCA for a "Secrets of Old Bailey" series. It's too early to indicate when this particular project may get into production.

The urgency of an increasing flow of British program material for television was underlined by the recent agreement within the film industry to prevent the sale of studio backlogs to the tv webs. Hitherto, the program contractors have relied to a considerable extent on the availability of British oldies to help in sustaining their 86% quota, but if this source should prove to be no longer available they'll be more dependent on their own production resources. In that connection, however, they're tied to the economics which are discussed earlier in this review.

## Production Costs Mount

Under the present setup, a British co-producer with a topnotch property can anticipate a maximum return of around \$7,000 per subject from the U.K. territory and Canada and Australia combined might be worth another \$4,000. Other territories, excluding the U.S. may, with luck, yield an additional \$3,000 for a longterm operation—but that's extremely questionable. Production costs in Britain, as elsewhere, are continually mounting and now a half-hour episode could not possibly be brought in under \$22,500 if adequate production values are to be maintained. Indeed, most producers reckon they have to invest around \$30,000 or more if they are to stand a reasonable chance in the competitive markets. It's clear, therefore, that the British producer cannot afford to go it alone and is dependent on an American coproduction deal as the means of dividing his financial load.

The one big political question mark dominating the British scene is the possibility of a general election within a year and the possible defeat of the Conservatives who introduced commercial tv against the wishes of the Labor Party. There's no doubt that if Labor should take power commercial tv will continue but there is good reason to believe that substantial changes will be made in the method of operation. Current political thinking leans to the view that the Independent Television Authority (the Government agency administering the Television Act) will assume authority for programming and advertising sales, and that the present program contractors—who operate the networks—will become program packagers selling to the ITA. Basically, this need not affect the pattern of the British scene but would seriously cut into the earning capacity of the program contractors who are now reaping rich returns from their expensive pioneering operations.

# MILTOWN OVER THE ROCKS

By ALEX GOTTLIB

Hollywood.

Want to produce a couple of situation comedy series for television and still not get ulcers? It's easy. As easy as making a round-trip to the moon. All you have to remember are these basic rules:

1. Just believe the good reviews. The bad ones don't know what they're talking about.
2. One hundred times a day say, "There is no John Crosby. There is no John Crosby."
3. Pay no attention to ratings unless they're high.
4. If your ratings insist on being low blame it on the time spot. Remind everyone that the same Danny Thomas show that's in the top 10 now was 129th last year when it was on another network.
5. Switch the name of your show to "I Love Lucy."
6. Or the Bob Hope Show.
7. If your sponsor looks at the film in a projection room and says it isn't funny, ask him to watch it on the air with a laugh track.
8. If he still doesn't think it's funny, tell him it's not supposed to be. That you've switched to a "heart" format.
9. If your show gets cancelled, don't worry. You can still avoid ulcers. Simply cut your throat.

## Revolution In Telepix

Continued from page 29

when many telefilmers were caught with their pilots down. Official Films, ABC Film Syndication, TPA and the others took those pilots and put them in the syndication market. Not all of them did well. But the individual failures were based more on the lack of program appeal, than the inability of the market to absorb the properties.

In terms of sponsor acceptance and prospects, syndication has made rapid strides. In the midst of the soft network outlook, syndicators feel that they will profit by the situation—more advertisers choosing individual markets rather than buying a "must-buy" list of outlets on a net for a particular program.

The turnabout was helped by station participation in financing of syndicated skeins. Sparking the station participation were such indies as KTTV, Los Angeles, and WPIX, N. Y., both heavily dependent on telefilms for programming. Also keeping the health of the field was the growth of station buying combines, with an exec such as Mel Fenster of RKO Teleradio o&o's buying for his outlets, a Dick Pack buying for Westinghouse o&o's, etc.

The foreign market has grown considerably in the past few years, keeping pace with the growth of sets abroad and the increase in the number of commercial outlets. It now accounts for about 20 or 25% of the gross in syndication, with hopes to drive it upwards to 30%, where it's expected to level off for quite awhile. But 20 to 25% isn't hay. It represents over \$14,000,000 a year, including the gross from Canada in the take.

## That Post-'48 Rubrah

In the feature end of syndication—a vital and important part of the biz—the post-'48 ceiling is now the big thing. One by one the major studios, hard-hit by economic woes and diminishing boxoffice receipts, turned their pre-'48 backlog over for tv distribution, the last being Universal and Paramount.

Individual producers such as Stanley Kramer, Pine-Thomas and others have made deals on post-'48's, cutting in the various Hollywood talent guilds and Petrillo's musicians union on the tv gross. Still others, notably those producers represented by United Artists, have turned over post-'48's for tv exposure, holding in escrow a certain percentage of the tv take, pending a formula for the talent unions on pictures produced after August, '48, the cutoff date.

The good post-'48 pix have been utilized by the distributors to dress up their packages and stations are reaping a rating harvest with such not so old faves as "High Noon," and "Bells of St. Mary." (Not that the good vintage pix from the Warners, Metro TV libraries have been rating slouches; and the horror packages put out by Screen Gems also have kicked up rating dust). Upcoming in the pre-'48 catalog is the whole Paramount library.

There has been a lot of "bottom of the barrel" stuff sold to tv, such pix usually finding their low rating level, too. For the novelty of seeing a Hollywood production at home has worn off, and the viewers apparently are getting that selectivity bug that has caused such an upheaval in theatres.

Now, the big speculation is when will tv have the sizable pool of post-'48's. Exhibitor pressure against any new sell off to tv is strong. Hollywood talent guilds, too, hurt by tv competition are not eager to agree on a formula. The amount that a picture draws from tv, about \$100,000 for the toppers, is small compared to the box-office harm such exposure might inflict on new pix, it's felt. Then, it's argued, why not theatrically reissue the big ones and hold the rest in the vault?

The don't-sell-to-tv arguments could prevail, except for one key factor. What happens if a major motion picture company falls by the wayside and stops production. That happened to Republic Pictures, now selling its post-'48's without a residual agreement with the unions. The talent guilds appear to have no recourse against a studio that goes out of business. In that instance, its strike weapon is ineffective.

The motion picture industry now is in a transitory state. The bets are that there will be other studios that will follow the Republic course. The years 1960 or '61 are seen as the decisive ones.

That's the way the trade winds are blowing. Let her fly!

# 1957-'58 ENTRIES: \$55,000,000

## SYNDICATION GOOSE HANGS HIGH

By EARL RETTIG  
(President, California National Productions Inc.)

One thing's for sure in these uncertain times: The goose will hang high for television film syndicators come Christmas. It will be stuffed with 84 million dollars gross annual billing. And, according to the more conservative sliderule boys, the 1959 year-end goose will dangle even sleeker and higher on a 90 million-dollar hook.

A gorgeous industry picture for a nation in the midst of the economists' "recession"? Certainly. But the goose will lay that promised golden egg for '59 only if syndicators grasp this truism of our business life: Opportunity begets responsibility—and lots of it.

That might sound like a gratuitous remark from a relative newcomer in the fold (I became president of California National Productions, Inc., and its syndication division—NBC Television Films and its powerful stripping brother, Victory Program Sales, a couple of months ago), if it weren't for what follows.

Applying 20 years thick-of-fray experience in movie production and another rugged 10-spot in network broadcasting, I see possible rough sailing ahead, although the winds are favorable, for CNP and all its competitors. Let's take a hard look at some of these danger portents.

In all U.S. television, 511 film series were available for broadcast at the outset of 1957. Sixty series were added to the "for sale" roster over the next 365 days. Now, the significance of the latter figure is the submerged fact that only 22 of these 60 were specially produced for syndication in '57.

### Okies & Oldies

Q. Are syndicators to wind up like the Okies, working the old celluloid soil over and over until their futures black out in the angry storms of buyer resentment?

Q. Are my fellow syndicators also determined this shall not happen because all of us will keep producing fresh, new programming materials to meet the burgeoning demands of broadcasters and advertisers?

Unless the answer to the second query is resoundingly affirmative, our scintillating Aurora Borealis of sales will turn into a celestial Fool's Gold.

We have been witnessing the world of theatrical cinema close to its own undoing. There has been loud caterwauling about the damaging body blows of free television. The truth is much more in the fact that the movies got fat and lazy through the war years, grinding out B pictures which wouldn't rate a Z category in most instances.

Syndicators should have adduced by now that mere talk of "great production values" are not enough. A film series can't be much better than its basic stories. Polishing shooting scripts can't turn wormy tales into gripping ones. If viewers ever become cognizant of those vaunted production values, you can be sure they're bored with the story.

And, while we're at it, neither will a glittering boxoffice name perform magic tricks for emaciated plots which are lacking in motivation, masterful characterization and the best of all possible tonics for entertainment—a good story well told. Granted there are plenty of capable producers, directors, actors and crews in Hollywood or wherever there's a film camera. But technological expertise and talent still need that lonely guy, the typewriter-pounder, to make them all geniuses.

I've seen all kinds of "special" performances on television, in the movies, and on stage. Too many have fallen flat on their well-made-up faces. Instead of big money outlay "contributions," the producers should have stood in bed until they came up with an honest-to-goodness story. Just as Paddy Cheyefsky did—and made Ernest Borgnine's reputation—via "Marty." Graham Greene accomplished the same feat for Alan Ladd, then equally unknown, in "This Gun for Hire." And Alfred Hitchcock, whose cameras have roamed the world, did one of his best directorial jobs with a one-set, small cast for "Rear Window."

### The Meat's In the Script

I would advise all television producing companies to look for the best writer's conception of a series. Thereafter, from such a literary launching platform, the real swoosh to success orbiting is powered by a set of 39 top scripts.

There's also the matter of the syndicators' need for creating new types of programming, as well as anticipating the universal tastes of television families, roadcasters and advertisers. Westerns were the big hit surprise of 1957. They did come in big—although not nearly as great as most people think—and they emerged strongly on the rating charts. CNP rode at the head on this winning strategy with another Western entry, "Boots and Saddles—the Story of the Fifth Cavalry." For 1958, we're moving into the vanguard of the trend with "Union Pacific" and plan, further, to diversify our forthcoming production—in an \$8,000,000 budget for this year—with a series concerning the cold war of international espionage and intrigue, a comedy skein spun around the antics of a news agency staff, 39 additional episodes of "The Silent Service" which will include hitherto untold aspects of submarine warfare, and others still in the blueprint stages of development. If, with all the other titles in our portfolio, we don't have the right show for any kind of programming need, I believe no one else will.

Some of the extras for syndication this year should be in the form of national money. A recent Katz agency study establishes that a countrywide market-by-market lineup can cut time costs nearly in half. We're at a point in U.S. advertising economy when this kind of dollar efficiency talks loudly and importantly.

Last year we delivered a new series with the Spring Flowers and another show in the Fall. This year, we will bring forth a new series at a rate of one every three months, or better. Besides, we will release a number of off-the-network first syndication runs to bring the roster of Victory Program Sales division over the 20 series mark.

It's no great trick to score one hit. With the quick money speculators just about combed out of syndication, it's up to the reliable practitioners to repeat the process steadily and continuously with the right shows at the right time. It is the best insurance for a fat Christmas goose in '58 and the golden egg in '59. Otherwise, it may be just another dowdy-feathered old barnyard bird laying the proverbial egg—square-shaped. And, brother, those kind hurt in the evaluating process!

## 27 SKEINS PUT IN SYNDICATION

Vigor of the syndication business is reflected in VARIETY Syndication Cost Chart in the current issue, which reveals that in only six months, a total of 55,000,000 worth of syndicated product has been unleashed on the market.

Chart runs down costs of 27 series in release or about to be released since last September, only six months ago. Of the 27 series (only one of which is thirty-hour, rest being 30 minute shows), the great majority are brandnew product, another index to the health of the business. New product comprises 17 out of the 27 series; eight of the others are off-network reruns, and two are imports from Canada, made for the CBC-TV and run on that network.

Although new shows comprise the greater number of series, in dollar volume they are almost matched by the network rerun skeins just become available. That's due to the release of such large and expensive packages as "Our Miss Brooks," consisting of 118 half-hours produced originally at a cost of \$35,000 each, in it's amounting to a total of \$4,130,000.

The 17 new series represented a negative investment of \$16,784,500, averaging out to just short of \$1,000,000 per series of 39. The eight off-network rerun group totaled \$13,230,500 in original production costs. Next to "Brooks," biggest bundle was provided by "It's a Great Life," with \$2,600,000 originally invested, in 78 films. Third on the list was the 59 "Medic" shows, which cost \$1,947,000 to produce. The Canadian imports originally cost \$2,483,000.

Naturally, the reruns and imports don't have to make their costs back in the syndication market—negative costs have already been written off, and in some cases, a profit made by the producer. But the distributors do have to make up print and distribution costs for syndication, along with a participation or guarantee to the producer, so that the income to be derived from the reruns must be substantial.

On the other hand, the new-for-syndication series, involving a layout of nearly \$17,000,000, must be recovered out of the market itself, along with the added costs of distribution. In other words, in terms of business, that \$17,000,000 layout should represent a gross of about \$24,000,000 alone. This, of course, is only a small part of the current syndication market, since the VARIETY chart represents series released only since last September. The large number of shows put into release last spring and summer are still on their first sales go-rounds too, as are still older shows and other network reruns put into release earlier last year.

## Ziv, Russo Telepix Xchange to Start

According to Joseph M. Brandel, veepee in charge of European operations for Ziv International, his outfit will send 10 hours worth of vidpix to Russia, April 15, as one of the first tv exchange setups since the signing of the cultural pact between the U. S. and the USSR. Brandel made the Russo trip with Edward J. Stern, the prexy of Ziv International.

Brandel said that Russia now has 2,000,000 video sets and over 5,000,000 are expected to be in operation by 1960. Russia has 37 regular tv transmitters plus another 13 built by amateurs, and, strangely enough, run on a private basis.

The Russians were ready to accept vidfilms on a cultural or entertainment plane, and stressed westerns and science fiction series. Ziv would in turn take some Russo documentaries, dance and marionette films.

## Now Is The Time For Good Program Ideas To Come To The Aid Of Your Features

By JERRY HYAMS  
(Director of Syndication, Screen Gems)

In the annals of tv film, 1956 was the year the big Hollywood hatch opened, and 1957 was the year of "Shock!"

"Shock!" was that important a milestone because it was the first meaningful effort to program features around a single, integrating theme. We could have dumped our monster movies into the usual balanced bundle, but we didn't. The stations could have dumped them into their anthology theatres, but most of them didn't. The key stations dressed up the "Shock!" films with the most fantastic and varied assortment of local programming ingenuity ever applied to a single program theme.

The full significance of this effort is yet to get a full accounting. I think over the next couple of years it will prove to have been as important a development as the influx of all the major studio pictures.

By the middle of 1957 you couldn't amaze anybody anymore with another big library of films, and you certainly can't do it in 1958. We knew this last August when we got the tv rights to the Universal backlog.

It's not that a good picture won't always be a good picture. You can always get a lot of people to stay up late for one, especially if you get it into the highlight listings. But a good picture is no longer awaited with breathless expectation. The public has become used to them. Remember the fantastic ratings pulled by "30 Seconds Over Tokyo" and "Command Decision" in the fall of '56 and the winter of '57? You don't get those ratings anymore, and it's not because those were the two best pictures ever made.

Feature film programming has been a relatively simple business the past couple of years. Practically all a station needed was a balop with the program title, a record with the theme music and enough sense to pick out the best titles for rating week. All the creative work had been done in Hollywood before 1948.

But the stations that aren't now sitting on stockpile of the best features in their markets, don't have it so easy. Even the feature-rich stations, once they've played the first runs of most of their blockbusters, have to start doing some deep thinking, because the end of the supply is coming into sight. It's not too early now to start digging up some programming ideas.

When you program feature films around a single provocative theme, whether it's "Shock!" or something else, you get an added value that ratings alone can't measure.

### Get Yourself a Good Host

The biggest plus is the local host. The names of the "Shock!" emcees in themselves tell a story: Roland, Terrence, Marvin, Dr. Lucifer, Jagged Jonathan. These characters are almost as much an attraction as the films.

The thematic feature program is exploitable. When a Marvin or a Roland makes a personal appearance, the station and the sponsors are making an impression they couldn't touch with an anthology show. If the theme is interesting, you've got a story to tell in the newspapers and on the street corners. We have a stock of clippings on "Shock!" that's probably bigger than the publicity pulled by the release of all the major-studio product put together.

In each market the debut of "Shock!" was heralded by stunts and events that ranged from the ridiculous to the daring. Monsters were sent out to spread the word at ball games, department stores, parks, college campuses, newspapers and ad agencies. In some towns the Frankenstein monster, usually accompanied by a shapely model, toured the main streets in a hearse or some other appropriately outlandish vehicle. In at least one town a monster was seated for four days in an electric chair in a downtown store window.

"Shock!" parties were thrown for the press and clients by many of the stations, and you can let your imagination go on the special foolishness used for decorations. All the local "Shock!" emcees have their own organized fan clubs.

All this is merely a sample of the extravagant showmanship possible in an intelligently integrated program of feature films.

The "Shock!" theme was odd enough and well timed enough to be able to make an impression while the floodgates were still clanging open. There are more thematic ideas that can add zest to features, and it would behoove distributors to help stations develop them. Screen Gems, the distributor that started it all with "Shock!" intends to come up with a few more such surprises.

## It's Gotta Have Believability

By PHIL COHEN  
(Vice-President, SSC&B)

My thoughts on live vs. film programming on tv are pretty simple. Good 'live' is good; bad 'live' is bad. Good 'film' is good; bad 'film' is bad.

Unless there is a special reason to see an event while it happens—sports and man-moons, for example—the question should not be is it live or film, but does film or live give the most believability—the end product that you set out to accomplish.

Ed Murrow filmed 12 hours of Truman to get a one hour show that was well reviewed. Would a live hour have been better? The late great Henry Saloman had to work with film.

Danny Thomas, who is on film, often looks live. Kraft, which is live, often looks as if it were filmed.

Dave Susskind, the ablest spokesman for 'live,' is reported to have a film deal.

In short I suspect this whole controversy is pretty meaningless.



# TV Tape In Tip-Top Shape

By ART WOODSTONE

Electronic television tape, bugs and all, has such a revolutionary capacity that nobody of any importance in the industry is apparently ready to go out on a limb and spell out the ultimate ramifications of the machine. But the indications of a television—even motion picture—upheaval are nonetheless implied.

Tape is already being put to limited use by the tv networks in re-broadcasting live programs outside of New York and Los Angeles. Though the supplanting of kinescopes is the only substantive example of the industry's use of tape's practical uses at present, it doesn't seem that live programming will be as much affected by this technological development as will film. Tape merely "recaptures" live tv, while conceivably it could replace celluloid, as we know it, almost completely years hence.

By taking only a single facet of the "tape story," some idea of the electronic machine's broader importance can be inferred. In this special to film issue, VARIETY has asked several advertising agency and tv film commercial production executives to give the readership the lowdown on "whither tape."

Even though the remarks are sometimes cautious in dealing with the relatively unknown, this symposium presents a feeling of the great clashes between live and film proponents, unions and the approbation of high costs and accelerated "obsolescence" that are due to take place before tape settles into its groove.

The symposium directly concerns tape's impact on the use and production of video commercials. Using this as the particular and going to the general—a reasonable process since the growth problems of this restricted portion of the industry mainly seem to mirror the problems of the industry at large—there is a knowledgeable group of traders which feels tape is "here now." There is another group ready to admit that the raw material is available, but months and even years from general implementation.

By and large, participants in the VARIETY q & a are more pessimistic about the externals of tape than the real or imagined intrinsic defects of this hi-fidelity method of production. There is still the problem of extensive editing of tape, but some observers feel that this is easily counterbalanced by the speed with which tape can be turned out. The big problems suggested revolve around the titanic struggle among the unions—Screen Actors Guild vs. American Federation of Television & Radio Artists and International Brotherhood of Electrical Workers and National Assn. of Broadcast Employees & Technicians vs. International Alliance of Theatrical & Stage Employees for jurisdictional control—and between networks and indie film producers. There are so many incalculables, of such sizable proportions beyond the mere internals of video tape, that they may take years longer to crystallize and solve than the mere problem of finding a comprehensive means for editing tape.

But once everything is in perspective look out.

## How near are taped video commercials?

They're here. Westinghouse has already taped several "Studio One" commercials on the West Coast, and Kevion has used taped commercials on the "Walter Winchell File." We are presently planning to tape some live commercials in New York.

**Hermínio Traviestas**  
Vice President & Manager,  
TV-Radio BBD&O

Just as near as the time when recording and playback equipment are available for use with commercials. We have no inside information, but from what has been published we expect some use this year. However, we believe it will be many a year before tape will completely supplant film for commercial transcription. The editing problems involved in taped commercials would seem to place somewhat of a limit on visual treatments which have become commonplace with the use of film. On the other hand, the fidelity of reproduction possible with tape gives it a strong plus. At present, a good many film shows are being bicycled from station to station with film commercials already cut into the program. In such cases, the use of taped commercials would represent considerable risk even where tape playback equipment is locally available. I think we can assume that all of the "bugs" now present in taped video recording will eventually be eliminated, but it will take quite a number of years. For the near future, I believe video tape will pretty much be limited to network use. And the commercials will bear a stronger resemblance to present live commercials than to those which rely on film tricks for practicality.

**W. M. Mitchell**  
Creative Director,  
Geyer Advertising

Since taped commercials are currently being seen on network shows (PC&B's first experience with this technique was seen on the special Edsel show which we did on October 13, 1957 with Bing Crosby, Frank Sinatra and Rosemary Clooney), I assume this question means how near is complete acceptance of taped video commercials, and it's a difficult one to answer since it easily falls into the same general category as

color television. However, the many advantages video tape offers, not the least of which are the savings in time and money, should give its acceptance a marked impetus which, in the final analysis, will largely be related to the rapidity with which television stations install reproducing facilities.

**Roger Pryor**  
Vice President, Radio-TV  
Foote, Cone & Belding

Taped video commercials are, of course, already being used on the west coast. As far as the New York picture is concerned, I don't see them as a regular operation for about another 6 months to a year. CBS has test equipment in operation in New York at the moment but is not making said equipment available to agencies for commercial purposes. NBC is in about the same boat. The above refers to network operation. However, I understand that one of the major independent studios here in New York will be ready to go with tape for commercial purposes in 60 to 90 days.

**Charles M. Boland**  
Radio-TV Director  
Parkson Advertising Agency

Taped video commercials are here now! As a matter of record, several months ago McCann-Erickson taped several commercials in Hollywood for "Climax" and for "Studio One." It is our understanding that the Ampex Corporation will deliver Video tape machines to at least three New York commercial production houses in the next 60 days.

**C. Terence Clyne**  
Senior Vice President, Radio-TV  
McCann-Erickson

We have been waiting for taped video commercials for the last three years. Much progress has been made but there are still many problems to be overcome. One important problem is that at present tape cannot be edited in a true motion picture manner. The editing has to be done as the commercial is being filmed—that is, live. With today's complicated commercials involving precision cutting, trick optics, supers, sound effects and music, it would be almost impossible to get satisfactory results with tape. There is also a splicing problem. Although tape can be spliced, it cannot be spliced scene for scene because of the frame line. In time these problems and others

will be ironed out but we feel it is still too early to predict when the transition to video tape will take place or will become practical.

**Philip H. Cohen**  
Vice President, Radio-TV  
Sullivan, Stauffer,  
Colwell & Bayles

If by this you mean network commercials, I believe them to be quite near. I base this opinion on the fact networks have already approached me. They would not, logically, be only theorizing but actually have something to sell, and are anxious to get going.

**Joseph S. Forest**  
Vice President,  
Television Commercials  
William Esty

Considering broad usage, I'd say at least five years. Two chains in L. A. can only repeat broadcasts. The equipment is now three times the size of the average tv station equipment, and it is our feeling that promises are exceeding practical solutions.

**Alfred L. Hollender**  
Vice President, TV-Radio  
Grey Advertising

In my opinion, closer than many of us realize. If the networks will make their equipment available, we can make a start this year. If the pressure from advertisers for network tape facilities is so great—as it promises to be—that the networks cannot make their facilities available to all without jeopardizing normal operations, progress in this field will then be determined by the rate at which independent producers can acquire video tape equipment. One is promised as early as March 15.

**Thomas H. Calhoun**  
Director, Radio-TV  
N. W. Ayer

In a limited way, taped video commercials are here now and have been used on certain network shows. In theory, the networks have the necessary equipment for taping live action spots, but in practice there are problems. From the agency point of view, there are questions to be resolved in writing, producing, editing, distribution and even the simple matter of screening the commercial for agency and client. At this stage of development we must still evaluate the flexibility of use and the costs of tape versus film. From the network's point of view, aside from the multiple of production problems, there are a number of jurisdictional problems to be answered prior to general use of tape. For the near future, I see taped live action commercials used only on network shows and produced with network facilities primarily for the network's convenience.

**Frank Brandt**  
Vice President,  
TV Film Commercials  
Compton Advertising

**How many television stations must there be equipped with tape playback equipment to make it economically feasible for you to go into tape recording of commercials? Would you be willing to produce commercials on tape for network use only? Would you consider duplication of tape commercials for network use and film commercials for tv stations too much of an economic hardship for the time being for advertisers?**

The first part of this question is almost impossible to answer since the ideal situation would be to have them all equipped with tape playback equipment in order for us to reach every market in a spot campaign if we so desired. The choice of stations should depend on the media strategy, not on whether they are equipped to playback tape. For network commercials, we would of course be as willing to produce tape commercials as we are live commercials for network exposure, and likewise

kinetics can be made of tapes as they are for live. The third part of this question will have to be decided when a specific problem arises.

**Hermínio Traviestas**  
Vice President & Manager,  
TV-Radio BBD&O

a) Probably 75%.  
b) Yes, we would be willing to record commercials on tape for network use only.

c) The duplication of taped commercials for network use and filmed commercials for TV stations would not necessarily be an economic hardship.

**C. Terence Clyne**  
Senior Vice President, Radio-TV  
McCann-Erickson

Generally speaking, we would have to be assured that all of the stations we are using for spot and syndicated show use have tape playback equipment to make taped commercials feasible for us. In some cases we might be willing to produce commercials on tape for network use only, but our present schedules would make this impractical in most instances. For the time being, I doubt that we would find it advantageous to duplicate tape commercials for network use and film commercials for station use.

**W. M. Mitchell**  
Creative Director  
Geyer Advertising

I believe the answers to questions 2 and 3 should suffice. a) While we have, in the past, produced taped commercials for network use only, we do not feel it is economically the better part of wisdom, and our decision was dictated entirely by the element of time.

b) We see no point in duplication of taped commercials for network use and film commercials for stations not equipped with tape playback equipment since film could do the job for all. The only exception would be where time would not permit film production.

**Roger Pryor**  
Vice President, Radio-TV  
Foote, Cone & Belding

Initially at least stations in major markets should be equipped with tape playback equipment, although this is a tough one to answer because every advertiser's regional requirements are of different structure. In short, I personally would settle for the major markets at the moment.

For the second question, yes, I would be interested in producing commercials for network use only because the clients I work with are primarily network advertisers.

To question 3, there might be economic factors involved, although I don't think they would extend to the point of hardship. Also, the time element in making, producing and projecting such commercials might more than make up for added costs.

**Charles M. Boland**  
Radio-TV Director  
Parkson Advertising Agency

No comment.

**Philip H. Cohen**  
Vice President, Radio-TV  
Sullivan, Stauffer,  
Colwell & Bayles

In answering the third part of your question first, I am not familiar with the economic problems, never having heard them stated clearly. In a recent lunch with someone "in the know," I was unable to obtain any idea at all of costs, etc., etc. I brought up the question (one that I believe will become more common if it hasn't already) of union factors. I say that if tape eliminates many technical phases we may affect some savings, but it seldom works out that the savings benefit us for long periods at the cost of eliminated phases.

**Joseph S. Forest**  
Vice President,  
Television Commercials  
William Esty

a) I don't see tape as efficient for multi-station use. When this is the pattern, film seems much more practical.

b) Tape is much more practical for network use when we are sat-

isfied that quality the factor can equal film. Otherwise, it's only feasible for "one-time" shots.

c) Yes, we would consider duplication, unless low cost composite dupes were possible from film to tape or tape to film, whichever way provides best quality.

**Alfred L. Hollender**  
Vice President, TV-Radio  
Grey Advertising

Realistically, most of the stations in the top 50 markets would have to be equipped with tape playback equipment before it would be economically feasible to go into tape recording of spot commercials. We would most certainly be willing to produce commercials on tape for network use only, just as we have often produced film commercials for network use only. At the moment we can see no real need for duplicating on tape for network use a commercial which has already been filmed for spot use.

**Thomas H. Calhoun**  
Director, Radio-TV  
N. W. Ayer

It is now economically feasible to produce the average live action commercial on tape, providing the cost is justified by a network use. With this first step, assuming the quality and cost of duping this commercial to be satisfactory, it shouldn't be difficult to amortize the costs of the original network for spot use as stations get equipment. The biggest problems of supplying spot markets with tape commercials would seem to be in straightening out contractual obligations. At this time it doesn't seem economically possible to shoot a commercial on both film and tape unless perhaps handled in the manner of the electronic cam system.

**Frank Brandt**  
Vice President,  
TV Film Commercials  
Compton Advertising

**Do you presently use the same film commercials for spot placements as you do for networks? Do you also use re-edited versions of network commercials for spot placement? If so, in what percentage of both cases?**

About 80% of our network film is also used for spot, both re-edited and as is. About 40% of our film production is spot only.

**Hermínio Traviestas**  
Vice President & Manager,  
TV-Radio BBD&O

Yes, in most cases, we use re-edited versions of the same commercials we use on network shows for our spot and syndicated schedules.

**W. M. Mitchell**  
Creative Director  
Geyer Advertising

In the past, we have used film commercials for both network and spot placement and the only time we have employed re-edited versions of network commercials is where we wanted to include a particular message of local interest.

**Roger Pryor**  
Vice President, Radio-TV  
Foote, Cone & Belding

To the first question, yes, to the second question, yes, also. Up to now, the percentage has been about 10% use of films in spots that were initially made for network. In the second case, the percentage is negligible but, in future, we will convert to an almost completely film operation for network and spot.

**Charles M. Boland**  
Radio-TV Director  
Parkson Advertising Agency

a) Yes, we do sometimes—if they are sixty seconds long. However, usually a new custom-built script is written for this purpose, and a new optical negative is made for each of these two specific uses.

b) Yes, we frequently do use re-

(Continued on page 34)



# STATIONS SELECT 50 OUTSTANDING FREE TV FILMS

TITLE	DISTRIBUTOR	FILMED BY	SPONSOR	RUNNING TIME	DESCRIPTION
ALICE IN WASHINGTON	Association Films	On Films, Inc.	American Airlines	19 Mins. (c)	Imaginative travel-tour around modern-day Washington, Mt. Vernon, Colonial Williamsburg as Lewis Carroll's Alice might have seen it.
AN AMERICAN GIRL	Anti-Defamation League, B'nai B'rith	Dynamic Films	Anti-Defamation League	28½ Mins.	In highly dramatic story form it presents the problem of anti-semitism.
ALL OF A SUDDEN	Sterling Movies, USA	Unifilms Prods.	Socony Mobile Oil Co.	12:30 Mins. (c)	Safety film probing into psychological causes of accidents.
A STAR SHALL RISE	Family Theatre		Family Theatre	29 Mins.	Christmas story of Three Wise Men and their journey to Bethlehem.
A PLACE FOR GROWING	Boys' Clubs of America	Campus Films	Boys' Clubs of America	15½ & 30 Mins. (c)	Dramatic portrayal of boys' clubs' role in promoting juvenile decency as an antidote for juvenile delinquency.
ASSIGNMENT OVERSEAS	American Foundation For Overseas Blind	Richard Wood	American Foundation For Overseas Blind	12½ Mins.	Documentary of the American Foundation For Overseas Blind work with worldwide agencies in helping the blind.
ACTION IN ASIA	YMCA	Bob Frers	YMCA	28½ Mins. (c)	Featuring the famous YMCA Boys' Town in Korea and YMCA work with refugees in Hong Kong & other areas.
AFRICAN HERITAGE	Sterling Movies, USA	Robert Kingston Davies	Calif. Texas Oil Co.	28½ Mins. (c)	Documentary of East Africa "where recalled history began."
AN AFFAIR OF THE HEART	Association Films	Victor Weingarten	Health Information Foundation	28 Mins.	A graphic demonstration of medical science in action, as a delicate heart operation saves a young man's life.
A LIFE TO SAVE	Association Films	Centron Corp.	American Medical Assn.	28 Mins.	Facts about medical quacks and how these practitioners of fraudulent medicine are brought to justice.
BELGIUM: WHERE PAST MEETS PRESENT	Sterling Movies, USA	Ernest Kleinberg	Calif. Texas Oil Co.	28½ Mins. (c)	Documentary on embattled past and future of Belgium.
CARIBBEAN CAROUSEL	Tribune Films	Carillon Films	KLM	27 Mins. (c)	Travelogue concerning island of Caribbean. Imaginative treatment composed entirely of native music recorded on spot.
CHALLENGE ON THE LAKE	Marathon TV	Marathon TV Newsreel	Socony-Mobil	12½ Mins. (c)	Breaking the world record with a jet powered speedboat.
CHALLENGE OF OUTER SPACE	US Army	Dept. of Defense	Dept. of Defense	60 Mins.	Discussion by Dr. von Braun on rockets, space stations and satellites.
THE CHRISTOPHERS	The Christophers		The Christophers	27 Mins.	Continuing series of discussion, music and dramatic show depicting the Christopher ideal.
THE CORPORAL STORY	Association Films	Firestone Guided Missile Division	Firestone Tire and Rubber Co.	16 Min.	Timely documentary account of development of the "Corporal" missile from drawing to actual firing.
EVEN FOR ONE	Sterling Movies, USA	Nathan Zucker	American Medical Assn.	28½ Mins.	Dramatic story developing importance of doctor in the community.
FRANCESCA	Association Films	Lux Brill	Foster Parents Plan	28 Mins.	Story of a child in poverty-ridden Rome.
THE FRIENDLY TOWNS	Herald Tribune Fresh Air Fund	Herman V. Kitchen	Herald Tribune Fresh Air Fund	28 Mins. (c)	A poignant appeal for support of the welfare endeavor.
FOOTHOLD IN ANTARCTICA	British Information Services	British Information Services	British Information Services	21½ Mins. (c)	A dramatic account of the Commonwealth Trans-Antarctic Expedition.
FIVE MILES WEST	Marathon TV Newsreel	Marathon TV Newsreel	Volkswagon	13½ Mins. (c)	Film points up application of free enterprise concept in process of rehabilitation of West Germany.
FRANCE IS A GARDEN	Sterling Movies, USA	Alleenhardt	Calif. Tex Oil Co.	28½ Mins. (c)	A beautiful survey of France as a nation of gardeners.
HERO NEXT DOOR	U.S. Air Force-Civil Air Patrol	Armed Forces	US Dept. of Air Force	26½ Mins.	The Civil Patrol in action and the story of its missions.
HAIL THE HEARTY	Sterling Movies, USA	The Borden Co.	The Borden Co.	27½ Mins. (c)	The tremendous progress made in solving problems of nutrition.
HELPING THE TAXPAYER	Association Films	Willard Pictures	American Institute of Certified Public Accountants	14½ Mins.	What happens when the government questions a tax return, showing how differences between taxpayers and Internal Revenue Service are settled.
INVISIBLE KILLER	Sterling Movies, USA	Milner Prods.	Automotive Exhaust Institute	13½ Mins. (c)	Story of carbon monoxide as cause of auto accidents.
MAN IN THE DOORWAY	Sterling Movies, USA	MPO Productions	American Cyanamid	28 Mins. (c)	A documentary on the advances in chemistry, especially in the area of increasing soil productivity.
MEN AND MISSILES	Hill & Knowlton		Aircraft Industries	28 Mins.	History of development of missiles.
MODERN HOME DIGEST	Modern Talking Picture Service		Various Companies	13½ Mins.	Continuing series of vignettes pertaining to home making.
ONE PEOPLE	Anti Defamation League	Anti Defamation League	Anti Defamation League	11 Mins.	How America grew thru its many nationality groups with each group pictured in its native background. Vincent Price narrates.
PORTRAIT OF A QUEEN	British Information Service	British Information Services	British Information Services	14 Mins.	Review of life of H. M. Queen Elizabeth II.
QUEST FOR ADVENTURE	Modern Talking Picture Service	Various	Various	28 Mins.	Continuing series of sports, travel and industrial films.
SEA WINGS	U.S. Navy	U. S. Navy	U.S. Navy	28 Mins.	Training and action of navy Pilots.
ST. LAWRENCE POWER PROJECT	Association Films	Bransbury Prods.	N.Y.S. Power Authority	28 Mins. (c)	History of famed river and how the new dams will help surrounding territories.
THE SUZUKI FAMILY	Modern Talking Pictures		History of Japanese Affairs	13 Mins.	Heartwarming picture of family life in modern Japan.

(Continued on page 32)

# STATIONS SELECT 50 OUTSTANDING FREE TV FILMS

(Continued from page 33)

TITLE	DISTRIBUTOR	FILMED BY	SPONSOR	RUNNING TIME	DESCRIPTION
<b>SILK</b>	International Silk Assn., USA	Wheaton Galentine Int. Silk Assn., USA		10 Mins. (c)	Employing novel techniques to capture the beauty and splendor of silk. Original music score.
<b>THE STORY BEHIND A BOTTLE</b>	Sterling Movies, USA	Video Pictures, Inc.	Glass Container Manufacturers Institute	24 Mins. (c)	History of glass making from ancient times to present.
<b>THE STORY OF A MAIN STREET MERCHANT</b>	Association Films	John Sutherland Productions	J. C. Penney Co.	28 Mins.	Arthur Franz and Jan Clayton trace the life of a man whose career has been based on honor, integrity and service.
<b>THAT THE DEAF MAY SPEAK</b>	Lexington School For Deaf	Campus Film Productions	Lexington School For Deaf	28 & 42 Mins. (c)	Experiences of a little deaf girl learning how to speak.
<b>THIS WAY UP</b>	Marathon TV Newsreel	Marathon TV Newsreel	Sikorsky Aircraft	30 Mins.	How helicopters are used throughout the world.
<b>THIRTY YEARS THAT CHANGED THE WORLD</b>	Tribune Films	F.D.K. Productions	Pan American World Airways	27½ Mins.	Documentary of 30-year history of world developments including aviation accomplishments.
<b>THIS IS THE LIFE</b>	Lutheran-Synod	Lutheran-Synod	Lutheran-Synod	29 Mins.	Continuing series of dramatic half-hour shows of religious nature.
<b>THE RELAXED WIFE</b>	Association Films	On Film, Inc.	Chas. Pfizer & Co.	13½ Mins. (c)	A humorous movie about a "relaxed wife" who shows her hubby the importance of finding freedom from tension.
<b>THE MUSICAL RIDE</b>	Nat'l. Film Board of Canada	Nat'l. Film Board of Canada	Dept. of Northern Affairs, Canada	19 Mins. (c)	Presentation of famous musical ride of Royal Canadian Mounted Police.
<b>MR. WITHERS STOPS THE CLOCK</b>	Sterling Movies, USA	Paul Alley Prods.	Air Transport Assn.	27 Mins. (c)	Reveals the importance of air transportation in our modern way of life.
<b>WE, THE MENTALLY ILL</b>	Association Films	Smith, Kline & French Labs	Smith, Kline & French Labs	27 Mins.	Dramatic documentary from the "March of Medicine" tv series.
<b>YOUR SAFETY FIRST</b>	Association Films	John Sutherland Productions	Automobile Manufacturers Assn.	12½ Mins.	Animated science-fiction satire of transportation through ages and looking forward to future modes of transportation.
<b>YOUR MINIATURE WORLD</b>	Modern Talking Picture Service	Sid Davis Prods.	Revell, Inc.	14 Mins. (c)	Scale models of ships and planes and how they are made.
<b>YOUNG LIVING</b>	Editorial Films, Inc.	Editorial Films, Inc	Seventeen Magazine	10½ Mins.	Dramatic story of teenager's typical day in school and home and how she faces the dozens of problems.
<b>WILD LIFE IN THE ROCKIES</b>	Nat'l. Film Board of Canada	Nat'l. Film Board of Canada	Nat'l. Film Board of Canada	14 Mins. (c)	Banff and Jasper National Park in Canadian Rockies with intimate view of world of nature.

\*(c) Color.

## TV Tape In Tip Top Shape

Continued from page 32

edited versions of network commercials for spot placement.

c) Probably less than 25% in both cases.

**C. Terence Clyne**  
Senior Vice President, Radio-TV McCann-Erickson

Yes, SSC&B uses the same commercials for spot placements as for networks, but commercials are never re-edited for the networks.  
**Philip H. Cohen**  
Vice President, Radio-TV Sullivan, Stauffer, Colwell & Bayles

a) Referring to the use of the same film commercials for spot placements, the answer is largely, yes.

b) I presume that by network commercials you are referring to kines of live commercials for spot placement. If so, the answer is that we don't re-edit and if we have it has been to an insignificant degree.  
**Joseph S. Forest**  
Vice President, Television Commercials William Esty

We frequently duplicate use—in about 25% of cases.

**Alfred L. Hollander**  
Vice President, TV-Radio Grey Advertising

On occasion we do use film commercials for spot placement as well as for network use. We have also re-edited versions of network commercials for spot use. We estimate that 20% to 30% of our film commercials are so used.

**Thomas H. Calhoun**  
Director, Radio-TV N. W. Ayer

The sole job of a commercial is to reach the largest audience and then show them convincingly

why they should buy your product over any other. Whether it's a network show or spot commercial the appeal is really to the same people and there seems little need to make different film commercials for each use. A strong selling message presented with showmanship is effective no matter what its placement. Re-editing of network commercials for spot use is done primarily for timing purposes or to accommodate local dealer tags. In every case, we would keep the major selling message the same. On live commercials for spot use, however, the approaches should be more flexible to fully capitalize on the personality of each individual performer.

**Frank Brandt**  
Vice President, TV Film Commercials Compton Advertising

**Are you making any plans for the use of tape commercials for your clients?**

We are following the development of tape very closely and we are considering several areas where it might be desirable to use tape for commercials and programs.

**Hermínio Traviesas**  
Vice President & Manager, TV-Radio—BBD&O

There are no specific plans since equipment is not widely enough available at present. However, our creative and production people have been keeping abreast of the tape developments and are ready to consider their use as soon as some of the problems have been solved.

**W. M. Mitchell**  
Creative Director, Geyer Advertising

Not at the present, but it is comforting to know that the technique of taping commercials is available to us if, as and when the element of time dictates the need.

**Roger Pryor**  
Vice President, Radio-TV Foote, Cone & Belding

No.  
**Charles M. Boland**  
Radio-TV Director, Parkson Advertising Agency

We are investigating the future availability of machines, the cost of producing them in this manner, the question of union jurisdiction and the quality of the end product.

**C. Terence Clyne**  
Senior Vice President, Radio-TV, McCann-Erickson

As always, in learning of any new method for making television commercials, we are maintaining a constant survey regarding video tape. However, no plans for using this medium have been made yet.  
**Philip H. Cohen**  
Vice President, Radio-TV Sullivan, Stauffer, Colwell & Bayles

It would be very flattering to say that we are always making plans. I am, however, an advocate of shooting only when the whites of eyes appear. In this case, I am waiting for more pertinent information and suggestions from those who are sponsoring tape commercials, before "planning."

**Joseph S. Forest**  
Vice President, Television Commercials William Esty

Very limited plans, but we are investigating thoroughly.

**Alfred L. Hollander**  
Vice President, TV-Radio Grey Advertising

Yes, in fact we have just completed a series of 20 commercials

for a regional advertiser.  
**Thomas H. Calhoun**  
Director, Radio-TV N. W. Ayer

No comment.  
**Frank Brandt**  
Vice President, TV Film Commercials Compton Advertising

**Do you envision the taping of commercials will cause a shift in production from independent tv film producers to the networks, keeping in mind the fact that most of television's live commercials are produced in cooperation with the networks?**

In the initial stages, most of the tape will be done by the network since they are presently equipped to do so. I don't believe that the network will want to get into competition with independent film producers when the film producers are equipped to make tape commercials. There may be some increase in the amount of the commercial work handled by networks because it is possible that some film commercials will be replaced with taped live commercials. By the time tape facilities are practical for general use, certainly the independents will have such facilities as well.

**Hermínio Traviesas**  
Vice President & Manager, TV-Radio—BBD&O

I see no reason why taped commercials will not be produced by independent producers when equipment becomes available and the demand develops. As a matter of fact, I suspect the demand will be of such volume that the networks will be unable to retain a monopolistic hold on this business.

**W. M. Mitchell**  
Creative Director, Geyer Advertising

We do believe taping of commer-

cials will shift production from independent television film producers to the networks for the time being but, as its use becomes more general, we anticipate producers will install the necessary equipment because of the obvious advantages over film.

**Roger Pryor**  
Vice President, Radio-TV Foote, Cone & Belding

I don't know that this production operation will become a monopoly of the networks because those same networks also receive quite a lot of film from independent film producers, and I don't think that they would go into strongly competitive operations with independents. Granting that these taped commercials are in essence, "live" commercials, I think there will be a happy balance between independent tape producers and the networks. The big problem, of course, will be in the Indies gaining clearances to use their particular tapes on all networks.

**Charles M. Boland**  
Radio-TV Director, Parkson Advertising Agency

Such a shift in production from independent TV producers in networks might take place initially, since the means used for the recording of video tape commercials is by live cameras and not film cameras. Eventually, however, commercial producers might encourage a studio to act as a central source for them, where all necessary electronic video tape recording equipment is centralized. Of course questions of union jurisdiction will have to be resolved, since the technicians involved with live cameras are different than those in film cameras.

**C. Terence Clyne**  
Senior Vice President, Radio-TV McCann-Erickson

At present there are at least three film producers who have placed orders for video tape recorders.

It is our feeling that when all the (Continued on page 42)

# The Outlook For Tomorrow

By OLIVER A. UNGER

(President, National Telefilm Associates)

With feature length motion pictures currently riding the crest of the wave of popular acceptance with the television viewer, the advertiser and the station owner, the time is at hand for a reappraisal of tomorrow's tv programming outlook.

That reappraisal must be viewed in the light of the forces working for and against the televising of motion pictures. It is a subject that is causing some sleepless nights by theatre, motion picture and television executives.

On the plus side of the ledger are these important factors—the top ratings garnered by feature pictures in both large and small markets throughout the country; the welcome sound of cash registers jingling as national and local sponsors pour their advertising dollars into feature film spots; the public's enthusiastic acceptance of the films, and the backlog of features stockpiled by the stations to insure a continuity of feature film programming.

However, the debit side of the ledger is not to be overlooked. Listed in those columns are the limited supply of films available for television showing, now that practically the entire pre-1948 backlog has been committed; the burgeoning resistance by both American and British theatrical interests to the feature films television exposure and, the small number of post-48 that will be available when gulf problems have been solved.

## N.Y.-L.A.'s 100-a-Week Clip

Being realists and facing up to the facts, the television film distributors know that feature films, because of the limited supply, will disappear from the scene long before the public is ready for a change in the programming pattern. Current programming schedules bring that fact into sharp focus. Stations are using up features at an incredible rate. A sampling of those schedules reveal that New York and Los Angeles are using upwards of 100 feature films every week. And smaller markets are not far behind these major markets. They are using feature films in proportionate numbers.

1958 will see a greater pronouncement of time devoted to feature film programming as stations take advantage of the audiences' preference for this type of entertainment. That pattern also will develop in foreign markets which have become very active and have opened up new vistas for the tv film distributors.

England now has more than 7,000,000 tv sets for a population of only 50 million people. And that market is expanding at a rapid pace. On the Continent, West Germany now claims more than 1,000,000 tv receivers. France is crowding the million mark with Italy shooting for the 34-million figure. The Latin-American market is booming with viewers looking forward to seeing more American-made movies on their television screens.

While the outlook in both the domestic and foreign markets looks bright for the immediate future, there are certain disquieting signs on the horizon. The resistance to television exposure by theatrical exhibitors in the United States is not to be taken lightly. Trade organizations have been crying for united action against the practice of Hollywood studios of selling their backlogs so far outweigh the reasons advanced by the theatre interests.

In foreign markets, theatrical men have taken their cue from their American counterparts and are actively campaigning against tv exposure of motion pictures. That is especially true in England where the British film industry has threatened to boycott studios making films available to television. Nevertheless, foreign television stations are bidding for Hollywood feature films for their rapidly expanding television audiences.

## Foreign Market Bright

Although the foreign film market looks bright, the future of feature films in the U. S. is somewhat less than rosy due to the heavy exposure and the limited supply of fresh film.

To buttress our position in the

industry and still remain in the business of supplying filmed programming, we will see intensified activity on the part of the film distributors to corner whatever remaining features are available for telecasting. A period of diversification is in the offing with distributors placing greater emphasis on the production of new programming formats and the expansion into related fields.

NTA has been diversifying its activities for some time. It has gone into production, film networking, theatrical releases, radio and television station ownership and foreign television and theatrical film distribution. All these activities fit into the pattern of a television film distributor.

With all this related business activity, NTA still retains a major interest in feature film distribution. We have one of the major film libraries in the country, both in quality and quantity, and we are always in the market for new acquisitions.

The feature film has a definite niche in the programming scheme of today and tomorrow. While it has just about reached its peak it certainly will continue to be a source of major programming for some years to come. However, as the supply diminishes and receives more and more exposure, distributors will be seeking new sources of programming. It is along these lines that our industry must set its sights. We can see the initial stages now taking form.

## WABC-TV Accents Its 'Shock Theatre' As Late Nite Fare

It's going to be horror pix all the way in the near future for WABC-TV, New York key for ABC-TV. The owned & operated station in doing its late night local flick sked is expanding its "Shock" pictures from the current three to six nights a week, dropping completely the year-old format of running standard feature films the first three nights in the post-11 p.m. slot.

Apparently, from now on in, station will only buy horror pix. It's WABC's understanding that distributors are grouping more mystery-horror pictures for release.

Latenight cross-the-board feature session changes its name from "Night Show" to "Shock Theatre," borrowing on the name of the 52-film package it acquired from Columbia's Screen Gems which began on WABC-TV last September. In April of the same year, with 52 other Col pix, the station began its first local feature film sked. The latter group has had its first-run at night and the reruns hereafter will be relegated to "Afternoon Premiere" and "Sunday Night Movie," Sunday being the one night when the horror flicks will not be shown.

According to the station, there are still 26 of the original 52 Col mysteries, which have not had their first runs. The remainder, in the meantime, has only played three days each, since the station is in the habit of splitting the week between the horror shows and the regular features.

New "Shock Theatre" kicks off on March 31, with a repeat of "Frankenstein" for three days and then goes into "Son of Dracula" from April 3 through 5. In general, there'll be two pictures a week, each showing three nights in succession. "Shock" package, WABC said, cost the station \$750,000 to lease.

## ABC Film Div. Revamp

With the promotion of Howard B. Anderson as central division manager, ABC Film Syndication has virtually completed its revamping of its domestic sales division, launched with the arrival of Philip Williams as syndication sales topper.

# The Producer In Vidpix—A Corporate Body

By JOHN L. SINN

(Pres., Ziv Television Programs)

What is a film producer? Six or seven years ago he might have been a man with an idea and a short-term lease on studio facilities. Or he might have been the head of an organization that had previously worked in other entertainment media, and was taking its first steps into a promising new field.

Now, as we start television's second decade, the definition of what a producer is cannot be summed up so briefly. A producer is many things but most importantly, "a producer" is an intricate and extensive organization of hundreds of individuals.

This changed character of the television film industry is of great significance to the advertiser and programmer. The emergence of today's production company is, to my mind, the greatest guarantee we can give of a continually high level of program quality.

Let's examine how and why this is true. To begin where all good programming must begin, with the conception of the basic idea for the series, the necessity for group work, backed by extensive resources, is apparent in the earliest stages. A good program concept can come from spontaneous inspiration, but it is much more likely that it will spring from thoughtful analysis of programming the viewing trends, from a thorough understanding of what advertisers and audiences will want next year, or the year after.

Developing the idea and testing its potential requires a team of experienced, imaginative showmen with the time and facilities to work out their concept in detail.

This means an extensive staff in story editing, casting, production planning, story research. It means a talent pool from which the right director, producer, and writers can be assigned. It means having enough top people so that a task force can be utilized over a long period not for actual filming, but for pre-production creative work.

When production starts, an even larger reservoir of skills must be available. More than 50 different types of specialists are needed. Having several series before the cameras simultaneously adds to the managerial responsibilities for liaison and supervision.

## New Role Of The Salesman

Just as the definition of the term producer has changed, so has that of the film salesman. He can no longer be just a genial chap with a can of film under his arm. He must be an advertising man, knowledgeable and experienced.

For advertisers and agencies, there is so much to know and be known about using this medium effectively—appraising its effectiveness, judging show values and time values, evaluating ratings and sales results, getting information on the activities of various industries.

To meet these needs, the film company must provide more direct service and more frequent contact with those on the buying end. The only way to accomplish this is to have enough trained and able men who are familiar with all facets of tv advertisers.

That is why we have undertaken a major expansion move in our own company, adding men to all divisions and departments. Now they will be able to concentrate on smaller areas and thus provide more intensive service.

Both in distribution and production, it is this careful marshalling of human resources that creates the difference between the merely adequate and the genuinely outstanding.

## 'Target' Twofor

Hollywood, March 18.

With air deadlines close, Ziv got into production of two episodes of "Target" simultaneously, on two different sound stages, under two producer-director teams.

On one sound stage, producer-director Jack Herzberg was turning out "The Bigamist," while on another stage, the same day, "The Assassin" episode was being filmed by producer Morton Fine.

# No Coupons, Nothin'—But FOR FREE

[Today's Batch of Cuffo Pix Better Than Ever; Combine Entertainment, Educ'n, Sound Prod'n]

By JO RANSON

There's a complete new forward look in sponsored films on tv stations from coast to coast. Sponsors and producers of the free films made by industry, government and welfare groups now accept the truism that "the film that serves the audience FIRST, and the sponsor's desires SECOND" always grabs the kitty when the game's over.

Boiled down to essentials, it means that the major outfits in the business of making sponsored films realize that subliminal public relations inevitably cut deeper than 24-sheet shouting in the viewer's mind. Teachers, community leaders, clergymen, but most of all, tv program directors, maintain that today's batch of free films is better than ever.

Ten years ago, when tv burst on the horizon, most commercial films were flagged with sponsor messages of a flagrant nature, but tv program directors called upon to fill the insatiable maw, could not afford to pick and choose.

Consequently video lanes were open to all kinds of commercial films, and mostly bad, but since it was free, the harassed tv program director forgot his high standards and pencilled in the commercial footage between wrestling matches and roller derby encounters. It was a glowing Roman holiday for distributors of the free films and served as a sturdy pinch-hitter for "The 39 Steps," which had already been seen for the umpteenth time on every video channel.

With the arrival of arresting pre-48 feature films from the vaults of the major movie producers, the tv program directors could now afford to cast a more critical eye at the batch of free film made by leading manufacturers, religious organizations, foundations, etc.

With a sharp falling off in tv presentations of free films, the makers soon became aware of the fact that a soft-sell film, ably produced, would stand a better chance of tv exposure. At this moment there are approximately 4,000 free films, without excessive advertising, available to tv film departments.

Today's free film product is indeed a far cry from the stuff available 10 years ago. A vast amount of the product is in color with black and white prints readily accessible to tv stations. The tv program director will find much of this material richly endowed with the three basic ingredients of a good free film, namely, entertainment, education and sound production.

## You Can Program A Station

Alert tv program builders continue to make first-rate use of this vast reservoir of free film. They build special segments of their regular programming schedules with the product. Much of it goes into 15 and 30-minute segments devoted to science features (one of the hottest attention-getters today because of the vast interest in engineering, ballistic research and chemical warfare).

The free film available on science and engineering, according to many tv program chieftains, can easily form the basis of remarkably absorbing public service programming. It can kindle tremendous fires in behalf of more science courses in high schools and colleges.

Much of the science film is available from the Army Corps of Engineers, U. S. Dept. of the Army, General Electric, RCA, Ohio Valley Electric Utility Companies, Monsanto Chemical Co., Ryan Aeronautical Co., Standard Oil of Calif., French Govt., Sinclair Refining Co., American Cyanamid Co., Dow Corning Corp., U. S. Dept. of Navy, U. S. Atomic Energy Comm., Union Carbide and Carbon Corp., United States Steel Corp., Texas Co. and Bausch & Lomb Optical Co. This is a partial list of industry giants and governmental agencies presenting excellent free film on science and research.

TV program builders, in many instances, regard the current use of science-research free film, as an

invaluable supplement and extension to classroom work. They present this program service during the latter part of afternoon and Saturday morning schedules when the children are out of school and when both mothers and their offspring can be indoctrinated with the all-importance of electronic engineering, jet propulsion and other rapidly expanding scientific fields.

Perhaps the most widely tv-viewed free film is the Kleenex job, sponsored by Kimberly-Clark Corp. and produced by Walt Disney. This 10-minute animated film, slugged "How To Catch a Cold," has been telecast nearly 1,500 times since its initial appearance six years ago. This doesn't take into consideration the vast number of schools, industrial plants, clubs and other community institutions which have shown it. It is rated a pint-sized "Come With the Wind" as far as audiences are concerned. Other most-tv-televized industry-sponsored films (these, by the way, are distributed by Association Films, Inc., one of the major free film distributors in the country) include "A Matter of Time," sponsored by Institute of Life Insurance and featuring Alan Ladd, with nearly 1,500 telecasts to its credit and "Liberia, Africa's Only Republic," one of the Firestone Tire and Rubber Co. all-time favorites with 1,000 telecasts already chalked up.

An examination of this year's new VARIETY list of 50 best free film for tv (see current issue) will reveal the heroic strides made by industry, government agencies and others in their public relations campaigns on tv channels.

# Ziv's 'Target' To Play the Field On Use of Producers

The age of specialization has hit the ranks of telefilm producers, as evidenced by Ziv's new "Target" series, now being pitched in syndication. Series, which has Adolphe Menjou as host, features different suspense-action yarns each week themed to the target of human danger involved, with the type of stories ranging from detective yarns to westerns.

With this format, Ziv production v.p. Maurice Unger has chosen to utilize a variety of producer specialists in the Ziv shop—one of the biggest syndication houses—rather than rely on one producer for the 39 episodes.

For instance, current plans call for Eddie Davis, who directed many "Cisco Kid" and "Tombstone Territory" episodes, to produce "Target" segments with western backgrounds. Vernon Clark, producer of "Harbor Command," and Jack Herzberg of "Highway Patrol" will work on the law enforcement format stories.

Henry Kessler, associated with "West Point" and "Dr. Christian," will produce those stories in which human emotions are the key. Leon Benson who works on "West Point" and "Sea Hunt" will produce adventure and war background stories.

Otto Lang, who recently joined the Ziv organization after a lengthy association with Cinerama, will be assigned stories with large-scale production values and foreign backgrounds. "By the same token," continued Unger, "should 'Target' stories encompass underwater adventure or science-fiction formats, Ivan Tros ("Sea Hunt") and "Science Fiction Theatre" is best suited to the production of them. And if we go into historical documentary westerns, Frank Pittman and Andy White, currently producing "Tombstone Territory" will be in charge of those.

In the casting department, Pat O'Brien, John Ireland and Stephen McNally are the latest leads signed for various episodes of the skein, due to hit the air this spring. Other leads signed include Howard Duff, Maria Riva and David Brian.



# Chi TV One Big Grind House; 150 Hours of Film Every Week

By LES BROWN

Chicago.

Windy City television today is fat with celluloid and healthy for it. The four local stations together consume around 150 hours of film per week, not counting what's piped in by the networks, and if there's any indigestion from that dosage, it takes the form of a spiritual heartburn felt only by sensitive programming nabobs who can't help being uneasy about the virtual abandonment of "live" thinking on the local level. But live Chicago programs, with only a few rare exceptions, have never been known to equal the dazzling success stories that some video films have been writing into the accounting books.

WGN-TV, as an independent competing against three network stations in this market, tells the vidpix story pointedly in Chicago. It's a station that has to draw from its own resources from signon to signoff, and those resources today come in flit round cans. A few years back, a rather costly Sunday evening variety show on WGN-TV, topped ratings of twos and threes against Jack Benny and other network fare. Today the unimpeachable reruns of a corny syndicated series is likely to triple those ratings without promotion or fuss.

## 'Toppers' Topper

Case in point: the third to fifth reruns of "Topper," slotted against "Perry Como Show," "Dick and Duchess," and "Country Music Jubilee" on Saturday nights placed second to Como with an 11.1 by the American Research Bureau report for December. And this is not the only outing for "Topper" on the station. Older reruns of the series are shown in an afternoon strip at 2:30.

Just to give a rough statistical idea of WGN-TV's vidpix dependency: station uses 55 syndicated series per week, 23 feature films, six once-a-week reruns of half-hour telefilms, six half-hour cartoon shows, a handful of religious films, two bowling shows on film, and a resurrection of cartoons integrated into five kiddie formats. In total film hours, this adds up to more than 70 per week, or nearly two-thirds the station's overall on-air time. It also represents nearly as much film as the other three stations combined beam each week.

So reliant on vidfilms has WGN-TV become, to maintain a competitive position in Chicago, that it is now venturing deeper in the financing of new series. The Chi Tribune station joined in the co-op underwriting of Official Films' "Decoy" some months ago and now is active in several new deals. Apart from the titillating possibility of making money from financing alone, the station sees several distinct virtues in co-op film investing: (1) insuring a first-class supply at what it considers a fair price, (2) possibility of amortizing, via capital gains, the per-unit film costs at the station, and (3) controlling to an extent, as the investor's prerogative, the expenses of production. Basically what WGN-TV expects to gain from co-op deals is network quality at a local price.

Recent ARB reports show some fine faring by the indie's telefilms against bigtime network shows. "Highway Patrol" had made such inroads on Friday nights (before the nets juggled some shows) that the ratings were split almost evenly four ways, with the WGN-TV vidfilm slightly ahead of "M Squad," "Mr. Adams and Eve," and "Frank Sinatra Show" in that order. "Official Detective" has been running second to "This Is Your Life," beating out "Armstrong Theatre" and "Wednesday Night Fights." "Whirlybirds," with a 16.1 on Thursdays (Jan. ARB), is second in the market to "Playhouse 90," and "Men of Annapolis" places second to "Studio One" on Monday nights.

## WNBQ Hot on Syndication

But actually the highest rated syndicated half-hour shows in town are on WNBQ, the NBC-TV station, which has "Silent Service" topping all Tuesday 9:30 p.m. com-

petition and "State Trooper" leading the market the same time on Wednesdays. "Silent Service" with 22.5 in the January Nielsen bests WBBM-TV's "African Patrol" by more than nine points, with the rest graduating downward. "State Trooper," in the 20s, tops second-best "U. S. Steel Hour" by about six Nielsen points. Both are in time periods recently yielded to the station by the network, and both are sold to Schlitz Brewing Co. Sundays at noon WNBQ's "Flash Gordon" gets ratings of 19, topping the runnerup by 16 points.

Actually, WNBQ has more series on the shelf than on the air at present, many of them high-rated casualties of the former 10 p.m. vidpix closeline, before the station picked up the first half-hour of the "Jack Paar Show." Waiting are "Capt. David Grief," "Boots and Saddles," "Crunch and Des," "Sheriff of Cochise," "Badge 714," and anthology fillers and reruns.

ABC's WBKB uses 14 syndicated series per week, three of them strips and only one a first-run skein, "Code 3." That show has been doing extremely well on Friday nights, running second in its timeslots to "Person to Person." "Susie," the reruns of Ann Sothern's "Private Secretary," is a high-rated strip by day and on 9:30 p.m. Saturday nights has been registering 10s against "Hit Parade's" 17.7 (Jan. ARB). But that time period is actually headed by another series of half-hour reruns, WBBM-TV's "Star Performance," an anthology series that has been posting 18s.

## CBS-TV's 'Prestige' Ratings

The CBS-TV station, with the least local time available of any outlet in Chi, is the lightest user in town of half-hour vidpix but is one of the heaviest purchasers of old Hollywood features. A curiosity is that its Sunday night "Prestige Performance" has been getting higher ratings with reruns of the NTA network than those films got the first time shown.

Much has already preceded this report on the feature film battles in Chi, with all stations save WNBQ (which uses only one a day) indulging heavily in cinematics. Gone are the days, however, of those heady ratings in the 30s, as nearly every feature film slot is now an arena participated in by two or more stations. Consequently, except when there's a real blockbuster the ratings manage to divide themselves pretty evenly.

WBKB has made some big cinematic strides in recent months, its "Shock Theatre" SRO and neck-and-necking it with WBBM-TV's "Best of CBS" on Saturday nights. Its weeknight features have gained slight primacy at 10 p.m. across the board, according to the ARB report for January.

More important than the ratings is the fact that celluloid has been selling here, although there is no clear-cut Windy City pattern to the buying. At WGN-TV most syndicated series are dually sponsored, with participating shows second and single-a sponsorships rare. But re feature films on the station, the situation is reversed: four night-time shows are singly sponsored and three participating. Cinematics at WNBQ are all participating, but the half-hour skeins are nearly all single sponsored. WBBM-TV and WBKB lean heavy on participations in both classifications, although the latter has three solo sponsored feature films.

The cause of live programming has plenty to overcome in Chicago. Most of the recent live ventures from the home studios have failed to get that all important criterion of the businessman—results. At WGN-TV, program director Ed Roth Jr. figures it this way: "Audiences apparently expect too much from live efforts."

Charlotte, N. C.—J. Nelson Benton has been promoted to the position of news manager for WBT and WBT-TV. It was announced by Charles H. Crutchen, exec. v.p. and general manager of the Jefferson Standard Broadcasting Co. Benton was formerly news manager for television. Promotion is effective immediately.

# It's Blue Chip Days In '58-'59 For Syndicators

By H. WELLER KEEVER  
(V.P. and General Manager, California National Productions, Inc.)

The biggest question in television for '58 and '59 is: How strongly will national advertisers come into syndication?

The logic of syndication for important markets and areas of national television advertisers has been clear to them for some time. But the blue chip advertisers seemed emotionally disinclined in the recent past to break away from their automatic buying patterns. If there ever was a year for the application of dollar-return principles in advertising investment, this is it; the U.S. economic climate now makes efficiency in advertising expenditures a necessity. Syndication, therefore, must be considered more widely, deeply and seriously than ever before. We expect this up-close look by advertisers will result in major sales increases for syndication. Prognosis at present—but right on the proboscis a year from now.

There are two kinds of reasons why syndication in 1958 will enjoy a banner income year: Let's call them "abacus" reasons and "hash mark" reasons. The former has to do with the files of facts, figures, percentages and decimal points on program popularity, sets in use, audience composition, cost-per-thousand, time costs, coverages and goods sold. The latter concerns the responsible conduct of the major syndicators over the past several years.

"Abacus" matters that most interest national advertisers are related to the fact that their campaigns vary in emphasis and timing, depending on regions and markets. Syndication's accurate hunting with a rifle will have extra advertising appeal this year, and a good deal of it.

Some years back, before today's "hash mark" era, there were more than a couple of hundred so-called film distributors in the field. At that time, almost anybody could sell almost anything to almost anyone. A glossy photograph and three sentences typed on a piece of paper, and a 15-minute sales pitch, could result in a 52-week contract. Those were the days when a lot of gold-plated nickels passed for \$3 good pieces. There were too many instances of buyers going on a pilot and a promise—the latter unfulfilled. However, the trend over the last few seasons has rolled over the fly-by-nighters and with their disappearance have emerged the syndication reliable—a top dozen or so companies billing more than two-thirds of all business. The companies that came out of the major leagues to play big time ball did so because they learned the meaning of responsibility, good product and specialized knowledge.

## Era of Specialization

The experience in depth of syndication sales executives has taught them the value and way of working with advertising agencies, stations, station representatives and when occasion demands, the sponsor himself. In the past few seasons, keen specialization has resulted in some beautiful team play, with the television film house offering precision techniques for working with everyone from national advertisers as every-week sponsors to local, alternate-week sponsors.

The responsibility of syndication and its full-fledged acceptance into the expanded television fold depend on quality and consistency of product and common sense in selling and pricing. CNP has added another dimension—continuous production. It means that if syndication programming is a 12-month process, so are production and buying. At the start of this year, we turned our CNP cameras on "Union Pacific" and a second series of 39 "The Silent Service" episodes. At that time, we also released two off-network shows, "Medic" and "It's a Great Life." Now, only two months later, we're in prototype production on two new series—an international intrigue show and a news agency comedy.

Syndication's hard-earned accept-

# Tried & Tested Theatrical Properties For New TV Era

By CHARLES C. BARRY  
(V. P. in Charge of Metro TV)

Not so many years ago the word "era" meant a long period of time, characterized by some dominant idea or personality, often lasting a century or more. Today, eras have become shorter and shorter. In a little over 50 years we have entered several eras, variously dubbed automobile, airplane, atom, hydrogen and, most recently, space.

In its first frantic decade, television programming has entered a new era practically every September. We have endured the era of the variety show, the quiz show, the mystery, the quiz show, the situation comedy, the quiz show, the western and the quiz show.

In 10 years the industry has pretty well run the gamut of program possibilities. Every "new" idea has been tried, including many that only looked like ideas.

That is why I think television programming really is entering a new era; a period in which production refinement of sound programming ideas in all categories is going to be more important than getting on the air with some "new" gimmick.

Another factor that will spur the birth of this new era is money. Since its beginning, television's production costs have climbed steadily until we have reached the point where a single spectacular is budgeted over \$700,000. An advertiser paying this amount of money has every right to expect the kind of show, both in production quality and story content, that offers a reasonable guarantee of success.

It is in the areas of production quality and ability to offer stories with all the ingredients for mass entertainment value that the major film companies have already made, and will continue to make, a major contribution to television programming.

## It Was Always the 'Story'

The first order of business for any motion picture company is the finding of stories with audience appeal. MGM alone, over the past couple of decades, has spent \$3,000,000 to \$4,000,000 annually in the acquisition of stories for its feature films. Of the many properties purchased, relatively few have found their way to the theatre screens.

The development and production of a feature film from the basic story is a long and demanding job. The finest creative people in the entertainment industry spend many hours working on plot development, character delineation and the casting of the right talent in the right role. This thorough attention to detail has been standard procedure in the motion picture industry for more than 30 years.

Moreover, the results of these efforts have been tested, not in a Nielsen sampling, but through the much tougher trial of the paying boxoffice. Of course, the ratings of feature films only serve to reconfirm what the boxoffice showed in past years.

It is this great reservoir of varied story materials—comedy, action, music, drama—and the creative know-how acquired over the period of years that offers television in the future, even more than in the past, a great source of quality programming.

From the sponsor's point of view, the assets of pre-tested properties plus quality production, help minimize the risks inherent in the costly television buys in today's market.

In a time when expenditures for entertainment packages are going to be watched very closely, the film companies might well utilize the slogan of a local coffee company that advises its customers to "economize with the best."

MGM-TV's program calls for the development of a variety of properties from our backlog. A special unit has been set up at the studio to examine and evaluate them for television use. In addition to "The Thin Man" and "Northwest Passage" already being produced in series form, "Father of the Bride" and "Fastest Gun Alive" are on tap for the 1958-59 season. Whether it be situation comedy, melodrama, westerns or musicals, the film companies have the properties to meet the needs of television programming.

ance is partly the result of group decisions by program buyers. Television programming is no longer a matter to be decided by one advertising manager. Buying a show is a decision equally important to sales, merchandising, marketing, and public relations. Since a company image is usually involved along with a brand image, the buying decision frequently must have the approval (at least tacit) of the sponsor's top executives. Furthermore, the buy is also the result of the advertising agency account group's recommendation, which has its own parallel set of specialists.

## CNP's New Division

It was precisely this sort of specialization that prompted CNP to form Victory Program Sales, a new division to handle off-network shows and syndication reruns. The VPS staff is being expanded under Jacques Liebhenguth, Manager, who is recruiting veterans in market problems, programming and sales promotion. These local specialists will have a list of more than 20 series this year. CNP's know-how in client relations continues within the well-dened halliwork of NBC Television Films, the division which sells newly-produced series to non-network advertisers, both local and regional.

Syndication clients show a definite tendency to stay with one film house and their program season after season. Advantages to the sponsor are evident: The show gets well-established in its time period, becomes strongly associated with the products shown and does a superior job.

One final "then-and-now" Some seasons back, in the years of syndication's wild growth, annual increases of one-third or even one-half in total hours of programming on the air were not unusual. Today, projections for the increase of programming time and the industry's billings range from 5 to 10% annually—the growth rate of sound, mature industries and the

best indication of syndication's coming of age.

In 1958, CNP's trade advertising campaign is in its second year. It's unusual in this respect. It leaves the "abacus" stuff to the salesmen to deliver in person. Within the CNP ads, a code of conduct for all syndicators has emerged—a high responsibility, based on experience and specialization. It is devoid of claims, bragadocio and wesseling half truths. Within this continuing trade campaign is CNP's inner voice. We offer them as the expression of the conscience of television film syndication, long may it prosper!

## Sales Staff Expanded

By Calif. National

Five new salesmen have come under the California National Productions umbrella, two in the parent syndication company and three in helping build the new library sales unit, Victory Program Sales.

H. Weller (Jake) Keever, CNP vice president and general manager, has hired J. William Mason and Prem M. Kapur. Mason, formerly with WBAL-TV, Baltimore, will cover Georgia and Florida for CNP, and Kapur, lately with Ford Motor, will handle Nebraska, Illinois and Iowa.

Charles McNamee, for the south-east; Frank Browne, for the south-west; and Haan Tyler, for the Pacific, joined Victory, under manager Jacques Liebhenguth. Browne quits Screen Gems for the post. Tyler had his own station rep outfit and McNamee came from National Telefilm Associates.

New Orleans—Joe Van, formerly of WKMH, Detroit, has been added to WDSU disk jockey personality roster. A native of the auto city, he is former professional thesp and emcee of school and community functions in Detroit area.

# Biggest Year Yet For Syndication, Sez Les Harris

The good biz enjoyed by most major syndicators the first two months of this year has triggered a forecast by Leslie T. Harris, CBS Film Sales topper, that 1958 will be the biggest year yet for syndication.

He feels '58 will run well ahead of record-breaking '57, when the total syndication gross, both domestic and foreign, was put between \$70,000,000 and \$80,000,000.

A number of major syndicators share Harris' view, including John Sinn, Ziv topper, and Milton Gordon, prexy of Television Programs of America. Feeling is that the soft network market won't be reflected in syndication. On the contrary, advertisers in a soft market will be more prone to follow the syndication route, either as supplemental to their net buys, or on a national spot basis.

But one syndicator queried said he was "Mr. Dubious" at this stage of the year. For one, he pointed to a number of price-cutting deals in top markets on some first-run properties. For another, he maintained it's too early to tell the full ramifications of the slump in the economy. Incidentally, while major syndicators appear to be riding the crest of the wave currently, there are a number of middlin' and smaller houses feeling a pinch at this time.

In his upbeat forecast, Harris underscores the importance of the four key markets, Philadelphia, New York, Chicago and Los Angeles. These markets represent 27% of the tv homes and fully one-third of the total billings of a syndicated program. "If we fail to sell those markets then we cannot possibly get a return on our money," Harris feels.

These and other sentiments were expressed by the CBS Film Sales topper at a recent meeting of the Radio and Television Advertisers Club, in Philadelphia.

# \$1,500,000 Pabst Spot Deal in N.Y.

Pabst Brewing Co. has signed for what's described as the biggest spot television campaign ever placed on a New York station: a one-year deal with WRCA-TV, N. Y., that calls for a gross outlay of \$1,500,000 in the first six months alone.

Sponsor will use 50 to 100 commercials a week on the station, employing 10-second, 20-second and one-minute blurbs for its Pabst Beer and Hoffman Beverages. Though it's a one-year deal, scheduling plans haven't been finalized beyond the first six months. Campaign kicks off March 30 and was set through Grey Advertising. Some 1,500 supermarkets in N. Y. are tying in with point-of-sale displays.

# \$200,000 GROSS ON RANK FEATURES

The top of the J. Arthur Rank pictures, initially telecast on the ABC-TV net, are finding a ready market in syndication. Being distributed by ABC Film Syndication, under the "Galaxy 20" tag, the group has grossed about \$200,000 to date, with many of the major U.S. markets inked.

For instance, WPIX, N.Y., signed for the group following their initial run on WBS-TV, N.Y. ABC Film Syndication has a short time to sell off the pix in the syndication mart, with tv rights expiring in two years. The package includes "Red Shoes" and a number of Alec Guinness starrers.

Atlanta—Glenn Jackson, managing director of WAGA-TV, Storer chain mouthpiece here, and Dale Clark, mill's news director, made honorary members of Di Gamma Kappa, broadcasting fraternity in recognition of meritorious contribution to the advancement of broadcasting.

# COST CHART SYNDICATED FILM SERIES

(Shows Released Since Sept., 1957)

TITLE—Stars	Type of Show (Producer)	Average Cost Per Unit Production	Number of Episodes
<b>ABC FILM SYNDICATION</b>			
<b>26 MEN</b> (Tris Coffin-Kelo Henderson*)	Western (Russell Hayden)	\$30,000	39
<b>CBS TELEVISION FILM SALES</b>			
<b>ASSIGNMENT FOREIGN LEGION</b> (Merle Oberon) (off CBS, 1/58)	Adventure (Intel Films) (Eng.)	27,000	26
<b>THE GRAY GHOST</b> (Tod Andrews*)	Adventure (Lindsay Parsons)	32,000	39
<b>OUR MISS BROOKS</b> (Eve Arden) (Off CBS, 7/57)	Comedy (Al Lewis)	35,000	118
<b>WHIRLYBIRDS</b> (Kenneth Tobey-Craig Hill*) (2d year production)	Adventure (Desilu)	28,000	78
<b>YOU ARE THERE</b> (Walter Cronkite) (Off CBS, 8/56)	Documentary-Drama (James Fonda)	27,500	39
<b>FLAMINGO FILMS</b>			
<b>CITIZEN SOLDIER</b>	Adventure (R. W. Alcorn) (Germany)	32,500	39
<b>O.S.S.</b> (Ron Randall) (Off ABC, 4/58)	Adventure (Robert Siodmak) (Eng.)	36,000	26
<b>GUILD FILMS</b>			
<b>MICHAELS IN AFRICA</b> (George & Marjorie Michael)	Adventure (George Michael) (Africa)	11,000	39
<b>GROSS-KRASNE</b>			
<b>AFRICAN PATROL</b> (John Bentley)	Adventure (Kenya Prods. Ltd.) (Kenya)	25,000	39
<b>LAKESIDE TELEVISION</b>			
<b>TOMAHAWK</b> (Jacques Godon*) (currently on CBC-TV)	Adventure (CBC-TV)	33,000	39
<b>PERSPECTIVE</b> (Currently on CBC-TV)	Dramatic Anth. (Canadian Film Board)	23,000	52
<b>DREW PEARSON'S WASHINGTON MERRY-GO-ROUND</b> (Drew Pearson) (quarter-hour)	News Commentary (Hullinger Prods.)	13,000	39
<b>MCA TV</b>			
<b>MICKEY SPILLANE'S MIKE HAMMER</b> (Darren McGavin)	Mystery (Revue Prod.)	28,500	39
<b>PARADE OF STARS (GE Theatre)</b> (Ronald Reagan) (off CBS, 1954-58)	Drama (Revue Prod.)	50,000	16
<b>STATE TROOPER</b> (Rod Cameron) (2d year production)	Mystery (Revue Prod.)	28,000	78
<b>NBC TELEVISION FILMS (California National Productions)</b>			
<b>BOOTS &amp; SADDLES—STORY OF THE 5TH CAVALRY</b> (Jack Pickard-Pat McVey*)	Western (CNP)	30,000	39
<b>THE SILENT SERVICE</b> (2d year production)	Adventure (Twin Dolphin Prod.)	28,000	78
<b>UNION PACIFIC</b> (Jeff Murrow*)	Western (CNP)	32,000	39
<b>NATIONAL TELEFILM ASSOCIATES</b>			
<b>GEORGE JESSEL'S SHOW BUSINESS</b> (George Jessel*)	Variety (George Bilson)	10,500	39
<b>SHERIFF OF COCHISE</b> (John Bromfield-Stan Jones*) (2d year production)	Western (Mort Briskin)	29,000	78
<b>SCREEN GEMS</b>			
<b>RANCH PARTY</b> (Tex Ritter*)	Musical (Briskin Prods.)	18,000	39
<b>77TH BENGAL LANCERS</b> (Phil Carey-Warren Stevens) (off NBC, 6/57)	Adventure (Lancer Prods.)	35,500	26
<b>VICTORY PROGRAM SALES (California National Productions)</b>			
<b>IT'S A GREAT LIFE</b> (Mike O'Shea-Steve Bishop-James Dunne) (Off NBC, 9/56)	Comedy (Raydic Prods.)	35,000	76
<b>MEDIC</b> (Richard Boone) (Off NBC, 10/56)	Drama (Worthington Miner)	33,000	59
<b>ZIV TELEVISION PROGRAMS</b>			
<b>SEA HUNT</b> (Lloyd Bridges*)	Adventure (Ziv TV Prog.)	30,000	39
<b>TARGET</b> (Adolphe Menjou*)	Adventure (Ziv TV Prog.)	30,000	39

\*† Indicates star available for sponsor's commercials and personal appearances.

# '58-'59 Ripe For Feature Package Sale to TV Web?

With speculation rising on next season's programming fare, there's a growing conviction that room exists on one of the three networks for a topnotch feature package.

Argument heard is that unlike previous years, a soft economy prevails, and with some program budgets limited, a one-a-week feature on a network could do a job. Reportedly, MCA-TV, which bought the Paramount library, has held talks on such a project, accenting the cream of the post-48's, the Bob Hope "Road" pix, et al.

ABC-TV, which had such a feature showcase in past seasons, did not do too well. However, the pix were Rank productions, many of them top-caliber but not Hollywood-made, boxoffice bonanzas such as "High Noon." (Incidentally, ABC Film Syndication, handling the cream of the network's pix buy, is doing well with its group of 20, just put into the market.) Another major hurdle was the slot, Sunday nights against Ed Sullivan and Steve Allen. Kaiser-Aluminum, which initially wanted to buck the variety artists with features, settled for "Maverick"—and the rest is rating history.

One of the major arguments against network exposure of features, among many, is affiliate dissatisfaction with such programming. With affiliates being able to buy their own cinematics, it would be more of the same if one of the nets decided on such fare. But what may tip the scale is the lining up of a sponsor. If the advertiser is secured, many film execs feel that one of the networks will go along.

# Max Fleischer's Animation Setup

Veteran cartoon producer Max Fleischer has formed his own animation production company. Out of the Inkwell Inc. New company's name is based on Fleischer's early-days innovation combining live action and animation with his Koko the Clown character, which used to emerge out of an inkwell.

Firm will concentrate on production of new animated cartoon series for television, as well as novel one-shots for the medium. It will make extensive use of the Koko character, and will film it in color. Joining Fleischer in the new venture will be Hal Seeger, who's headed his own Hal Seeger Productions, as exec v.p., and Myron Waldman, as production supervisor. Company will headquarter in New York.

# KASANDER-TAINES 'LUCK-O-TV' SHOW

"Luck-O-TV," an audience participation show in which home viewers are contestants, is the initial syndicated package of newly-formed Kasander-Taines Productions.

One of the principals, Paul Kasander, is a former producer and program development chief of Walt Framer Productions. The other principals are Gerald and Hal Taines, of Detroit, both of whom will head up the outfit's midwest sales office. Hal Keller will be in charge of west coast activities working out of Hollywood.

Firms' initial radio package for syndication is titled "Song Sleuths," designed as a promotional feature for music and news stations.

Hanover, N. H.—The first entirely student-operated radio station to broadcast on a standard frequency has begun operations at Dartmouth College here. WDCR, with a power of 250 watts on 1340 kilocycles, replaces WDBS, a closed-circuit radio station that had covered part of the campus since 1941.



# '58 Keynote: Economy & Flexibility

## Syndicator Symposium Suggests Half-Hour Product Will Gain Edge Vs. Features, Network Programs

Half-hour telefilm syndicators, feeling bullish about everything these days except the cost of production, figure on pushing way ahead in the foreseeable future by picking up the apples the tv networks are expected to lose because of the recession and the Barrow report.

The two big words appearing in the VARIETY symposium on syndicated telefilm are "economy and flexibility." Repeated verbatim by two of the respondents to this paper's questions on the status of syndication, these are the selling points the syndicators are using to stress what they think they can offer and the networks can't.

Nobody's doubting features in these answers, but syndication executives generally feel that all the features can do from here on in is "hold their own," neither gaining nor losing in importance. Attitude is that most stations are not looking to add more feature film time to their skeds, but that whatever shopping is going on now is only for the purpose of supplementing and sustaining the full-length stocks they have on hand. Besides, syndicators maintain, the feature film distributors have little hope of taking local premium time periods away from half-hour film programs. And if there is a retrenchment in network time, as the result of the FCC action on the Barrow report, syndicators figure they'll get that too.

It appears kind of hard these days for producers to keep their half-hour syndicated costs down. The majority of the respondents are still afraid of costs going up still further, but they don't rightly see how they can and still keep it a paying proposition. Idea now is to learn to squeeze every imaginable asset out of the present budget. One exec warned, "Costs are at the maximum limit we can afford to go."

A slim majority of the replies indicate a skepticism about broadening syndicated program scope beyond the present crime, western, and adventure series, but it is to be noted, there are others who see a definite rise this year in the number of comedies.

### How can you keep production and talent costs down in syndication and how can you attract the major boxoffice talent into syndication?

With the 5% overall union increase which went into effect last January, we still face a negotiation with the Screen Directors Guild and possible additional demands from the Writers Guild and the Actors Guild. If a satisfactory negotiation is not worked out, there is no possible way of keeping production and talent costs at their present level in syndication. I think almost everyone in the industry feels that all costs are at the maximum limit we can afford to go. Any additional increases will definitely mean a curtailment in present production and this might well affect network film production as well as syndication. The only possible way of keeping costs down under these circumstances is to restrict syndication production to properties which require fewer sets and fewer actors. This in itself creates a situation which is almost untenable. The demand at the present time is for higher quality and more diversification in programs. To accomplish this means that it is virtually impossible to produce a program for less than \$30,000, and probably considerably more. The best we can hope for is a very moderate increase.

The only way I know to attract major box office talent into syndication is to either pay them the salaries they demand or give them a piece of the show. In most instances where major talent is concerned, their asking price is more than the syndication market can bear, and since most shows are already cut up into so many pieces, it is almost impossible to offer them an additional incentive. In view of this, I doubt very much that any major box office talent

will be attracted by syndication this year. Actually, it has been our experience that the strength of a syndicated show is in the premise and writing of the show. If it is a good show you don't need name talent. This has been proven pretty conclusively in my opinion by such actors as James Arness, James Garner, Tod Andrews and many others. Television film can build a new star very quickly. We are more interested in securing good actors than big names.

**Leslie Harris**  
Vice President & General Manager  
CBS Film Sales

I do not believe production and talent costs can be held down on syndicated shows anymore than they can on network shows except by good management. The costs of union labor, studio, and laboratory costs are about the same for everyone, so that there is no way of cutting costs without sacrificing quality.

At all times we have been able to attract important boxoffice talent into syndication based on current budgets. It is obvious that you cannot attract really top marquee names into syndication. Economics do not permit. In fact, most of these names have not even gone into network television.

**Milton A. Gordon**  
President  
Television Programs of America

The kind of show regional and local sponsors demand has to have a lot of location work and a lot of action, and there's no escaping the fact that these things are expensive. The only way to save money is not to waste it. The producer just has to be good enough to make profitable use of every minute of his production schedule and every foot of film.

Big names can be and have been attracted to syndication shows by a participation in the ownership or some other kind of continued payment arrangement. That makes his tax smaller and the long-range benefits greater. But we're begging an important question here. It's a moot point whether you want an established name for any particular show. Does the star make the show or does the show make the star? In many cases the producer may be better off finding an unknown whose identification will be concentrated in this role. There are shows that made unknowns famous. There are famous names that failed to make their show popular. It depends on the show, the role and the performer, and it's the wise producer that knows what piece of talent will serve best.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

There is no way to keep productions and talent costs down just because a film series goes into syndication. Your determining factor is your script, and what it calls for putting on the screen. If you want to make a low cost series, you would aim for that from the very first moment the production is undertaken.

The only way to attract major boxoffice talent into syndication would be to give them a substantial equity in the ownership of the series.

**Oliver A. Unger**  
President  
National Telefilm Associates

The production cost problem is one of how to get the most for the money on a print—not how to reduce costs. CNP maintains a program and production department under Robert A. Cinader, vice president, programs, and George M. Cahan, executive producer. With our own production team in year-round production, we strive for 25% additional value on our investment in every print. Careful cost analysis keeps us aware of where the money goes. We don't try to avoid spending; we try to spend the money well.

Boxoffice names too often mean a production cost all out of proportion, especially where the star has trouble working within television requirements. We'd rather use talented actors who will build their

reputations with our shows and become associated with the series, instead of being remembered for past Broadway and Hollywood hits. Participation is one method which syndicators can use to attract boxoffice names when they may really need them.

**H. Weller Keever**  
Vice President  
& General Manager  
California National Productions

Permanent production staffs and facilities tend to reduce the common waste which accompanies the production of a new series.

Most important is the suitability of the series being considered; and the talent being considered; and the possibility of residual income.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

This is becoming increasingly difficult due to increased demands by the various guilds. Only by very careful pre-planning and budgeting can costs be kept within reasonable limits.

You can attract top talent principally by allowing them a percentage of profits.

**George T. Shupert**  
President  
ABC Film Syndication

Keep costs down by careful pre-production planning, and eliminating overhead loopholes.

By having properties that are important enough to attract major names, with excellent story material and a production team to make the half hour worthwhile.

**R. R. Kaufman**  
President Guild Films

Production and talent costs in syndication are subject to the same influences as in filmed or live network production. These costs are related directly to the quality and production values the producer is seeking to achieve. Greatest care must be exerted to establish controls and efficient methods of operation to avoid waste in production all along the line and be sure that the dollars being spent are spent wisely and reflect themselves in entertainment values on the screen for the viewers.

More and more important names are being attracted into the field of syndication through participation arrangements which give them a long range stake in a property, as well as immediate income potential.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

### What do you consider the maximum production outlay on a half-hour syndicated series, if negative and distribution costs are to be recouped on the first run of a series?

Major negative cost outlay on a half-hour syndicated series which can be recouped on first run domestically is \$27,000 per half-hour episode or \$1,053,000 for 39 pictures. We have found it virtually impossible to produce quality series at that price and in recent succeeding years each of our series has cost more, making it impossible to recoup, no less show profit, on the first domestic run. Ordinarily, this would have required price increases, but we have avoided this step by extensive sales in reruns and constantly growing revenues in foreign distribution. Without these two last—reruns and foreign—producers, distributors, advertisers and stations would be in a fearful bind.

**Milton A. Gordon**  
President  
Television Programs of America

Under the present amortization schedule acceptable to the Internal Revenue Department, it is impossible to recoup the production outlay on a half-hour syndicated se-

ries during the first run regardless of the costs.

**Leslie Harris**  
Vice President & General Manager  
CBS Film Sales

Production outlay on a half-hour syndicated series relates directly to the elements which go into such a series in the form of property, stars, production value, location shooting, writing and directing, and a score of other elements which the producer, and ultimately the sponsor, are convinced add materially to the prospect of success which a series has. If you're buying a house, you recognize that you must pay for the important elements of comfort, convenience and attraction which go into the house. You will pay what the house costs or will sacrifice some of these elements. You know that you can buy cheaper houses but you also know that to obtain the attractions and comforts which you want in a house you may have to set your sights higher. On syndicated programming, we think no maximum outlay has been established. Sponsors will pay whatever it takes to get a high quality series.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

\$25,000.  
**Oliver A. Unger**  
President  
National Telefilm Associates

The present market can support a production cost up to \$32,500 per episode.

**H. Weller Keever**  
Vice President & General Manager  
California National Productions

As the pattern had become established, \$27,000 per film was about par and \$30,000 was about top at which you could yet your budget and hope to break even on the first round. But all the answers are not in yet. We wanted a more expensive production on "Casey Jones," so we arranged to produce 32 instead of the conventional 39 films and asked the sponsors to take 20 instead of 13 reruns. Whether, in the long run, this is a way to break the budget barrier we can't tell at this juncture. But I can tell you that "Casey" has sold extremely well and is very close to recoupment. There's nothing sacred about the 39-13 formula.

Time clearances could affect budgets. If syndicated shows got better time periods in the major markets, their potential ratings would be greater. The distributor could ask a higher price and still offer the good cost-per-thousand that syndicated shows usually get. And thus more could be spent in production. Another factor is international sales, which will eventually be a big plus in putting a show in the black its first year. Still another question here is: How important is it to break even on the first-run? The competitive situation and the residual potential may in certain cases make it worth while to put more money into a show than you know you can make on the first round.

With all these factors, I'd say there are possibilities that the budgets on first-run syndicated shows can be increased, though I'm not sure they should or will be. More money in itself does not assure better quality.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

No comment.  
**David Sutton**  
Vice President in charge  
MCA-TV

A thirty-thousand dollar gross production outlay with a minimum number of prints and carefully planned advertising.

**George T. Shupert**  
President  
ABC Film Syndication

About 30,000 to \$35,000.  
**R. R. Kaufman**  
President  
Guild Films

### In the current recessive economy, will syndication suffer?

I don't believe that syndication will suffer during the current recessive economy. As a matter of fact, I believe that syndication will improve because national advertisers, unwilling to make large commitments on a national basis,

will buy syndicated properties on local and regional basis. Also manufacturers' inventory situations require more pin-pointing at focal points of sale.

**Milton A. Gordon**  
President  
Television Programs of America

Syndication won't suffer. There has so far been no tangible indication that it will. On the contrary, every logical expectation is that, due to its economy and flexibility, syndication will find advantages in a more cautious economic atmosphere. The only difficulty that a recession adds to a film distributor's repertory—as it does to a station's or network's—is increased instances of co-sponsorship, which requires a greater sales effort.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

While it's quite probable the national advertising total will not have a major increase this year, it does not follow there will be any substantial cuts in ad expenditures. Budgets will be stabilized and the real questions will be how, when and where to spend.

Food, beer, drug, appliance, tobacco and other advertisers with competitive products can't risk a decrease of advertising influence. They've got to put each dollar through careful scrutiny and spend as aggressively and efficiently as possible. In this climate, the precision, flexibility and economy of syndication, along with its other advantages, will produce cogent motives for national advertisers to initiate new campaigns and increase syndication schedules in important areas and markets.

**H. Weller Keever**  
Vice President  
& General Manager  
California National Productions

It is possible the current downward trend may be more favorable toward syndication in television because advertisers may decide to by-pass network programming in order to concentrate their money where the most dollars are, and to utilize syndicated programs as local buys for that purpose.

**Oliver A. Unger**  
President  
National Telefilm Associates

If, in fact, there is a current recessive economy, it would seem to us that syndication would benefit because of its greater flexibility advantage. Also, the many excellent re-runs available in syndication furnish low-cost advertising to sponsors with limited budgets.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

We have had no indication whatsoever that the so-called recessive economy is being reflected in syndication throughout the country. We do expect a slower selling season, but it is our impression that advertisers are not retrenching, but are being much more discriminating in their choice of television properties.

**Leslie Harris**  
Vice President  
& General Manager  
CBS Film Sales

We don't quite agree with calling any retreat from previous high levels of national income, employment, etc., a recession. We think there are some soft spots in the economy but have found from previous years of experience that the thing which will get you and the country through these soft spots is hard selling. Strong advertising goes hand in hand with hard selling. We look for real strengthening in the months ahead for the demand and use of film programming in syndication among national, regional and local advertisers.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

No, because the need for local advertising continues, and becomes more imperative than when spending is more lavish. Advertising tactics may change, from the soft sell to the hard sell, but local tv stations provide opportunity for both. Also, with marketing uncertain, even national advertisers will have to enter the local field (either

(Continued on page 54)



# WHO'S GOT PROBLEMS?

By GEORGE SHUPERT

(Pres., ABC Film Syndication)

"No time for tears" is perhaps the best way to describe the current ABC Film Syndication operation because we have now reached the point where we have no overwhelming problems which are peculiar to our industry. I think this is a good time to review the obstacles which have been overcome since the tv film industry first came into being.

Like any new business, the tv film industry had many problems to overcome during its formative years. We had a new type of product and a new type of service to sell, a service which made it possible for the little guy to sponsor the same type of expensive programming which hitherto had been the exclusive property of the advertising giants. Naturally, this type of seemingly "bargain" offering was first regarded with suspicion and ABC Film Syndication and other film syndicators had to explain the concept of syndication through ads, literature and personal interviews before they could hope to sell their product and services.

In many instances we had to explain the advantages of film over live programming and to educate buyers on film handling. Quite early in our growth we saw the advantages in releasing network film properties for syndication and our next big job was to educate the television and advertising industries on the advantages of reruns.

As film caught on, more and more companies began to produce film shows for first-run syndication. We quickly learned that if we produced 39 films each year and used 13 repeats to fill the remainder of the year's schedule we could help the advertiser to get the most out of his money.

This 39-13 concept had to be "sold" too, along with the other tv film concepts and now, at this writing, we know that almost every type of advertiser had found the 39-13 concept to be as advantageous as we promised it would be. 39-13 schedules have been bought by dozens of national spot, regional and local advertisers and used successfully in markets of all sizes, including one station markets.

## We All Make Mistakes

Although our industry's thinking has been sound, for the most part, we have made our mistakes. For a short period many film distributors released too much property and flooded the market. Subsequently, it was difficult and occasionally impossible to make even a reasonable profit even in top-quality first-run properties.

When the era of indiscriminate release of properties was ended, we found that there was a real need for well-produced, wisely released tv film shows and that our customers were willing to pay a fair price for them. So, we had leaped another hurdle in our growth.

By this time, which was in mid-1956, we began to study ways in which we could expand our distribution area. Obviously, the foreign market provided a good additional source of revenue and although we had made foreign sales in the past we began to concentrate on this target area more seriously. ABC Film Syndication began to enlarge its foreign sales staff and stepped up dubbing operations on more properties. Now, most of our syndicated shows are already dubbed into one or more foreign languages and dubbing plans have been finalized for the others.

Almost since the inception of film syndication, a few national advertisers "dabbled" with spot film programming but the group was very small and their purchases were very limited. Generally, national advertisers used syndicated film to test new products. During the past few years, regional advertisers have been making good use of syndicated film and their success stories were reported to national advertisers who began to view the exciting, effective medium of tv film in a different light. They began to see that tv film offered them many advertising opportunities. Spot film could be used to boost sales in weak markets. The flexibility of spot film gave them the chance to tailor

their commercial to regional needs. They could buy only the markets they wanted and schedule their show on the stations they wanted. There were no minimum market buys, no need to buy waste duplication—two problems inherent in any network schedule. Although buying spot film might involve a little more work than buying network, the savings in dollars and the increased effectiveness of custom-tailored commercials more than offset the very slight inconvenience.

## Need More Press Coverage

At the beginning of this article I said we had no major problems, but as I write this I realize that we do have one which is in the area of public rather than customer relations. Frankly, we are disappointed that the coverage of tv film news by many of the advertising and broadcasting trade papers is not comparable to film's importance in television programming. In a recent survey we conducted among our customers, station, agency and advertising executives, to ascertain their appraisal of tv film news, we found that they rated only a few publications for their comprehensive film coverage. The response to the survey was so high that we know our customers are interested in film news and would like to see more of it. This problem of getting wider press coverage on tv film is one we hope to tackle shortly.

At this point in our development, with most major obstacles overcome, we can look forward to a very exciting future both for ourselves and our customers. We'll have a "cream of the crop" selection of new properties every year, each backed up by a complete, comprehensive promotion program to deliver maximum audiences and to stimulate increased business for the sponsors. Our sales representatives are constantly being supplied with all types of information so that they can be helpful to their clients in all areas of television; we are keeping on top of all new industry developments which will enable us to provide better programming and better services at the most advantageous prices. No time for tears—we're too busy doing business.

## 'All-Star Golf' In '58-'59 Reprise

Chicago, March 18. "All-Star Golf," hourlong filmed tournament that premeed on ABC-TV this season, has already been renewed by the net for next fall with Miller Brewing Co. again picking up half the tab. Show is three-fourths sold in the present season, Wildroot being a quarter sponsor.

Second series of 26, which Chi producer Peter DeMet begins shooting early in April, has an Oct. 31 starting date this fall in a later time slot, 5-6 p.m. in all time zones. New slot removes it from competition with football, hockey and basketball, which it has faced this term.

Still, Miller Brewing Co. is satisfied with the current ratings. Saturday afternoon entry tapped a 13.1 Nielsen the first two weeks in February. In addition, Walter Schwimmer Inc., which distributes the vidfilm series, made a nationwide survey of golf and country clubs and found 320,000 more viewers there, an audience which rating service would not have traced.

Initial series goes off the net April 3 for a summer hiatus, while reruns go into syndication, via Schwimmer, under the tag "Top Pro Golf."

## UA's TV Package

Three titles have definitely been slated for United Artists' new package to tv. They are: "Happy Go Lovely," starring Vera Ellen and David Niven; "Destination Moon," and "Kon Tiki."

The three were offered awhile back as an "intermediary package," but were withdrawn from the market.

## The Promise Of A Better Tomorrow In N. Y. Production

By EVERETT ROSENTHAL  
(Exec. Producer, Pyramid Prod.)

"New York, New York—it's a wonderful town." So goes the popular refrain—and so is our feeling at Pyramid Productions, which does all its television filming in New York. My enthusiasm for this great city is based of course on experiences in producing many properties, including the current ones—"The Big Story" and "Decoy."

New York City is without doubt the center of dramatic arts in the United States. No other city has as many talent sources for television film producers. They include radio, television, Broadway and off-Broadway. True, many stars—and lesser lights—live in Hollywood, but they always like to return to New York—and work here—because their roots are here. Consequently, there's rarely, if ever, a casting problem.

New York is where most scripts for television (both live and film) are written. As a result, the city is replete with talented writers, many of whom received their early training in this vast metropolis and enjoy pounding their typewriters here.

New York is the largest and most heterogeneous city in the world. It has population diversification and very exciting back-grounds for photography. Mammoth buildings make for strong visual contrasts such as the opening scene of "Decoy." Furthermore, within short driving distances you can get all types of outdoor scenes vital for any production.

New York has fewer sound stages than on the Coast but any number are always available, and have a decided advantage. The sound stages built here in recent years were specifically designed for making television films. The importance of their compactness becomes obvious when we realize that sound stages on the coast are tremendous because they were built for producing theatrical films. Why cover distances when you can work most efficiently in a small, comfortable area?

New York has very excellent personnel from directors of photography to all types of technicians.

What else has sold us on New York? We can't overlook the studios and the guilds. Their cooperation—plus the cooperation of others—have made it possible for us to produce artistically and commercially good films at costs that are comparable and in many instances cheaper than elsewhere.

There are many signs which indicate that others agree with my viewpoints about New York. Technical personnel are being offered permanent jobs here. Studio operators are advising producers to make their commitments for summer shows now since a number of television productions are scheduled for shooting in New York this spring. In addition, I have heard of at least four programs that are scheduled for production in New York this summer.

I don't want to imply that all I have said indicates a trend away from Hollywood. That is not in the cards, simply because all production should not—in fact, could not—be handled in one city.

However, anyone wanting to produce in New York will find it ideal. He'll quickly learn that the city of New York definitely wants to encourage film production. As a result, it has set up a committee to facilitate and expedite shooting of films anywhere in the city. In fact, the word has gone down all along the line—"Be nice to the television people—it's good for business." As a result, we've received the utmost cooperation from officials here.

Since New York has the best in writers, the best in acting, exciting scenic backgrounds, and an abundance of talented people with television know-how—I can't help but again repeat—"New York, New York—it's a wonderful town"—for producing television films.

## In Highly-Competitive Era, Strong Syndicated Product Is Proving A Major Weapon

By MILTON A. GORDON

(Pres., Television Programs of America)

Show business is certainly not the most placid of industries. By its very nature it must constantly change and strive for improvement. At the present time, however, we seem to be at a particularly turbulent, if not uncertain, juncture.

This is particularly true today of both network tv and the feature film industry. It is reminiscent of the upheaval which took place in the legitimate theatre when sound films caused a revolution a little more than a quarter of a century ago. Actually we can undoubtedly derive a moral from these past examples. After a painful and worrisome interval, legitimate producers found that their answer was in better productions. Although legitimate production may be numerically below the levels of 25 and 30 years ago, there is no question but that the quality and calibre of production have matured and improved enormously. No doubt this too will happen, perhaps painfully, in the feature film industry and more pertinent to our own sphere, network tv. It is particularly significant that despite the uncertainties and cancellations and the "where do we go from here?" attitude prevailing in the network area, one phase of tv film is barreling along as it never has before. This is syndication, both domestic and international.

In our own case, the first two months of 1958 were the best we have had in the history of the company and from what I gather from other companies, they, too, are enjoying excellent syndication business.

There must be good and sufficient reason for this. It would be easy to ascribe this happy situation to a broad generalization, i.e., "syndication product is better than ever." However, I do not believe that the reasons are so readily discernible and actually do require a closer examination in terms of television today, its relation to the national economy and finally the somewhat murky network picture.

## Throwback To Post-War Radio

Taking them in order: TV today, it appears to me, is a situation somewhat comparable to that of radio immediately following World War II. During the war, business came in over the radio station transoms almost faster than the stations could catch it. In the first flush of tv, now ending, this too was true. It was not so long ago, it may be well to remind you, that networks had waiting lists of sponsors, rather than patiently waiting salesmen, but just as after the war radio stations had to go out and sell competitively, so now must tv. This can be traced to several causes, among them the increasing number of stations and the greater need for advertisers to concentrate on sales producing advertising.

Another factor in the changed tv situation is attributable to tv's competition, radio and printed media, both of which sat idly by for a long time, almost numbed by tv's overwhelming arrival on the scene. Radio, the dailies and magazines are now fighting back, no holds barred and their sustained counter-attack is clearly bearing fruit. So tv must in turn come out and sell the harder.

Insofar as the national economy is concerned, it is traditional, classic and indisputably logical that during a period of temporary income decrease, such as is taking place now, the manufacturer-advertiser must fight ever harder for his sales dollar. His greatest weapon is advertising. This is as true of a local business as it is of an automotive giant. Put another way, people do not buy anything they do not know about and one of the best ways they learn is through advertising. One of the most efficient forms of advertising in such situations is local advertising—the ultimate point of sale is always on the local level—

and this fact again puts further emphasis on local, that is syndication, advertising.

For example, the auto manufacturers create a buying atmosphere and frame of reference through their national advertising in all media. The aggressive local dealer must then follow through to provide the final link, that of getting the customer into his auto showroom. A strong syndicated product is one of his best weapons. When one local auto dealer goes syndication, his competitors must follow, and this applies to all manner of consumer goods.

Obviously, this is true of a tv station operation which is no more effective as an advertising medium than the sum total of its audience. Consequently, there is greater pressure for programming superiority and the syndicated film is one of the most effective ways to achieve this programming superiority. The fact that a network advertiser may have cancelled a network program does not mean that he can afford to stop advertising. Insofar as tv is concerned, the syndicated program is one of his best answers. It is a completely flexible medium which can be pinpointed in any soft sales areas. It can be promoted and merchandised and it can be tied in with his local dealers in many instances far more effectively than in network programming.

## Featured Fuses

Syndication is also reacting favorably to the feature availability situation. The supply of features, especially strong features, grows progressively smaller and only the recently-released-for tv Paramount library is to become available to stations. I would be quite surprised if the post-1948 features were to be released; feature producers-distributors can go only so far in subjecting their own customers, the exhibitors, to further attrition. Beyond that, I believe the first flush of excitement attendant on the release of important features for tv has long since worn off and advertisers are buying features with more discernment.

A final fillip for syndication will also come, I believe, from comedy programs. The groundswell is already quite discernible. Study the trade press charts on top rated syndication shows and you'll notice that "The Honeymooners," only recently released for tv via CBS-TV Films is registering strong ratings, and another CBS property, "Amos 'n' Andy," has been fairly consistent, too. We are just putting "Adventures of Tugboat Annie" into local selling, and immediate reaction and initial sales, coupled with the show's success in Canada and England, have convinced me that people want to laugh and escape. That's the usual situation in times of particular stress, such as we are now passing through. Syndication programs, action and adventure, and now comedy, will continue to provide much of that escape.

## 'Lucy's' Dubbing Cues Mex Beef

Mexico City, March 18. The recent tv premiere of "I Love Lucy" here has resulted in loud objections by Mexican unions and the beginning of an investigation of film shows dubbed in Spain by the Mexican government.

Mexican Actors Guild is vocally opposed to product dubbed in Spain. There is no actor reciprocity between Spain and this country, and the south-of-the-border actors figure business is being taken away from the extensive local dubbing operations.

The Department of Cine, of the Mexican government, was told that Desilu had "Lucy" dubbed for the South and Central American video market in Spain, and hence is now "studying the further exhibition and distribution in Mexico" of Spanish-dubbed celluloid for tv.

## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

## CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,791,700. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.
1.	Guns Smoke (Sat. 9-9:30)	WBBM	41.2	1.	State Trooper (Wed. 9:30)	WNBQ	MCA	41.	Circle Theatre	WBBM	21.3
2.	Perry Como (Sat. 7-8)	WNBQ	39.9	2.	Silent Service (Tues. 9:30)	WNBQ	NBC	35.	African Patrol	WBBM	18.9
3.	Danny Thomas (Mon. 8-8:30)	WBBM	35.2	3.	Sheriff of Cochise (Wed. 10)	WNBQ	NTA	34.	News Roundup	WBBM	21.7
4.	Lucy-Desi Show (Mon. 7-8)	WBBM	31.7	4.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	18.9	In Town Tonight	WBBM	17.7
5.	What's My Line (Sun. 9:30-10)	WBBM	30.5	5.	Men of Annapolis (Mon. 9:30)	WGN	Ziv	17.2	Silent Service	WNBQ	23.2
6.	Loretta Young (Sun. 9-9:30)	WNBQ	30.2	6.	Death Valley Days (Mon. 10)	WNBQ	U.S. Borax	15.9	Studio One	WBBM	24.9
7.	\$64,000 Question (Tu. 9-9:30)	WBBM	29.9	7.	Captain David Grief (Sat. 6:00)	WNBQ	Guild	15.9	News Roundup	WBBM	20.3
8.	Person to Person (Fri. 9:30-10)	WBBM	29.2	8.	Annie Oakley (Fri. 6:00)	WGN	CBS	15.0	In Town Tonight	WBBM	15.7
9.	This Is Your Life (Wed. 9-9:30)	WNBQ	28.9	9.	Brave Eagle (Tues. 6:00)	WGN	CBS	14.9	CBS News Special	WBBM	13.2
10.	Shirley Temple (Sun. 5:30-6:30)	WNBQ	28.6	10.	Cisco Kid (Mon. 6:00)	WGN	Ziv	14.8	News-Bentley	WBBM	14.0
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.
1.	†Susan's Show (M-F 4-4:30)	WBBM	22.0	11.	Mr. District Attorney (Th. 9:00)	WBKB	Ziv	14.5	CBS News	WBBM	14.7
2.	*Mickey Mouse Club (M-F 5:30-6)	WBKB	21.8	12.	Highway Patrol (Fri. 8:00)	WGN	Ziv	14.2	News-Bentley	WBBM	14.7
3.	†News Roundup (M-F 10-10:15)	WBBM	21.3	13.	Code 3 (Fri. 9:30)	WBKB	ABC	13.9	CBS News	WBBM	14.7
4.	†In Town Tonight (M-F 10:15-10:30)	WBBM	17.1	14.	Flash Gordon (Sun. 12:00)	WNBQ	Guild	13.5	News-Bentley	WBBM	14.7
5.	*Capt. Kangaroo (M-F 8-8:45)	WBBM	13.8	15.	Rin Tin Tin (Sun. 3:30)	WBKB	Screen Gems	13.5	CBS News	WBBM	14.7
6.	*Verdict Is Yours (M-F 2:30-3)	WBBM	13.7	16.	Bugs Bunny & Friends (M-F 6:30)	WGN	AAP	13.3	News-Bentley	WBBM	14.7
7.	†Miss Lee Wea, News (M-F 8:45-9 a.m.)	WBBM	13.5	17.	26 Men (Wed. 8:00)	WGN	ABC	12.9	CBS News	WBBM	14.7
8.	*Art Linkletter (M-F 1:30-2)	WBBM	13.4	18.	Stories of the Century (Tu. 9:30)	WBKB	Guild	12.5	News-Bentley	WBBM	14.7
9.	*Big Payoff (M-F 2-2:30)	WBBM	13.3	19.	Studio 57 (Tu. 10:00)	WNBQ	MCA	12.2	CBS News	WBBM	14.7
10.	†Bugs Bunny & Friends (M-F 6:30-7)	WGN	13.3	20.	Sky King (Th. 6:00)	WGN	Nabisco	12.2	Playhouse 90	WBBM	28.2
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.
1.	†Susan's Show (M-F 4-4:30)	WBBM	22.0	21.	Mr. Adams & Eve	WBBM	23.9	21.	Mr. Adams & Eve	WBBM	23.9
2.	*Mickey Mouse Club (M-F 5:30-6)	WBKB	21.8	22.	Person to Person	WBBM	23.2	22.	Person to Person	WBBM	23.2
3.	†News Roundup (M-F 10-10:15)	WBBM	21.3	23.	Korner Theatre	WBBM	11.2	23.	Korner Theatre	WBBM	11.2
4.	†In Town Tonight (M-F 10:15-10:30)	WBBM	17.1	24.	Wide Wide World	WNBQ	19.9	24.	Wide Wide World	WNBQ	19.9
5.	*Capt. Kangaroo (M-F 8-8:45)	WBBM	13.8	25.	Disneyland	WBBC	22.2	25.	Disneyland	WBBC	22.2
6.	*Verdict Is Yours (M-F 2:30-3)	WBBM	13.7	26.	Millionaire	WBBM	23.2	26.	Millionaire	WBBM	23.2
7.	†Miss Lee Wea, News (M-F 8:45-9 a.m.)	WBBM	13.5	27.	Silent Service	WNBQ	23.2	27.	Silent Service	WNBQ	23.2
8.	*Art Linkletter (M-F 1:30-2)	WBBM	13.4	28.	News Roundup	WBBM	20.0	28.	News Roundup	WBBM	20.0
9.	*Big Payoff (M-F 2-2:30)	WBBM	13.3	29.	In Town Tonight	WBBM	16.3	29.	In Town Tonight	WBBM	16.3
10.	†Bugs Bunny & Friends (M-F 6:30-7)	WGN	13.3	30.	News-Bentley	WBBM	12.7	30.	News-Bentley	WBBM	12.7

## DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 986,700. Survey Dates: Feb. 1-8, 10, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	GunsMoke (Sat. 10-10:30)	WJBK	40.9	1.	Highway Patrol (Tues. 10:30)	WJBK	Ziv	31.5	59.	Basketball	WXYZ	12.2
2.	Perry Como (Sat. 8-9)	WWJ	35.7	2.	Popeye (Mon.-Sun. 6)	CKLW	AAP	26.0	51.	Frontier Dr.	WXYZ	25.2
3.	Lucy-Desi Show (Mon. 8:00-9)	WJBK	35.6	3.	Annie Oakley (Tues. 6:30)	WXYZ	CBS	25.7	49.	Mickey Rooney	CKLW	12.5
4.	Wyatt Earp (Tues. 8:30-9)	WXYZ	34.9	4.	Frontier Doctor (Sun. 6)	WXYZ	HTS	25.2	42.	Popeye	CKLW	19.7
5.	Danny Thomas (Mon. 9-9:30)	WJBK	34.7	5.	Honeymooners (Sat. 10:30)	WJBK	CBS	22.5	37.	Your Hit Parade	WWJ	18.4
6.	Maverick (Sun. 7:30-8:30)	WXYZ	34.1	6.	Topper (Wed. 6:30)	WXYZ	Tele Star	21.5	40.	Charter Boat	CKLW	12.9
7.	Jim Bowie (Fri. 8-8:30)	WXYZ	32.5	7.	Stories of the Century (Fri. 6:30)	WXYZ	Guild	20.5	36.	Brave Eagle	CKLW	15.2
8.	Sugar Foot (Tues. 7:30-8:30)	WXYZ	30.8	8.	Silent Service (Thurs. 7)	WJBK	NBC	19.2	37.	Boots and Saddles	CKLW	17.9
9.	December Bride (Mon. 9:30-10)	WJBK	30.2	9.	Death Valley Days (Mon. 7)	WWJ	U.S. Borax	18.7	37.	Badge 714	WJBK	15.0
10.	Broken Arrow (Tues. 9-9:30)	WXYZ	30.0	10.	Dr. Christian (Fri. 7)	WJBK	Ziv	18.2	31.	Last of the Mohicans	CKLW	17.9
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	†Popeye (M-F 6-6:30)	CKLW	26.8	11.	Three Musketeers (Mon. 6:30)	WXYZ	ABC	18.2	39.	Frontier	WWJ	12.9
2.	*Mickey Mouse Club (M-F 5:30-6)	WXYZ	22.2	12.	Boots and Saddles (Thurs. 7)	CKLW	NBC	17.9	35.	Silent Service	WJBK	19.2
3.	*News-Jac Legoff (M-F 11-11:15)	WJBK	17.8	13.	Last of the Mohicans (Fri. 7)	CKLW	TPA	17.9	30.	Dr. Christian	WJBK	18.2
4.	*American Bandst'd (M-F 3-3:30, 4-5)	WXYZ	17.1	14.	Captain David Grief (Mon. 10:30)	WXYZ	Guild	16.9	29.	Studio One	WJBK	22.5
5.	*Art Linkletter (M-F 2:30-3)	WJBK	14.2	15.	Ramar of the Jungle (Sat. 2)	WXYZ	TPA	16.9	37.	Hockey	WJBK	15.2
6.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WJBK	14.0	16.	26 Men (Sun. 6:30)	WXYZ	ABC	16.7	28.	Shirley Temple	WWJ	28.0
7.	*Verdict Is Yours (M-F 3:30-4)	WXYZ	14.0	17.	Sheriff of Cochise (Wed. 7)	CKLW	NTA	16.2	31.	Amos 'n' Andy	WWJ	15.0
8.	*You Trust Your Wife (M-F 3:30-4)	WXYZ	13.8	18.	New Orleans Police Dept. (Th. 6:30)	WXYZ	NTA	15.9	32.	Sky King	CKLW	15.5
9.	*Price Is Right (M-F 11-11:30 a.m.)	WWJ	13.7	19.	Tracer (Sat. 10:30)	WXYZ	Minot	15.5	26.	Honeymooners	WJBK	22.5
10.	†Detroit Bandstand (M-F 5-5:30)	WJBK	13.4	20.	Men of Annapolis (Tues. 7)	WJBK	Ziv	15.5	36.	Casey Jones	WWJ	14.5
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	†Popeye (M-F 6-6:30)	CKLW	26.8	21.	Sky King (Thurs. 6:30)	CKLW	Nabisco	15.5	31.	N.O.P.D.	WXYZ	15.9

## SAN DIEGO

Stations: KFMB, KFSD, XETV. TV Homes: 270,200. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION					
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.		
1.	Lucy-Desi Show (Mon. 7-8)	KFMB	42.7	1.	Sheriff of Cochise (Sat. 9:30)	KFMB	NTA	31.3	47.	Dean Martin	KFSD	17.5	
2.	Guns Smoke (Sat. 9-9:30)	KFMB	40.5	2.	26 Men (Wed. 7:00)	KFMB	ABC	24.9	41.	Boxing	XETV	18.9	
3.	Wells Fargo (Mon. 8:30-9)	KFSD	32.2	3.	Harbor Command (Sat. 10:00)	KFMB	Ziv	24.2	48.	Mike Wallace	XETV	12.0	
4.	Groucho Marx (Th. 8-8:30)	KFSD	31.2	4.	Highway Patrol (Fri. 9:30)	XETV	Ziv	21.2	33.	Thin Man	KFSD	23.2	
5.	Ed Sullivan (Sun. 8-9)	KFMB	30.7	5.	Dr. Hudson's Secret Journal (Sat. 6)	KFMB	MCA	19.5	44.	Frontier Dr.	KFSD	12.9	
6.	Sugar Foot (Tues. 7:30-8:30)	XETV	30.7	6.	Last of the Mohicans (Tu. 6:30)	XETV	TPA	19.5	32.	Name That Tune	KFMB	18.5	
7.	Perry Como (Sat. 8-9)	KFSD	30.2	7.	Captain David Grief (Th. 7:00)	KFMB	Guild	18.9	30.	Big Movie	KFSD	19.2	
8.	Wyatt Earp (Tues. 8:30-9)	XETV	30.2	8.	Sky King (Fri. 6:00)	KFSD	Nabisco	18.9	37.	S. D. Dateline	KFMB	12.0	
9.	Bob Cummings (Tues. 9:30-10)	KFSD	29.9	9.	Honeymooners (Fri. 6:30)	KFSD	CBS	18.5	32.	CBS News	KFMB	16.7	
10.	Have Gun Will Travel (Sat. 8:30-9)	KFMB	29.9	10.	I Search for Adventure (Tu. 7:00)	XETV	Bagnall	18.2	28.	Leave It to Beaver	KFMB	24.9	
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION				TOP COMPETITION					
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.		
1.	†This Day '58 (T-F 7:30-8)	KFMB	21.8	11.	Whirlybirds (Tu. 6:00)	XETV	CBS	17.5	32.	Phil Silvers	KFMB	27.9	
2.	†S. D. Dateline (M-F 6-6:15)	KFMB	17.5	12.	Popeye (M-F 5:30)	KFSD	AAP	17.2	41.	Big Movie	KFSD	17.9	
3.	*CBS News (M-F 6:15-6:30)	KFMB	17.4	13.	Gray Ghost (Mon. 6:30)	KFSD	CBS	16.9	29.	Early Show	KFMB	13.0	
4.	*Popeye (M-F 5:30-6)	KFSD	17.2	14.	Annie Oakley (Sun. 5:30)	KFMB	CBS	16.2	39.	Robin Hood	KFMB	24.9	
5.	*Big Movie (Tu-Th. 6-8)	KFSD	16.3	15.	Silent Service (Sat. 7:00)	KFSD	NBC	16.2	26.	Sun. Movie Special	KFSD	11.5	
6.	*Art Linkletter (M-F 11:30-12)	KFMB	14.0	16.	Boots and Saddles (Mon. 6:00)	KFSD	NBC	14.5	30.	Perry Mason	KFMB	29.2	
7.	†J. Downs Express (M-F 3:30-4)	KFSD	13.8	17.	State Trooper (Mon. 7:00)	KFSD	MCA	14.2	20.	S. D. Dateline	KFMB	18.7	
8.	†Early Show (M-F 4-6)	KFMB	12.3	18.	Decoy (Sun. 7:00)	XETV	Official	13.9	21.	CBS News	KFMB	18.3	
9.	*Queen for a Day (M-F 1-1:45)	KFSD	12.7	19.	Kingdom of the Sea (Wed. 6:30)	XETV	Guild	13.9	24.	Lucy-Desi Show	KFMB	42.2	
10.	*Mickey Mouse Club (M-F 5:30-6)	XETV	11.4	20.	Vagabond (Mon. 7:30)	KFSD	Official	13.5	19.	Lassie	KFMB	27.2	
								21 Love Lucy				KFMB	26.2
								Lucy-Desi Show				KFMB	43.2

## ATLANTA

Stations: WAGA, WLW-A, WSA. TV Homes: 217,000. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.	RTG.	
1.	GunsMoke (Sat. 10-10:30)	WAGA	41.2	1.	Code 3 (Sat. 10:30)	WAGA	ABC	26.2	52.	Your Hit Parade	WSB	18.7
1.	Lucy-Desi Show (Mon. 8-9)	WAGA	40.2	2.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	24.5	39.	Truth or Consequences	WSB	22.2
2.	Danny Thomas (Mon. 9-9:30)	WAGA	34.5	3.	Honeymooners (Fri. 7)	WSB	CBS	24.5	46.	Boots and Saddles	WAGA	19.5
3.	Have Gun Will Travel (Sat. 9:30-10)	WAGA	32.9	4.	Sheriff of Cochise (Tues. 7)	WSB	NTA	23.9	42.	Badge 714	WAGA	21.5
4.	Alfred Hitchcock (Sun. 9:30-10)	WAGA	31.9	5.	Studio 57 (Tues. 10:30)	WAGA	MCA	22.9	56.	Charlie Chan	WSB	10.2
4.	Zane Grey Theatre (Fri. 8:30-9)	WAGA	31.9	6.	Gray Ghost (Wed. 7)	WAGA	CBS	22.2	40.	Whirlybirds	WSB	20.9
5.	I've Got a Secret (Wed. 9:30-10)	WAGA	31.5	6.	Badge 714 (Tues. 7)	WAGA	NBC	21.5	38.	Sheriff of Cochise	WSB	23.9
6.	Playhouse 90 (Thurs. 9:30-11)	WAGA	30.3	6.	Casey Jones (Mon. 7)	WAGA	Screen Gems	21.5	43.	If You Had a Million	WSB	20.9
7.	December Bride (Mon. 9:30-10)	WAGA	30.2	7.	State Trooper (Thurs. 7)	WAGA	MCA	21.2	38.	Lone Ranger	WSB	23.5
8.	Perry Como (Sat. 8-9)	WSB	29.7	8.	If You Had a Million (Mon. 7)	WSB	MCA	20.9	41.	Casey Jones	WAGA	21.5
				9.	Whirlybirds (Wed. 7)	WSB	CBS	20.9	38.	Gray Ghost	WAGA	22.2
				9.	Boots and Saddles (Fri. 7)	WAGA	NBC	19.5	36.	Honeymooners	WSB	24.5
				10.	Amos 'n' Andy (M-F 6)	WSB	CBS	18.3	45.	I Led Three Lives	WAGA	12.0
				10.	Joe Palooka (Sun. 6:30)	WLW-A	Guild	16.2	39.	Meet the Press	WSB	14.9
				11.	Silent Service (Sun. 6:30)	WAGA	NBC	14.5	32.	Shirley Temple	WSB	22.9
				12.	Sky King (Wed. 6:30)	WLW-A	Nabisco	14.5	32.	News, Weather	WSB	16.3
				12.						NBC News	WSB	16.0
				13.	Annie Oakley (Thurs. 6)	WLW-A	CBS	13.9	32.	Amos 'n' Andy	WSB	17.9
				13.	Last of the Mobicans (Fri. 6:30)	WLW-A	TPA	13.9	30.	News, Weather	WSB	17.7
				13.						NBC News	WSB	17.7
				14.	Waterfront (T, Th 5:30-6)	WAGA	MCA	13.9	37.	Mickey Mouse Club	WLW-A	16.3
				14.	Death Valley Days (Thurs. 6:30)	WLW-A	U.S. Borax	13.5	29.	News, Weather	WSB	18.0
				13.						NBC News	WSB	18.2
				13.	San Francisco Beat (Tues. 7:30)	WSB	CBS	13.5	23.	Sugarfoot	WLW-A	24.9
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								
				14.								



**VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.** VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

## SAN FRANCISCO-OAKLAND

Stations: KGO, KOVR, KPIX, KRON, KSNB. TV Homes: 807,600. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Perry Como (Sat. 8-9)	KRON	39.7	1.	Honeymooners (Th. 7:00)	KRON	CBS	27.9	47	Big Story	KPIX	22.2
2.	Gunsmoke (Sat. 9-9:30)	KPIX	38.9	2.	Stories of Jack London (Fri. 8:30)	KRON	Guild	25.5	35	Playhouse of Stars	KPIX	25.9
3.	Groucho Marx (Th. 8-8:30)	KRON	36.2	3.	Science Fiction Theatre (Th. 6:30)	KRON	Ziv	24.5	45	Sgt. Preston	KPIX	18.0
4.	Playhouse 90 (Th. 9:30-11)	KPIX	34.7	4.	Highway Patrol (Tues. 6:30)	KRON	Ziv	24.2	46	Name That Tune	KPIX	16.2
5.	Shirley Temple (Sun. 6:30-7:30)	KRON	34.0	5.	Harbor Command (Wed. 6:30)	KRON	Ziv	23.9	48	Last of the Mohicans	KPIX	14.9
6.	Lucy-Desi Show (Mon. 7-8)	KPIX	32.7	6.	Sheriff of Cochise (Sat. 6:30)	KRON	NTA	23.9	48	Perry Mason	KPIX	21.2
7.	Wagon Train (Wed. 7:30-8:30)	KRON	32.2	7.	Big Story (Th. 7:00)	KPIX	Official	22.2	37	Honeymooners	KRON	27.9
8.	Twenty One (Mon. 9-9:30)	KRON	32.2	8.	Dr. Hudson's Secret Journal (Sat. 10)	KPIX	MCA	21.9	40	Mike Wallace	KGO	18.2
9.	Tales of Wells Fargo (Mon. 8:30-9)	KRON	31.9	9.	Martin Kane (Sat. 9:30)	KPIX	Ziv	21.2	32	Dean Martin	KRON	25.2
10.	Boxing (Fri. 7-8)	KRON	31.8	10.	Silent Service (Sat. 7:00)	KRON	NBC	21.2	36	Perry Mason	KPIX	20.2
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	†Popeye (M-F 5:30-6)	KRON	20.0	11.	Popeye (M-F 5:30)	KRON	AAP	20.0	53	Mickey Mouse Club	KGO	10.7
2.	†News, Misc. (M-Th. 10:30-10:45)	KRON	19.0	12.	Men of Annapolis (Mon. 6:30)	KRON	Ziv	9.2	42	Robin Hood	KPIX	16.5
3.	†NBC News (M-Th. 6:15-6:30)	KRON	18.9	13.	San Francisco Beat (Sat. 10:30)	KPIX	CBS	7.9	33	Your Hit Parade	KRON	19.2
4.	†Snell News (M-F 6-6:15)	KRON	18.7	14.	City Detective (Sun. 10:30)	KRON	MCA	17.5	34	What's My Line	KPIX	24.5
5.	†Big Movie (M-W, F 10-Signoff)	KPIX	16.7	15.	Decoy (Tues. 9:30)	KPIX	Official	16.9	27	Bob Cummings	KRON	29.2
6.	†Queen for a Day (M-F 1-1:45)	KRON	16.1	16.	State Trooper (Sun. 7:00)	KPIX	MCA	16.2	28	Shirley Temple	KRON	34.5
7.	†CBS News (M-F 6:15-6:30)	KPIX	15.5	17.	Last of the Mohicans (Wed. 6:30)	KPIX	TPA	14.9	30	Harbor Command	KRON	23.9
8.	†Channel 5 News (M-F 6-6:15)	KPIX	15.0	18.	Little Rascals (M-F 5:15)	KRON	Interstate	14.4	44	Fun at Five	KGO	11.3
9.	†Fireman Frank (M-F 5:15-5:30)	KRON	14.4									
10.	†Golden Gate Playhouse (M-F 5-5:15)	KRON	14.3									

## WASHINGTON

TV Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 512,500. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS												
1.	Gunsmoke (Sat. 10-10:30)	WTOP	35.2	1.	Gray Ghost (Sat. 10:30)	WTOP	CBS	22.7	36	Ticket-Hollywood	WTTG	16.2
2.	Perry Como (Sat. 8-9)	WRC	34.5	2.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	21.2	40	Grand Ole Opry	WTTG	14.9
3.	Alfred Hitchcock (Sun. 9:30-10)	WTOP	28.2	3.	Sheriff of Cochise (Th. 7:00)	WRC	NTA	19.5	37	White Hunter	WTTG	11.5
3.	Danny Thomas (Mon. 9-9:30)	WTOP	28.2	4.	Silent Service (Tues. 10:30)	WTOP	NBC	19.2	36	Errol Flynn Theatre	WTTG	13.2
5.	Wyatt Earp (Tues. 8:30-9)	WMAL	28.2	5.	Whirlybirds (Fri. 9:30)	WTTG	CBS	17.5	24	Playhouse of Stars	WTOP	24.2
4.	Have Gun Will Travel (Sat. 9:30-10)	WTOP	27.9	6.	Errol Flynn Theatre (Sat. 8:30)	WTTG	Official	16.9	23	Perry Como	WRC	35.9
5.	Lucy-Desi Show (Mon. 8-9)	WTOP	27.5	7.	Ellery Queen (Mon. 7:00)	WRC	TPA	15.5	35	City Assignment	WTTG	12.2
6.	Groucho Marx (Th. 8-8:30)	WRC	27.2	8.	Waterfront (Fri. 10:00)	WTTG	MCA	15.9	23	Lineup	WTOP	25.2
7.	December Bride (Mon. 9:30-10)	WTOP	26.9	9.	Last of the Mohicans (Wed. 7:00)	WRC	TPA	15.5	33	San Francisco Beat	WTTG	12.2
7.	Loretta Young (Sun. 10-10:30)	WRC	26.9	10.	Annie Oakley (Fri. 7:00)	WTOP	CBS	15.2	28	Boots and Saddles	WRC	14.5
7.	What's My Line (Sun. 10:30-11)	WTOP	26.9	10.	Badge 714 (Fri. 7:30)	WTTG	NBC	15.2	23	Leave It to Beaver	WTOP	16.9
TOP TEN MULTI-WEEKLY SHOWS												
1.	†11:00 Report (M-F 11-11:15)	WTOP	18.5	11.	Star and the Story (Wed. 10:30)	WTTG	Official	14.9	26	Circle Theatre	WTOP	18.9
2.	*Mickey Mouse Club (M-F 5:30-6)	WMAL	15.3	12.	Grand Ole Opry (Sat. 7:00)	WTTG	Flamingo	14.7	26	Highway Patrol	WTOP	21.2
3.	*Queen for a Day (M-F 4-4:45)	WRC	15.1	13.	Boots and Saddles (Fri. 7:00)	WRC	NBC	14.5	27	Perry Mason	WTOP	24.5
4.	†Late Show (M-F 11:15-Signoff)	WTOP	13.6	14.	Paris Precinct (Sat. 8:00)	WTTG	Guild	14.5	20	Annie Oakley	WTOP	15.2
5.	*News (M-F 11-11:15)	WRC	13.5	15.	If You Had a Million (Fri. 10:30)	WTTG	MCA	14.2	23	Perry Como	WRC	35.2
6.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WTOP	13.3	16.	The Falcon (Wed. 10:00)	WTTG	NBC	13.9	21	Person to Person	WTOP	24.2
7.	†Milt Grant (M-F 8-8:15)	WTTG	13.2	17.	Mr. District Attorney (Tues. 10:00)	WTTG	Ziv	13.9	22	This Is Your Life	WRC	22.9
7.	†11:00 Movie (M-F 11-Signoff)	WTTG	12.2	18.	Susie (Tues. 7:00)	WRC	TPA	13.6	25	Californians	WRC	20.9
8.	*Modern Romances (M-F 4:45-5)	WRC	12.2	19.	Errol Flynn Theatre (Tues. 10:30)	WTTG	Official	13.2	25	Highway Patrol	WTOP	21.2
8.	*Art Linkletter (M-F 2:30-3)	WTOP	12.0	20.	Silent Service (Tues. 10:30)	WTTG	Official	13.2	25	Silent Service	WTOP	19.2

## CINCINNATI

Stations: WCPO, WKRC, WLW-I. TV Homes: 309,800. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	RK.	PROGRAM	STA.	RTG.	
1.	Gunsmoke (Sat. 10-10:30)	WKRC	37.5	1.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	25.5	46.	Your Hit Parade	WLW-T	19.9
1.	Shirley Temple (Sun. 6:30-7:30)	WLW-T	37.5	2.	Dr. Christian (Mon. 7:00)	WKRC	Ziv	24.5	48.	Mama	WLW-T	16.5
3.	Perry Como (Sat. 8-9)	WLW-T	36.9	3.	Kingdom of the Sea (Wed. 7:00)	WLW-T	Guild	22.5	48.	Pantomime-Prd.	WCPO	12.5
4.	Loretta Young (Sun. 10-10:30)	WLW-T	36.2	4.	26 Men (Th. 7:00)	WLW-T	ABC	22.2	44.	Frontier	WKRC	16.2
4.	Danny Thomas (Mon. 9-9:30)	WKRC	35.7	5.	State Trooper (Wed. 9:00)	WKRC	MCA	22.2	32.	Ozzie & Harriet	WCPO	26.5
6.	Lucy-Desi Show (Mon. 8-9)	WKRC	35.3	5.	Harbor Command (Sun. 10:30)	WLW-T	Ziv	21.9	39.	What's My Love	WKRC	26.2
6.	Wyatt Earp (Tues. 8:30-9:00)	WCPO	33.9	6.	Sheriff of Cochise (Th. 7:30)	WKRC	NTA	21.9	33.	Circus Boy	WCPO	26.2
8.	Sugarfoot (Tues. 7:30-8:30)	WCPO	33.5	6.	Code 3 (Tues. 10:30)	WKRC	ABC	20.2	41.	Playhouse 30	WLW-T	17.2
8.	Roy Rogers (Sun. 9-10)	WLW-T	30.7	7.	Studio 57 (Wed. 10:30)	WLW-T	MCA	19.5	36.	Circle Theatre	WKRC	20.5
9.	December Bride (Mon. 9:30-10)	WKRC	30.5	8.	Cisco Kid (Sun. 6:00)	WCPO	Ziv	18.5	48.	Headin' West	WLW-T	13.2
				9.	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	18.2	41.	Outdoor Guide	WLW-T	13.9
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	RK.	PROGRAM	STA.	RTG.	
1.	†50-50 Club (M-F 12:30-1:30)	WLW-T	22.3	11.	Silent Service (Fri. 7:00)	WKRC	NBC	16.5	28.	Rin Tin Tin	WCPO	22.2
2.	†Mickey Mouse Club (M-F 5:30-6)	WCPO	20.3	11.	Mama (Mon. 7:00)	WLW-T	CBS	16.5	32.	Dr. Christian	WKRC	24.5
3.	†News-Grant, Wea. (M-F 11-11:15)	WLW-T	20.1	11.	S. Donovan, West Marshal (Tu. 6:30)	WKRC	NBC	16.5	42.	Sohio Reporter, Wea.	WLW-T	12.0
4.	†News, Wea. (M-F 11-11:15)	WKRC	17.6							(NBC News)	WLW-T	12.3
5.	†Tic Tac Dough (M-F 1:30-2)	WLW-T	15.3	12.	Last of the Mohicans (Wed. 10:00)	WCPO	TPA	16.2	25.	This Is Your Life	WLW-T	28.5
6.	†Al Lewis Show (M-F 9-10 a.m.)	WCPO	15.2	12.	Frontier (Th. 7:00)	WKRC	NBC	16.2	32.	26 Men	WLW-T	22.2
7.	†Our Gang Comedy (M-F 4-5)	WCPO	13.9	13.	Overseas Adventure (Th. 10:00)	WCPO	Official	15.9	25.	Playhouse 90	WKRC	28.9
8.	†Home Theatre (M-F 11:15-Signoff)	WKRC	13.2	14.	Men of Annapolis (Sun. 6:30)	WCPO	Ziv	15.2	25.	Shirley Temple	WLW-T	38.2
9.	†Al Wanda Lewis (M-F 11-12)	WCPO	12.9									
10.	†Gold Cup Theatre (M-F 11:15-S.O.)	WLW-T	12.3									

## CHARLOTTE

Stations: WATV, WSOC. TV Homes: 55,900. Survey Dates: Feb. 10-17, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	RK.	PROGRAM	STA.	RTG.	
1.	Gunsmoke (Sat. 10-10:30)	WBTV	55.3	1.	State Trooper (Thurs. 7:00)	WSOC	MCA	39.3	53	Arthur Smith	WBTV	28.8
2.	Shower of Stars (Thurs. 8:30-9:30)	WBTV	46.0	2.	Sheriff of Cochise (Sun. 6:00)	WBTV	NTA	34.3	60	Californians	WSOC	22.8
3.	Have Gun Will Travel (Sat. 9:30-10)	WBTV	42.3	3.	Count of Monte Cristo (Tues. 8:30)	WBTV	TPA	33.8	49	George Gobel	WSOC	37.3
4.	I've Got a Secret (Wed. 9:30-10)	WBTV	42.3	4.	Search for Adventure (Fri. 7:30)	WBTV	Bagnall	33.8	48	Rin Tin Tin	WSOC	30.8
5.	Playhouse 90 (Thurs. 9:30-11)	WBTV	42.1	5.	Waterfront (Fri. 7:00)	WBTV	MCA	33.8	55	Dr. Christian	WSOC	27.8
6.	Zane Grey Theatre (Fri. 8-8:30)	WBTV	41.3	6.	O. Henry Playhouse (Thurs. 8:00)	WBTV	Gross-Krasne	33.3	46	Groucho Marx	WSOC	39.8
7.	Trackdown (Fri. 8-8:30)	WBTV	40.8	7.	Frontier (Tues. 7:30)	WBTV	NBC	33.3	52	Star Playhouse	WSOC	30.3
8.	Playhouse of Stars (Fri. 9:30-10)	WBTV	40.5	8.	Silent Service (Fri. 10:30)	WBTV	NBC	32.8	63	Boxing, Mis.	WSOC	19.5
9.	Perry Como (Sat. 8-9)	WSOC	39.9	9.	Harbor Command (Sat. 7:00)	WBTV	Ziv	31.8	50	26 Men	WSOC	31.3
9.	Groucho Marx (Thurs. 8-8:30)	WSOC	39.8	10.	26 Men (Sat. 7:00)	WSOC	ABC	31.3	50	Harbor Command	WBTV	31.8
				8.	Dr. Hudson's Secret J1 (Thurs. 7:30)	WBTV	MCA	31.3	41	Circus Boy	WSOC	38.5
				9.	Highway Patrol (Tues. 10:30)	WSOC	Ziv	31.3	62	Mama	WBTV	18.5
				10.	Mike Hammer (Sat. 10:30)	WBTV	MCA	31.3	55	Your Hit Parade	WSOC	23.8
				11.	Sea Hunt (Wed. 7:30)	WBTV	Ziv	31.3	45	Disneyland	WSOC	34.0
				12.	Dr. Christian (Fri. 7:00)	WSOC	Ziv	27.8	45	Waterfront	WBTV	33.8
				13.	Gray Ghost (Wed. 7:00)	WSOC	CBS	27.7	43	I Love Lucy	WBTV	36.3
				14.	Popeye (M-F 6:00)	WSOC	AAP	27.1	59	Annie Oakley	WBTV	24.8
				15.	Annie Oakley (Mon. 6:00)	WBTV	CBS	27.1	43	Popeye	WSOC	25.3
				16.	Little Rascals (Sun. 1:00)	WBTV	Interstate	27.1	67	Human Relations	WSOC	12.8
				17.	Martin Kane (Fri. 8:00)	WSOC	Ziv	21.8	37	Trackdown	WBTV	40.0
TOP TEN MULTI-WEEKLY SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	RK.	PROGRAM	STA.	RTG.	
1.	†Esso Reporter (M-F 6:30-6:45)	WBTV	28.2	11.	Highway Patrol (Tues. 10:30)	WSOC	Ziv	31.3	41.	Circus Boy	WSOC	38.5
2.	†Wea. Sports, Pat Lee (M-F 6:45-7)	WBTV	28.1	12.	Mike Hammer (Sat. 10:30)	WBTV	MCA	31.3	62.	Mama	WBTV	18.5
3.	†Popeye (M-F 6-6:30)	WSOC	27.1	13.	Sea Hunt (Wed. 7:30)	WBTV	Ziv	31.3	55.	Your Hit Parade	WSOC	23.8
4.	†Arthur Smith (Tu, Th 7-7:30)	WBTV	25.6	14.	Dr. Christian (Fri. 7:00)	WSOC	Ziv	27.8	45.	Disneyland	WSOC	34.0
5.	†CBS News (M-F 6:45-7)	WSOC	23.1	15.	Gray Ghost (Wed. 7:00)	WSOC	CBS	27.7	45.	Waterfront	WBTV	33.8
6.	†Mickey Mouse Club (M-F 5:30-6)	WSOC	22.7	16.	Popeye (M-F 6:00)	WSOC	AAP	27.1	43.	I Love Lucy	WBTV	36.3
7.	†News, Weather (M-F 6:30-6:45)	WSOC	22.1	17.	Annie Oakley (Mon. 6:00)	WBTV	CBS	27.1	59.	Annie Oakley	WBTV	24.8
8.	†Weather, Late News (M-F 11-11:15)	WBTV	19.7	18.	Little Rascals (Sun. 1:00)	WBTV	Interstate	27.1	43.	Popeye	WSOC	25.3
9.	†Gauding Knight (M-F 8-8:45 a.m.)	WBTV	17.6	19.	Martin Kane (Fri. 8:00)	WSOC	Ziv	21.8	67.	Human Relations	WSOC	12.8
10.	†Wedding Light (M-F 12:45-1)	WBTV	16.9						37.	Trackdown	WBTV	40.0



# TV Tape In Tip Top Shape

Continued from page 34

necessary refinements are made so that this method for making commercials is feasible, many more film producers will order video tape machines. They will then adopt video tape as another method for making television commercials. Film producers have gained considerable experience over the years in making these commercials, and we expect they will maintain their share of the business whether film or video tape is used.

**Philip H. Cohen**  
Vice President, Radio-TV  
Sullivan, Stauffer,  
Colwell & Bayles

I would consider this a tragedy from many standpoints, both for the good of the industry and for a personal belief that little businesses help make the nation's economy! There probably will be a shift unless this equipment is made available to the independent tv film producer. Am I drawing a bad parallel by saying that I would consider it equally unfortunate if newspapers and magazines produced all plates and typography used in their publications?

**Joseph S. Forest**  
Vice President,  
Television Commercials  
William Estly

There will be no substantial shift to the network. First of all, it is inconceivable that the independent film producers will not install tape equipment (some are already in the process.) Secondly, production skills and techniques will have to improve to equal the high quality of our best houses. Thirdly, overhead and other related costs will have to be competitive.

**Alfred L. Hollender**  
Vice President, TV-Radio  
Grey Advertising

If the networks have the time, inclination and available facilities to undertake commercial taping there will unquestionably be a shift in production from the independent tv film producers to the networks, at least until such time as the tv film producers are in a competitive position both in terms of facilities and price.

**Thomas H. Calhoun**  
Director, Radio-TV  
N. W. Ayer

Should there be a trend to taped commercials in the near future, the networks will of course do a good deal of the initial work in the switchover from film to tape, since they already have the necessary equipment. But for the networks to become deeply involved in commercials, they will have to change some of their operating procedures. The commercial film studios are already ordering equipment for experimental tape work, and in future tape commercials will revert to the independent commercial studios because of their unique operational set up, and the skills they have acquired in the years of working exclusively on commercial film.

**Frank Brandt**  
Vice President,  
TV Film Commercials  
Compton Advertising

**In your estimation, how will tape television commercials affect union jurisdiction, especially between AFTRA and SAG?**

I'd like to have the answer to this question myself. The AFTRA-SAG problem seems to be the easiest one to solve since most tv performers carry cards in both unions.

**Herminio Traviesas**  
Vice President & Manager,  
TV-Radio BBD&O

It's only a guess, but I would put my money on SAG. I suppose this will not be resolved until after a costly and bitter jurisdictional battle.

**W. M. Mitchell**  
Creative Director  
Geyer Advertising

We anticipate the union jurisdiction will be in serious contention but SAG seems to us the more logical union since, in the final

analysis, tape is merely another way of producing a motion picture.

**Roger Pryor**  
Vice President, Radio-TV  
Foote, Cone & Belding

This is a rather broad question and I think everyone in the business foresees union conflicts not only in who has jurisdiction over the making and projection of such tapes, but in a very lively fashion between AFTRA and SAG. These jurisdictional disputes will, I think, pose at least a mild obstruction to the use of tape for a while. However, I think the problems will be solved. We have all been through situations where new equipment, new techniques, new concepts, new philosophies have been introduced and jurisdictional disagreements entered the picture. So far they've always ironed themselves out.

**Charles M. Boland**  
Radio-TV Director  
Parkson Advertising Agency

To help clarify and perhaps answer that question, I am quoting paragraphs taken from an AFTRA letter to TeleStudios which attempts to clarify the union jurisdiction between SAG and itself: "You have heretofore described to us the operation of your studio in connection with the making of program and wild spots for use in television broadcasting. In the description of your process, it has become quite clear that the methods used by you come within the meaning of Paragraph 72 of the 1956-58 AFTRA Code of Fair Practice for Network Television Broadcasting in that the recordings are produced by means of electronic video equipment which is used to transmit, transfer, or record light or sound for immediate or eventual conversion into electrical energy." As you know, the provisions of the 1956-58 AFTRA Code of Fair Practice for Network Television Broadcasting provide that AFTRA will bargain in good faith concerning the fees to be paid with respect to recordings of commercial inserts, cut-ins, hitch-hikes, and cowcatchers, and in this connection, please be advised that AFTRA has served notice on all signatories of such a meeting for March 18th, 1958 at the Biltmore Hotel, New York City.

This letter shall confirm and reiterate that AFTRA has jurisdiction over the type of recording utilized in your studios with respect to the making of program and wild spots and that AFTRA intends to assert and maintain its continued jurisdiction over your activities with every means at its command. In this connection, of course, you have agreed to AFTRA's position and have already signed the 1956-58 AFTRA Code."

Naturally, everyone expects SAG to bring pressure to bear in order to move in on video tape recording. Obviously, no predictions can be made until after the March 18th meeting.

**C. Terence Clyne**  
Senior Vice President, Radio-TV,  
McCann-Erickson

No comment.

**Philip H. Cohen**  
Vice President, Radio-TV  
Sullivan, Stauffer,  
Colwell & Bayles

An opinion here is equivalent to a prophecy and can do nothing more for me than to make me out "brilliant" if they come out right or a boob if they do not. I don't know what the effects of AFTRA and SAG would be and I don't believe anyone else can tell me except AFTRA and SAG who are probably discussing it themselves, even if only academically. I am interested, however, (and with the confessed limited knowledge I have of the whole subject) in what effect this will have on laboratories, optical houses, etc., with consequent passing on to agencies. Beyond this, I don't know.

**Joseph S. Forest**  
Vice President,  
Television Commercials  
William Estly

I think we are heading for a real jurisdictional problem. This is a

"prize" which both SAG and AFTRA covet. I can't predict outcome.

**Alfred L. Hollender**  
Vice President, TV-Radio  
Grey Advertising

We would prefer not to express an opinion on this question.

**Thomas H. Calhoun**  
Director, Radio-TV  
N. W. Ayer

I'm sure the AFL is in a much better position to answer this question.

**Frank Brandt**  
Vice President,  
TV Film Commercials  
Compton Advertising

## From the Producers

**How near are taped video commercials?**

Taped commercials of a particular type have already been televised. However, these have been limited to commercials normally done live on network shows such as "Studio One." Spots of this sort are an infinitely small percentage of the hundreds that must be transmitted each day to make commercial tv possible. The great majority of commercials—program spots, 20 second and 8 second station breaks—are not network. Before taped spots can be any more than a novelty, it will be necessary that each and every tv station be equipped with video tape equipment assigned to commercials. The cost of the original installation of at least one video tape set-up plus at least one stand-by to make station operation feasible is staggering in the economic picture of the average television station. At the moment it means a minimum outlay of \$80,000 to \$100,000. When compared to the cost of a 16mm motion picture projector and its ease of maintenance, one can understand the reluctance of the average station to install tape when film is so practical.

There are still a great many unsolved technical problems that limit the taped commercials. Optical effects are still rudimentary. Editing is still very unsatisfactory—and editing is the lifeblood of the average spot. Yet it still remains that many painstakingly planned and executed scenes must be separately shot and then carefully screened and edited to achieve the final results. There are many difficult economic and technical problems that must be solved before large scale transmission of taped commercials can become a practical reality. It is my considered opinion that it will be a long time before tape replaces film as the most efficient medium for the distribution of commercials.

**Marvin Rothenberg**  
MPO Television Films

Taped commercials are around the corner in one sense, and in another sense possibly years away. The availability of equipment, and its apparent proven technical perfection make the use of tape an immediate necessity wherever a client demands instant delivery of a sales message on a network show. Any one failing to see its value for this purpose is somewhat short sighted; a film (on tape) can be prepared in the afternoon and cut into a show at night. The obvious advantages of this procedure for "deal" messages, or new announcements, price cuts to beat the competition, etc., are known to everyone. For this purpose tape is far more advantageous than film purely from the standpoint of expediency. The reason tape may be years away is its lack of flexibility in handling special effects, opticals, mattes and critical title work—important tools of our trade in the commercial business; tools which are necessary, after reviewing one hundred sample films at random, in over 85% of our work. The Ampex people have told me that the problem of inserting opticals and trick effects with their units is still very much unsolved at this date. They are working on it, and will have the solution someday soon. It may be months, and it may be years. Therefore, the tape commercial for simple "filming" is staring us right in the face; its application on a

broad overall scale, as a replacement for film, for example, may be many years away. So in one sense, you might say the taped video commercial is as near as the end of your nose, and as far away as the moon. There are, of course, many other factors affecting tape's introduction commercially on a broad overall basis—namely, the lack of a central point at this time for making reproductions (with film the labs handle this problem). Somehow, Ampex must get someone into the "tape lab" business, which means the installation of expensive machinery before volume will justify the sound economics of such a venture. Also many stations will be without tape equipment for years to come. The dual use of tape and film may prove to be economically unsound, and there will be a long period where this will be necessary until all stations in the major markets convert to tape equipment. The next year will prove a most interesting one, and should provide the answers to many unsolved questions regarding tape.

**Martin Ranshoff**  
Filmways

Taped video commercials are here now. Several live telecasts, including commercials, have been taped for rebroadcast. However, these commercials were essentially intended for live airing. A recent case of the taping of an automotive commercial originally intended for film proves that video tape recording as a replacement for film is still a long, long way off. The video tape commercial did not meet the standards of even a borderline filmed commercial. Video tape cannot be edited with facility or incorporate complex optical effects. Because filmed commercials are used most heavily as local spots, every tv station would have to be equipped with video tape playbacks, an unlikely eventuality for the immediate future. And, to my knowledge, no provisions have been made for mass production of video tapes of a single commercial. It seems to me that the equipment cost, capable of producing 300 to 400 copies of a single spot for mass distribution, would be prohibitive.

**Walter Lowendahl**  
Transfilm

I think that is dependent upon how soon there will be enough video tape equipment installed in stations to make it worthwhile for agencies to begin distributing their clients' tv commercials in this form. My guess is that when the switch to video tape does come it won't happen overnight. Instead, we'll see a very gradual transition.

**Charles C. Barry**  
Metro TV

Here we must distinguish between the tape video commercial as a substitute for (a) the filmed video commercial and (b) the live video commercial. We are much nearer (b), i.e., the tape being used as a substitute for the live commercial. The word I use, "substitute," is a poor choice. Philosophically, the use of tape in case (b) is not a substitute but rather another means of projecting a live commercial. Though slightly delayed from an instantaneous transmission, the use of the tape method of broadcasting a live video commercial gives conveniences that have been mentioned too often to repeat now. As for the use of tape as a substitute for film commercials, I believe we will not see too much of this until 1959. To sum up my answer: video tape will not be used as a substitute for film commercials until 1959. As a use of transmitting live commercials it is with us today and will show rapid growth this summer.

**Albert D. Hecht**  
Bill Sturin Studios

Taped commercials have already been produced. They have been made on location relaying the information back to the station for later telecast. In addition, quite a few have been made at stations. It would be difficult to determine at the moment how soon taped commercials will become an everyday operation. The reason for this is that many of the commercials are presently designed to do not necessarily lend themselves to taping. There are innumerable cuts, changes of scenes and location changes, a stop and go type of production. There is no question but that with the availability of the tape equipment some time around

June of this year, there will be an increase in this type of production. We guess that many an agency will be sufficiently interested in this new technique to use it for some commercials. Just like any technique, it will be used when necessary and the other forms of production will take their own place. We think that after the novelty has worn off, taped commercials will be no answer over studio filmed commercials.

**Robert L. Lawrence**  
Robert Lawrence Productions

We expect to start experimental work on taped video commercials within six months. Actual production will depend greatly upon results of our tests.

**William H. Unger**  
Elliot-Unger-Elliot

Nearer than we think. From the intensive research and development being carried out by our staff, we draw the conclusion that taped video commercials will probably be in general use within three to five years, maybe even sooner. There is no question that the many technical difficulties currently being encountered are being overcome at a much more rapid rate than was the equivocal situation in retreating from optical to tape sound.

**Lee Bobker**  
Dynamic Films

**Are you making any plans to gear your company for tape? If so, why? If not, why not?**

We are trying to keep abreast of video tape developments, but have no plans to gear for tape as it now stands. At this point, film is more practical from every standpoint.

**Walter Lowendahl**  
Transfilm

At the moment we at MPO are carefully studying the entire question of video tape. Through research and consultation we are keeping abreast of all developments in the field. We are currently negotiating with one of America's top video development engineers to work with us. We plan continued experimentation with tape to learn all about it. We are now in close contact with the producers of video tape equipment and have taken steps to provide funds for retooling should industry trends require it. However, at the moment we cannot see it as a real production possibility, and consider the ordering of the present experimental equipment premature.

**Marvin Rothenberg**  
MPO Television Films

Our studio equipment department recently completed a careful investigation of the video tape process, and is continuing to stay abreast of new developments in this area. As a result, when the industry finally is ready to go into tape, M-G-M is prepared to move ahead quickly in order to maintain its position.

**Charles C. Barry**  
Metro TV

Yes, plans are being made but are at a complete standstill because of (1) the cost and (2) the possibility of "obsolescence" within twelve months. As to the cost, it is not just the original investment but also the gearing of a department, including the employment and training of proper personnel. Even if immediate financing for one year were available we still must question the advisability of such a big investment so early in the game.

**Albert D. Hecht**  
Bill Sturin Studios

We are definitely making plans to gear ourselves for tape. We have allocated the necessary funds to purchase the equipment. However, this is among our plans for the future. Our present plans do not call for the purchase of the first available equipment. We believe that modifications will come rapidly and we would rather for the moment follow a wait-and-see policy. Once the equipment is stabilized and all the bugs taken out, we will make our purchase. In the meantime, because tape will

(Continued on page 46)

# VARIETY-Pulse Rating Tally on Telefilmed Shows

For the first time, VARIETY is introducing a chart designed to show the rating hits and misses of syndicated properties. The chart is based on Pulse Spot Film Reports and utilizes Pulse's national weighted average method in its presentation.

Compilation of a three-month rating history, as spelled out below, encompasses all new properties in syndication which were aired since the summer of '57 in six or more of Pulse's 22 basic markets in the December, '57 through the February '58 rating period. Included under the "new properties" category are off-network telefilm reruns—fresh to the syndication market in the period examined.

As a point of reference, the rating history of a number of established

properties, for which new production was launched, also has been charted. All series are listed alphabetically.

This is how the new syndicated properties compared over the three-month period, utilizing the composite Pulse national weighted average for each show as the measuring stick:—(1) "Honeymooners," CBS Film Sales, 17.8; (2) "Casey Jones," Screen Gems, 15.1; (3) "New Adventures of Martin Kane," Ziv, 12.9; (4) "Decoy," Official Films, 12.5; (5) "Boots and Saddles," NBC California National Productions, 12.3; (6) "Harbor Command," Ziv, 12.1; (7) "26 Men," ABC Film Syndication, 11.8; (8) "Gray Ghost," CBS Film Sales, 11.4; (9) "New Adventures of Charlie Chan," Television Programs of America, 9.8; (10) "Parade of Stars," MCA-TV, 7.9; (11) "Mama," CBS Film Sales, 7.7.

## NEW PROPERTIES

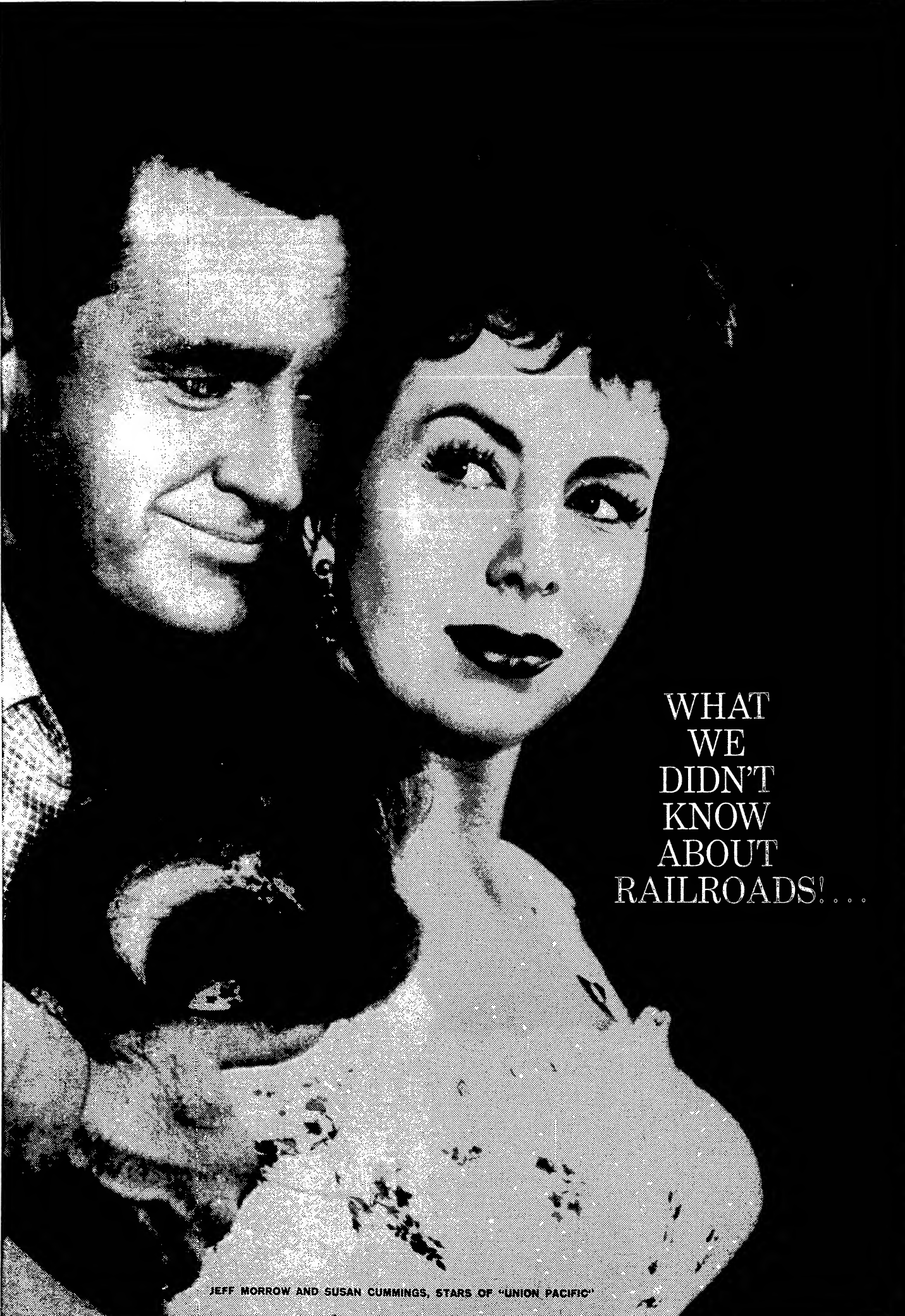
(Ratings Taken From December, January, February, U. S. Pulse Spot Films Reports)

22 Cities	BOOTS & SADDLES				CASEY JONES				CHARLIE CHAN				DECOY				GRAY GHOST				HARBOR COMMAND			
	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.
ATLANTA					18.9	22.2	20.6		6.2	5.5	9.3	7.0					28.0	21.2	20.6					
BALTIMORE			15.8	15.8	21.3	16.3	18.8		15.5	14.8	10.5	13.6					14.8	14.8					7.2	7.2
BIRMINGHAM	27.3	29.3	32.8	29.8									22.0	23.8	21.3	22.4	26.3	28.8	27.6		29.5	33.8	34.3	32.5
BOSTON	28.5	23.8	19.9	24.1									19.4	19.5	19.5		15.7	18.7	17.2		22.2	21.7	23.7	22.5
BUFFALO					18.2	18.2							24.5	25.2	20.5	23.4	15.5	19.5	21.9	19.0	16.2	18.5	21.2	18.6
CHICAGO	9.7	8.9	13.2	10.6					9.3	3.5	4.5	5.8						8.9	8.9		7.9	1.7	5.9	5.2
CINCINNATI																	8.7	8.2	8.5		19.0	18.5	19.2	18.9
CLEVELAND	12.2	12.5	12.3	12.3	12.9	12.9				19.7	19.7							20.5	20.5					
COLUMBUS						13.2	13.2		15.9	17.9	17.2	17.0					12.9	17.9	19.2	16.7	17.9	17.9	16.2	17.3
DAYTON									31.8	32.3	32.1										23.3	24.3	23.8	
DETROIT	10.5	12.0	17.2	13.2	12.9	13.5	13.2		5.9	6.2	4.2	5.4								19.5	15.2	17.2	17.3	
LOS ANGELES	9.2	8.8	7.7	8.6					10.2	8.8	8.7	9.2	10.9	9.7	10.8	10.5	12.4	11.0	11.4	11.6	9.2	11.9	11.4	10.8
MILWAUKEE		22.2	22.9	22.6					5.9	4.5	2.5	4.3									18.7	20.0	21.0	19.9
MINN.-ST. PAUL	14.5	15.7	16.5	15.6	10.5	10.6	10.6		14.3	16.2		15.3								11.5	14.9	15.2	13.9	
NEW ORLEANS	22.8	22.8	29.0	24.9					21.3	26.3	26.3	24.6	31.8	28.8	26.0	28.9	16.5	17.8	16.5	16.9	21.3	23.8	22.8	22.6
NEW YORK	6.8	6.4	10.1	7.8													2.9	2.7	3.3	3.0	6.6	6.0	5.8	6.1
PHILADELPHIA	17.9	16.0	16.9	16.9					10.5	15.5	13.4	13.1					13.9	16.9	19.2	16.7	10.5	11.2	19.2	13.6
PROVIDENCE																					29.8		27.3	28.6
ST. LOUIS	27.9	27.2	27.9	27.7														19.2	19.2		20.9	20.2	20.6	
SAN FRANCISCO	13.9	12.5	13.2	13.2									18.9	17.9	12.3		14.2	15.9	21.5	17.2	14.2	21.2	23.2	19.5
SEATTLE - TACOMA	8.4	9.9	10.1	9.5									15.4	16.4	16.7	16.2	20.1	25.8	26.8	24.2				
WASHINGTON		12.2		12.2													23.4	21.2	23.0	22.5	4.5	5.9	4.9	5.1
Natl. Weighted Average	11.7	11.1	14.1	12.3	14.8	15.3	15.1		10.1	9.7	9.7	9.8	11.8	13.2	12.6	12.5	10.3	11.3	12.5	11.4	11.6	11.6	13.2	12.1

22 Cities	HONEYMOONERS				MAMA				MARTIN KANE				PARADE OF STARS				26 MEN			
	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.
ATLANTA	18.0	17.5	20.7	18.7					18.3	20.3	20.8	19.8	11.2	10.2		10.7				
BALTIMORE	12.3	16.8	12.0	13.7	13.3	9.8	11.0	11.4	33.3	37.8	34.8	35.3	8.3	7.3		7.8				
BIRMINGHAM									18.0		19.9	19.0		5.9		5.9	18.7	20.3	21.9	20.3
BOSTON	29.5	28.7	24.5	27.6	9.2	10.2	10.2	9.9		12.9	15.2	14.1	9.5	12.0		10.8	14.0	17.2	18.9	16.7
BUFFALO	15.9	16.2	17.9	16.7	7.9	9.0	7.9	8.3	10.2	9.5	9.7	9.8	10.9	9.0		10.0			13.9	13.9
CHICAGO	14.5	11.5	13.4	13.1	15.9	17.2	17.9	17.0	14.5	6.5	7.4	9.5	12.2	11.9		12.1	14.0	18.2	20.9	17.7
CINCINNATI					10.9	10.2	9.2	10.1	12.2	14.5	15.5	14.1	11.9	10.9		11.4			12.7	12.7
CLEVELAND	22.5	22.2	26.2	23.6	13.3	11.3	9.5	11.4									25.3	24.8	23.8	24.6
COLUMBUS									11.2	13.0	11.5	11.9	9.2	9.2		9.2			13.9	13.9
DAYTON	25.9	23.4	21.5	23.6					5.7	6.4	6.7	6.3	8.4	8.7		8.6	7.2	9.9	8.3	8.5
DETROIT	14.2	12.7	14.2	13.7					6.5	5.9		6.2	9.2	8.7		9.0				
LOS ANGELES					5.7	4.5	3.9	4.7	5.2	4.9	9.2	6.4	8.5	8.2		8.4	10.9	9.5		10.2
MILWAUKEE									22.3	23.8		23.1	23.3	21.3		22.3	35.3	36.3	30.0	33.9
MINN.-ST. PAUL	8.0	10.2	11.9	10.0	7.3	6.4	5.8	6.5					2.0	1.5		1.8	5.3	6.4	7.7	6.5
NEW ORLEANS	32.3	31.3	35.3	33.0					13.7	16.4	16.9	15.7	12.5	16.4		14.5	12.2	14.2	15.5	14.0
NEW YORK	15.9	18.2	16.7	16.9	22.8	22.3	22.5	22.5									19.3	17.8	19.3	18.8
PHILADELPHIA	19.2	20.2	20.5	20.0					13.0	14.5	23.2	16.9					12.5	18.2	18.2	16.3
PROVIDENCE	25.3	26.3	27.3	26.3					11.9	10.5	12.2	11.5					7.5	7.9	7.5	7.6
ST. LOUIS	10.2	9.5	11.2	10.3					8.9	11.7	12.0	10.9		6.5	12.3	9.4	20.6	23.2	20.8	21.5
SAN FRANCISCO	24.0	24.9	26.7	25.2	9.9	8.2	8.2	8.8					6.2	3.9		5.1				
SEATTLE-TACOMA	21.9	24.5	30.2	25.5	8.1	7.7	7.3	7.7	14.7	11.6	12.5	12.9	7.9	7.9		7.9	10.4	12.1	12.8	11.6
WASHINGTON	12.2	11.5	11.9	11.9																
National Weighted Average	17.7	17.8	18.0	17.8																

## ESTABLISHED PROPERTIES

22 Cities	HIGHWAY PATROL				SHERIFF OF COCHISE				SILENT SERVICE				STATE TROOPER				WHIRLYBIRDS			
	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.	Dec.	Jan.	Feb.	Avg.
ATLANTA	28.2	28.5	32.0	29.6	16.0	16.9	19.5	17.5	11.4	10.5	16.5	12.8	26.2	25.5	29.5	27.1	16.0	18.0	19.9	18.0
BALTIMORE	23.0	28.8	29.8	27.2	15.8	16.3	19.3	17.1	...	...	...	...	...	13.3	...	13.3	...	...	...	...
BIRMINGHAM	31.3	35.3	37.0	34.5	26.0	34.0	38.3	32.8	25.0	27.8	30.0	27.6	32.3	36.3	38.8	35.8	27.3	30.3	33.8	30.5
BOSTON	21.0	23.0	21.5	21.8	22.9	21.9	22.5	22.4	22.8	23.4	22.7	23.0	25.7	21.7	19.4	22.3	30.0	23.7	25.4	26.4
BUFFALO	26.9	28.0	29.2	28.0	28.7	29.2	28.2	28.7	26.7	28.9	26.7	27.4	11.7	14.5	16.7	14.3	29.9	25.2	25.9	27.0
CHICAGO	9.9	8.2	9.9	9.3	14.5	14.2	19.0	15.9	23.5	22.9	23.2	23.2	17.5	21.9	26.2	21.9	10.2	7.5	8.5	8.7
CINCINNATI	22.5	24.2	25.7	24.1	22.8	24.2	24.2	23.7	15.5	18.3	18.0	17.3	...	17.5	18.5	18.0	...	...	...	...
CLEVELAND	20.9	24.2	27.9	24.3	16.9	17.9	19.5	18.1	28.4	29.7	29.5	29.2	15.9	14.2	20.2	16.8	...	...	...	...
COLUMBUS	23.5	29.5	32.9	28.6	13.2	21.5	15.9	16.9	18.9	19.8	18.9	19.2	12.9	14.7	14.5	14.0	17.2	18.5	20.3	18.7
DAYTON	31.8	33.3	36.3	33.8	26.8	29.8	29.0	28.5	30.3	32.3	34.3	32.3	31.3	35.3	35.8	34.1	30.8	32.3	34.8	32.6
DETROIT	28.5	28.2	31.2	29.3	...	...	...	...	14.9	17.2	18.5	16.9	8.9	11.5	11.5	10.6	15.2	15.5	14.2	15.0
LOS ANGELES	10.2	13.2	13.5	12.3	13.5	12.8	16.9	14.4	7.4	7.0	7.4	7.3	7.3	8.4	7.8	7.8	9.2	10.5	11.3	10.3
MILWAUKEE	13.7	15.9	15.7	15.1	...	...	...	...	14.5	15.5	18.0	16.0	20.0	24.9	24.2	23.0	23.2	24.5	18.5	22.1
MINN.-ST. PAUL	14.9	19.9	23.5	19.4	15.7	17.2	20.9	17.9	9.4	11.9	10.9	10.7	21.2	22.5	22.2	22.0	...	...	...	...
NEW ORLEANS	37.3	36.8	34.3	36.1	25.3	25.8	24.0	25.0	29.3	30.8	28.0	29.4	32.8	31.5	26.8	30.4	31.3	32.5	...	31.9
NEW YORK	14.2	16.3	15.9	15.5	7.3	6.3	5.4	6.3	11.7	12.4	11.9	12.0	...	...	...	...	3.9	4.1	4.6	4.2
PHILADELPHIA	22.5	20.2	24.5	21.4	13.9	...	...	13.9	12.2	11.9	15.0	13.0	12.5	11.0	14.2	12.6	14.9	17.9	19.9	17.6
PROVIDENCE	23.5	27.8	25.8	25.7	...	...	...	...	22.3	23.8	21.8	22.6	20.8	23.5	23.0	22.4	...	...	...	...
ST. LOUIS	23.4	23.9	23.5	23.6	...	...	...	...	18.5	22.9	20.5	20.6	24.9	27.5	28.2	26.9	23.5	25.9	26.2	25.2
SAN FRANCISCO	19.5	21.9	24.9	22.1	19.2	20.9	23.4	21.2	17.9	19.2	19.2	18.8	15.9	16.5	16.9	16.4	13.9	17.5	...	15.7
SEATTLE-TACOMA	29.5	28.7	25.0	27.7	24.7	25.7	26.9	25.8	25.6	26.1	24.7	25.5	...	...	...	...	23.0	26.8	23.6	24.5
WASHINGTON	20.2	18.9	20.2	19.8	...	...	...	...	14.9	17.2	18.5	16.9	...	14.4	15.2	14.8	16.2	16.9	15.2	16.1
National Weighted Average	18.2	19.4	20.1	19.2	13.5	14.5	16.0	14.7	16.0	14.0	17.0	15.7	16.5	17.4	18.6	17.5	13.3	13.5	13.3	13.4



WHAT  
WE  
DIDN'T  
KNOW  
ABOUT  
RAILROADS!...

JEFF MORROW AND SUSAN CUMMINGS, STARS OF "UNION PACIFIC"



When we first talked about filming our UNION PACIFIC engines-and-Injuns series some 18 months ago, we couldn't tell a papoose from a caboose. So far as we knew, firewater was the stuff they used to make steam in locomotive boilers, and "Hell on Wheels" was the name of a famous lady tennis player!

Our aim was to film an authentic epic of a continent-spanning epoch, where every stretch of track had its own set of historic ties! The saga of railroadin' men who faced mountains and floods with equanimity... come hill or high water, they were going through! The tale of Indian-fighting out on the far prairie, where a man might be without a cent, but never lack for a Sioux!

We know a lot about railroads now. One thing for sure—UNION PACIFIC is just the ticket for *you*.

NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

# TV Tape In Tip Top Shape

Continued from page 42

be available through other facilities, we will conduct the necessary experiments to acquaint our people with the equipment. We definitely plan to engage in tape production the minute it is available. We already have on our staff a trained tape engineer who has the responsibility of obtaining and studying all of the information available waiting for the day when we start our own operation.

**Robert L. Lawrence**  
Robert Lawrence Productions

We have made arrangements to acquire tape equipment from Ampex, and hope to be ready to offer taped video commercials to our clients within 90 days. It is our feeling that despite its limited use for the next few years, the offering of tape to clients is a necessity for major film producers who expect to stay on top of the heap. There are singular and unique situations where, from the standpoint of expediency, tape can be invaluable, and in these instances, where our clients require speed and instantaneous service made possible by tape, we will be able to handle their needs. There are many problems to be faced by film producers venturing into production with tape, but as long as the commercial use of tape is inevitable, we plan to attack these problems, adjust ourselves and be ready to go by late spring. There's no point crying about the multiple problems presented by dual production (film and tape under one roof). I know of no one in our industry who relishes the thought of entering the field of tape production, along with our continuing film production, but it's got to be absorbed as a necessary pain of growing in a field of ever-maddening problems, where a high premium is placed on flexibility and the ability to adjust yourself to new situations all the time.

**Martin Ransohoff**  
Filmways

Yes, to find out what form such commercials may take, and the working procedures for tape.

**William H. Unger**  
Elliot-Unger-Elliot

Yes. Our technical staff, under the direction of James Townsend, has made several trips to the coast and Europe, and plans are under way so that Dynamic Films will be ready for conversion as soon as some of the few remaining problems are solved. Since we try to be first to utilize new technical developments, this approach is consistent with our policy.

**Lee Bokker**  
Dynamic Films

## How much do you estimate the total installation of tape equipment will cost?

This depends a great deal on how extensive the installation—whether the producer purchases two or three cameras and whether he obtains an electronic optical system. Our guess is that for a professional installation, to allow us to do the type of work we are called upon in film production, a minimum investment of \$125,000 would be required. This sum includes installation but does not include maintenance and the engineers to operate it.

**Robert L. Lawrence**  
Robert Lawrence Productions

Let us analyze, for a moment, what the cost of conversion to video tape would mean to an organization like MPO. Last year we turned out more than 1,200 spots, so normally, on any one day, we are shooting on three stages with three camera crews. Practical studio operation would necessitate tying up a video tape unit for each stage plus at least two standby rigs for necessary insurance—a total of five units. For each stage we would also need at least two iconoscope camera systems plus control rooms, etc.

This would probably mean an expenditure of over \$400,000 for shooting alone. Assuming that the editing problems of video tape are solved (although this is a big assumption), we will then have to equip each one of our 10 editors with a tape outfit because without them he cannot play back the scene shot. This would mean another \$400,000 for 10 tape units plus as many additional standby units as are necessary to maintain efficiency. There will be considerable additional costs for training of personnel and maintenance of equipment.

Without a doubt, it will mean an investment of well over \$1,000,000 to an organization like our own. It is difficult to visualize today's cost-conscious advertisers willing to help us amortize this amount, especially when it is difficult to explain to them why tape is better, more efficient or more economical than the medium which we are now using. The necessary financing, should tape become a practical reality, will have to be supplied and absorbed by the independent producer. It would therefore become a fact of life in the industry that only the larger companies could survive a conversion to tape. If the industry will allow it, the total cost of conversion to tape may be cushioned by a gradual change-over.

**Marvin Rothenberg**  
MPO Television Films

The video tape recorder now costs in the neighborhood of \$45,000. But, this is only part of the investment. In effect, this part of the investment represents but the motion picture camera magazine in which film is placed. How about pickup cameras, editing equipment (when developed), monitors, redesigned screening rooms and dozens of other unforeseen requisites before we can open for video tape business? I couldn't begin to estimate the final cost if tape does become a reality. It will certainly be high.

**Walter Lowendahl**  
Transfilm

Based upon current costs of equipment and labor, it is estimated that a proper installation that would give us video tape production leadership would cost upwards of \$250,000.

**Charles C. Barry**  
Metro TV

The equipment part of this answer—with proper tv system, two cameras and electronic matting would be approximately \$80,000. The cost of training personnel and maintaining the equipment for the first year is not known to me.

**Albert D. Hecht**  
Bill Sturm Studios

The total installation of tape will cost in the vicinity of \$80,000, including the hidden costs of labor which are difficult to calculate in installing new processing equipment. This includes the acquisition of one camera only, and the training of a technician, plus installation and miscellaneous costs.

**Martin Ransohoff**  
Filmways

The ultimate costs of all video equipment could reach \$500,000.

**William H. Unger**  
Elliot-Unger-Elliot

Between \$200,000 and \$400,000.

**Lee Bokker**  
Dynamic Films

## How will the advent of tape affect the status of production in the east as opposed to Hollywood? Will tape be feasible for location shooting?

I presume you are referring here to the tape as a substitute for film. If this is so, then the video tape and its accompanying tv camera system and monitors, becomes a substitute for the camera and laboratory. I see no change in the status quo of east vs. west. If one

needs the west coast for a commercial, one needs it regardless of what the production technique is. The same is true of the east coast. If someone has an emotional need to swim at the pool of the Beverly Hills Hotel while New York is covered by snow, the advent of tape will not discourage nor encourage it.

Tape will be feasible for location shooting when the men handling the talking cameras are more "with" production techniques and the problems of lighting.

**Albert D. Hecht**  
Bill Sturm Studios

If and when tape becomes practical, I do not believe that it will affect the status of production in the east as opposed to Hollywood. Despite tremendous pressure, and the glamor appeal of Hollywood, the great majority of spots are still produced in the east. Whether the medium is tape or film, I believe that the same painstaking care will be demanded, and we in the east have the largest pool of experts trained to turn out commercials.

Location shooting with video tape is already a reality in program production. Should the other technical problems be solved, there is no reason why location shooting for commercials would not be possible.

**Marvin Rothenberg**  
MPO Television Films

Tape, if realized, will not alter the present status of east or west coast production. Factors other than technical innovations are responsible for coastal production shifts.

For location shooting, tape would seem to have limited use. There will, always, be the problem of transmitting the signal from the camera to the tape recording equipment. A cameraman, with a conventional portable film camera, can shoot, for example, a panoramic scene atop a mountain. How could this be done via tape without incurring the prohibitive costs of lugging video tape equipment up a mountainside?

**Walter Lowendahl**  
Transfilm

I think the same reasons which seem to favor west coast film production now are equally valid for tape.

**Charles C. Barry**  
Metro TV

Tape will not affect one way or the other the status of production in the east as opposed to Hollywood. The only thing that will change is the equipment itself. It is merely the substitution of an electronic system for the normal film system. The only factor that might be taken into consideration is that the tape allows for greater flexibility in continuous shooting with the multiple cameras and therefore larger stages might be more feasible. However, more and larger stages are becoming available in the east.

Tape definitely is feasible for location shooting as is evidenced by the work that has been done by the Chrysler account.

**Robert L. Lawrence**  
Robert Lawrence Productions

We can only assume that in the immediate future tape will not affect New York-Hollywood relationships greatly, since tape itself may not have a great impact.

Location shooting does not enter into our present plans for tape.

**William H. Unger**  
Elliot-Unger-Elliot

No effect at all. The east will continue to grow as a center for creative film production and its producers will still offer the same approach to films regardless of any technical changes.

Yes, tape is a feasible technique for remotes, but probably will take a while longer before lighter portable equipment is ready for use.

**Lee Bokker**  
Dynamic Films

No comment.

**Martin Ransohoff**  
Filmways

## Do you feel taping of commercials will cause a shift in production from independent tv film houses to the networks, keeping in mind the fact that the networks currently produce most of television's live commercials?

I don't think so. The nature of our business is such that it really requires fulltime attention and concentration on detail. The networks are basically in the business of selling time, and worrying about what to fill it with. This is also a fulltime job, handled in varying degrees of competence by the networks, both in New York and Hollywood. It would seem to me that the networks will be spending 100% of their time and facilities in handling what they are primarily in business to handle—the selling and filling of airtime available to sponsors. Although I could be sadly mistaken, it would appear that the television commercial business will remain in the hands of independent tv film houses, whose specialty it is to handle this highly complicated phase of commercial television today.

**Martin Ransohoff**  
Filmways

If anything, tape should put the independent producer in a better position. Presently, approximately 75% of all tv commercials are filmed. The majority of these are for spot use, an area in which the networks are not involved. It is highly doubtful that they would gear themselves to enter this phase of production. Filmed commercials made primarily for network use usually contain production values which could not easily be duplicated live. Therefore, it is more than likely that independent producers would even take over taping those commercials which are now produced live by the networks.

**Walter Lowendahl**  
Transfilm

Although the networks do have a headstart with video tape, since they use it in the delayed recording of programs, the commercial uses of video tape are still wide open. The major film producers have the financial means, the technical skill, plus the studio facilities and creative people to quickly overcome the network's headstart with tape facilities.

**Charles C. Barry**  
Metro TV

The answer to this question will be to a large extent measured by the network and advertising agency plans for taped commercials.

**William H. Unger**  
Elliot-Unger-Elliot

Definitely not. Advertisers and their advertising agencies have never gotten the necessary service and competitive price structure from the networks that they are accustomed to receiving from independent production houses.

**Albert D. Hecht**  
Bill Sturm Studios

We do not believe networks will become the major producers of commercials. It would have been perfectly easy for them to engage in the very thing that we are doing today, but they have kept out of it. Here again, it is merely the substitution of one type of camera for another. The time required for the type of production that today goes into commercials immediately indicates that this business will remain with the film producers. The cost at the networks would be fantastic.

**Robert L. Lawrence**  
Robert Lawrence Productions

No. The answer to this is relatively simple. The preparation of the creative and effective selling commercial still requires the background and experience offered only by the film producer. The superiority in effectiveness in the current film commercial would still be true of the tape commercial when prepared and produced by the independent film company. Frankly speaking, the networks cannot compete with us in this area.

**Lee Bokker**  
Dynamic Films

No, I definitely don't feel that

the advent of tape would cause a shift in production from independent outfits to the networks. I believe it unlikely that the networks could ever equal our ability to produce commercials. The networks are primarily concerned with program production. It was out of necessity that they handled live commercials. Because these commercials are seen only once, critical standards are much lower. I have often listened to the complaints of agency live producers at the show 'y', second class treatment given to the production of live commercials at the networks. Economically, we can also rival the networks when it comes to the stop-and-go type of production necessary for most commercials. They cannot tie up one studio for an entire day or more as is often required in the production of a difficult one minute commercial, and even if they could, the network costs would be prohibitive.

**Marvin Rothenberg**  
MPO Television Films

## How will tape television affect union jurisdiction among film producers? Keep in mind the fact that the three television networks agreed contractually to give their own tape production to NABET and IBEW, and also keep in mind that you are contracted with SAG.

This question will do at least one service for the industry: It will bring out into the open now what's going to be a terribly big problem in the immediate future. The film producers have and will probably be prone to suggest that production jurisdiction be confined to IATSE. This of course suggests a conflict with NABET and IBEW on the one side and IATSE on the other.

As for the performer elements, I just don't know. Production should be restricted to one union for all production techniques within the province of the independent film house. I cannot at the present time say the same for talent—nor is it as important in this field.

**Albert D. Hecht**  
Bill Sturm Studios

This is tough to conjecture. However, some compromise will have to be worked out. The IATSE has had complete and historic craft control in the film industry. NABET and IBEW have established their positions with the television networks. As the technical differences between the two fields narrow and disappear, so too, of necessity, will the problems of union jurisdiction. I am sure that wise union leadership will see the impossibility of any other solution.

**Marvin Rothenberg**  
MPO Television Films

Don't ask!

**Walter Lowendahl**  
Transfilm

We are advised that IATSE has already claimed and has been granted jurisdiction over video tape as far as the major studios are concerned. IATSE has taken the position that their place in the industry is unchanged regardless of the medium being used.

**Charles C. Barry**  
Metro TV

No comment.

**Robert L. Lawrence**  
Robert Lawrence Productions

We will expect the applicable unions to arrive at tentative working agreements amongst themselves. If the unions agree, the independent producers will be forced to go along with such agreements.

**William H. Unger**  
Elliot-Unger-Elliot

No comment.

**Martin Ransohoff**  
Filmways

No major effect, since most of our current union contracts provide for a switch over to tape and most jurisdictional disputes are outlawed under current labor law.

**Lee Bokker**  
Dynamic Films

# Case For The Animation Specialist

By ADRIAN WOOLERY  
(Pres., Playhouse Pictures)

I believe a good television commercial should entertain while selling to hold an audience and sell while entertaining to hold a sponsor. The animated commercial has proven to be the most effective in accomplishing these tasks. It usually carries a minimum of "sell" copy; it has a proven retention value for its sponsor and his product and more important, its animated characters create a permanent and identifiable impression.

Of course not all products lend themselves to the animated medium. This is one of the reasons why only about 25% of the total film commercial production is animated. There are other factors such as the light versus the hard sell, the advertising techniques of competitive products and the market involved. Popularity certainly is not one of the reasons why there are not more of these cartoons. On the average, six out of the top 10 commercials in the American Research Bureau best-liked tv commercials survey each week are animated and a sales analysis of their cartoon characters show them to be highly effective.

Animation studios were founded on their ability to provide better writing, animation and art values through coordinated creativeness in storyboard, character design and the unique execution of the entire film. The specialist studio has become big business. It will continue to thrive, as long as it has the talent and skills to add those extra creative touches under close supervision throughout the entire production, that results in an above average commercial. Because of the increased costs of television time and talent, a sponsor needs the most effective commercial his money can buy to deliver his message. The commercial in many instances is an integral part of the show on which it appears and specialist treatment is needed to make it dollar-for-dollar the highlight of the program. These same techniques are required in the television spot commercial to assure that it will stand out when run during a station break or when coupled with other messages. With the increasing use of spot saturation, the specialist studio offers many advantages for the local, regional and national advertiser. Among them is the creation of a cartoon character.

## Cartoon 'Star'

As pointed out, the sponsor benefits from the animated commercial in many ways but primarily through the development of a cartoon salesman. There are the added factors that the character can be used in newspaper advertisements, on billboards, and in point-of-sale presentations. The animated commercial has made its greatest impact on the graphic arts field in this regard. Some advertisers have even incorporated their animated television characters into their packaging design for further product identification.

The phenomenal rise of the cartoon "star" is one of the most interesting developments in the animation field. It's popularity and acceptance is not left to mere chance. In the tightly-knit environment of the specialist studio, careful thought, research and planning go into the creation of every new cartoon "star." The studio is nearly always requested to create a model sheet showing the proposed characters in different poses and attitudes either from the agencies' rough storyboards or their own story outline. These model sheets allow time and study for the agency and advertiser to make sure that they will have a distinctive character and that their "star" will not be offensive or cause audience dissatisfaction when he sells the sponsor's product.

The full talents of the studio are called into action to find the star: one with warmth, a strong personality, a sense of humor and above all saleability! Conferences ensue with the creative personnel, the designer, background artist (scene designer), music director, make-up (ink and paint), the director and camera man. Simultaneously, a talent hunt is launched for the proper voice upon which a great part of the character's success is based. With agency approval and

the production crew complete; voice, sound effects and music tracks blended; the star is born. Each animator lives the "personality" that has been created as they act out the character in the assigned roles. In the weeks ahead, millions will view the debut of our "star" in the comfort of their living rooms and discuss his or her antics.

This personal attention to the sponsor's cartoon salesman is the added plus the client receives at no extra cost from the animation specialist. It is a necessary "must" if the commercial is to reap its full rewards. Each week our created cartoon characters have far greater audience exposure than the biggest television personality. They must be carefully conceived, thoughtfully designed and professionally executed. Their popularity is a success story in itself and the impressions they make can be lasting and effective.

## Film Industry In France Alerted To TV's Inroads

By GENE MOSKOWITZ

Paris. A savvy French film producer told VARIETY that though no one takes television seriously, as yet, as a present and even potential enemy, the time is now ripe for reassessment. During a tv strike last Christmas his film did top biz, but with tv on during New Year's Day there was an appreciable fall. He contends this showed that tv was now something for filmmakers to cope with.

Others are coming around to this way of thinking and the Syndicate of Film Producers is now clamoring for a modus operandi with video before the competition becomes disastrous. With 1960 to see all of France covered by beamings, and a new all purpose, cheap set ready to hit the marts, they feel that this is now imperative.

There is also the possibility of a second channel run on commercial lines in '60. This would be the clincher as far as he film people are concerned. Lately old, and even fairly recent pix, have been getting choice weekend airings on the one French nationalized vid channel. Among those which could easily keep set owners from local houses were "The Threepenny Opera," "Millionaires For A Day," "The Wages of Fear," "Elephant Boy," "Tovarich" and long excerpts from a pic now in its first run "Maigret Lays A Trap."

Many dubbed Yank pix also are shown and most distributors and producers are quick to make an extra buck on video airings. Tv only pays about \$1,000 a shot, but some feel it is money in the bank, and since tv is still not taken seriously, it could do no harm. Keener observers say it can, and are taking steps to keep new films from tv. French video uses only two Yank vidpix series at present, "Brave Eagle" and "Hitchcock Presents" but may be buying more. Snag is that the low rates and high dubbing costs make it a slim money-making affair.

The coming second channel could change this. Under the state Radio-Diffusion-Television Francaise a special branch, SOFIRA, was set up to make vidfilms. However, nothing has come of this for costs are too high. Most present programs are variety shows, quiz entries, live theatre, films and a few filmed series.

With set sales now in the 800,000 bracket, it is felt that tv may soon make itself felt in other show biz facets. Film people feel that agreements to close off postwar films from tv should be instigated so as to stave off the problems that now assail both U.S. and English tv.

## Kozlenko Exits SG

Hollywood, March 18.

Following a difference in opinion as to the format of Screen Gems' projected series about the Counter Intelligence Corps, producer William Kozlenko resigned and is exiting the Columbia subsid.

## TV Films Slated For 1959 Upswing In West Germany

By HAZEL GUILD

Hamburg.

March 23 to 29, 1958, is a typical week for the German TV net—and these are the tv films that are slated: March 23, "Gefährlicher Fruehling" (Dangerous Spring), an old German film starring Olga Tschetschowa, on North-West German Rundfunk; March 26, "Taeter Unbekannt" (Culprit Unknown) on Sender Free Berlin; "Dance Through Paris" ballet film over three stations; and "Adventures of Mickey Mouse" from North and West German TV; and March 27, "Vater ist der Beste" (Father Knows Best) on three tv stations.

As this indicates, the tv film business isn't a giant industry at the moment. But tv films will have double the chance for selling and showing in West Germany next year when the long-awaited and in some quarters heartily hated independent commercial tv station comes into being.

Peculiar situation of West German television is that there are currently seven television stations licensed by the federal government—Bavarian TV (Munich), Hessischer TV (Frankfurt), North and West German TV (Hamburg), Radio Bremen, Sender Free Berlin, South German TV (Stuttgart) and Southwest TV (Baden-Baden).

The seven serve as a television network, with part of the day apportioned to each station and the other stations generally carrying that outlet's shows during the time. Hessischer TV here offers a first and second program, for instance, with part of the time on both channels carrying the same programs, part of the time picking up shows from other stations, and only a small part of the shows carried just in this area.

That means that for the 1,000,000 tv set owners in West Germany (about one in 50 with the current population of around 50,000,000) there are just one or two channels to watch since all the seven stations carry the identical programs during much of their broadcasting day.

This has also meant that to date there were just seven stations that could buy or finance television films—and if a tv salesman failed to click with any station, he could offer his shows around to the others in search of a buyer.

But it has also meant that there was generally just one showing of a film anywhere in the land. Even if one station buys the film to beam locally only instead of buying it for the entire net, the other stations generally shy away from duplicating it later. And with the close ties between all the outlets, there is very little competition and hence low prices.

To break this monopoly has long been the dream of the viewers, tv film companies and the artists. And the federal government has just brought the dream into view by licensing a new entirely independent tv outlet called Freies Fernsehen. It has business headquarters in Frankfurt, but will probably be broadcasting by next year, from a sender in the highly industrial Ruhr section.

It's hoped that prices will be raised for films because Freies Fernsehen will be strictly commercial—although in a way that is entirely different from the American system.

Shows will be bought or produced by Freies Fernsehen. The buyer of the commercial time will have no say in presenting his own shows, with only a choice of when he wants his commercial to be heard. He can pick the hour but he can't order that it be during, before or after any program, nor can he in any way influence the program.

Even with such a strange arrangement for commercials, the station plans to realize a profit with an average yearly income estimated at about 70,000,000 German marks (about \$17,500,000).

Freies Fernsehen expects to budget about 60,000 German marks (around \$15,000) per hour for programming.

Accent in the seven stations already in business has been on "cul-

# Cartoons Creaky, But What Do Kids Care!

By BOB CHANDLER

Many an economist has stated that the field of economics is more psychology than finance.

Change that to child psychology and half the battle is won in figuring the complexities of the business of selling cartoons to television. Animated subjects, for example, are among the hottest of the syndicated sellers, the object of an almost inexhaustible demand. Yet, although the supply of theatrically produced cartoons is virtually exhausted insofar as their availability to television is concerned, the amount of new cartoon product produced directly for tv can be counted on the fingers of both hands.

If this seems a paradox, it can be explained by two factors, cost and child psychology. First of all, "full" animation is extremely—almost prohibitively—expensive. There have been innovations in "limited" animation that cut costs considerably, and these have been responsible for the few series that have been produced. But more about that later.

As to child psychology, remember when as kids you sat through a movie four or five times on a Saturday afternoon? Well, the same goes for tv. The repeat factor is virtually negligible, and station programmers can use the same cartoon package for years on end, repeating each subject an infinite number of times, without a complaint from the kids.

What this means is that this inexhaustible demand for cartoons isn't necessarily a demand for new cartoons. Having found that kids will watch the same subjects over again, stations aren't so much concerned about having new product as they are about having some kind of product, no matter how old. The only way a new show stands a chance is if it's priced competitively with the older packages, even though they're reruns.

Bearing the high costs of animation in mind that's the reason so few new cartoon series have been produced for television. Those that have been produced—the list includes the "Crusader Rabbit" series, Screen Gems' "Adventures of Powwow" and "Ruff & Ready," Terrytoons' "Tom Terrific" and some "Mighty Mouse" entries, and UPA's "Boing Boing" half-hour series—have mainly been produced for network use first and subsequent syndication rerun, or in severely limited animation style, or a combination of both.

## Show, Costly Technique

Full animation, as the term implies, involves completely rounded and smoothly moving figures, with the drawings changed in every frame. It's an extremely slow and costly production technique, with costs running up to \$100 and more per foot, or some \$9,000 for an eight-minute one-reeler. Such a one-reeler, in the context of a full package of cartoons, could conceivably gross better than its production costs, but the risk is high at best. Some costs run higher—CBS laid out \$1,695,000 for its series of 26 half-hour "Boing Boing" films, better than \$70,000 each.

Fortunately, UPA some years ago pioneered the new animation form called "limited" or "stylized" animation. This involves the use of angular figures, moving jerkily against static backgrounds, etc. UPA technique, drawn in the modern vein, caught the public's fancy and won acceptance for the limited style. This opened the door to many cost-saving devices, all stemming from the fact that the same drawings and backgrounds could be used for many frames instead of single-frame filming.

This limited animation technique is varied in degree, and in its crudest sense can bring in a semi-animated subject at a remarkably low budget. Trick, however, is to keep the costs low without sacrificing too much in the way of quality by using the limited technique.

In the main, this has been the course of action used by those companies that are producing new cartoons for tv. Another trick is to get them sold on a network basis first, then release them for syndication, as Screen Gems has done with "Powwow" and "Ruff & Ready" and Terrytoons with "Tom Terrific." With most of the cost thus written off, syndicators can then match the rerun prices of their theatrical cartoon competition.

As to the future, stations can expect only a limited amount of new made-for-tv product. Amount of pre-'48 cartoon product still outstanding from tv is insignificant, some Columbia color subjects and a few Metro "Tom & Jerry" cartoons. As for post-'48 cartoons, they are also limited in number, since the business of cartoon-making went into a major decline as television's impact on filmmaking became evident. En masse, the accumulation of post-'48 product from all sources is substantial, but in terms of packages from individual companies, they won't make much of a dent.

So the current flock of libraries, already in their umpteenth runs, will be repeated over and over again indefinitely. As long as the kids don't care, why should anyone else?

ture," with constant repetitions of classics by well known German writers like Schiller and Goethe, longhair concerts, book and art discussions. But Freies Fernsehen stresses that it is out for the buying audience, housewives and their mates, and will lure them with more "entertainment" and less "culture."

To start the fight early against commercial tv, the seven stations now in business are opening their time to spot announcements. But ad buyers will likewise have no control over the shows.

The seven stations now are each controlled by their state governments and have a good supply of working capital. The federal Minister of the Interior has just strongly suggested, though, that all the stations be made private industries and taken out of the states' control. Just what effect this will have, if it's brought about, is strictly a matter of speculation here now.

First American company to get into the German tv film business is Screen Gems. They sold "Father Knows Best," which has been dubbed into German and is a weekly feature on several stations. Price is not public, but is rumored to have been a low deal in order to get a film foot into the gradually-opening door.

Other than that, biggest sellers here have been old German films.

Italian and French pictures, some fairly recent, are bringing a price of about 4,000 German marks (\$1,000).

Last May, Republic Films opened their Hollywood TV Service Inc. for Germany, Switzerland and Austria, to offer films to the three German-speaking lands. Other major Hollywood film companies are reported seeking info on how to crash this market with some of their older pics.

Walter Disney, though, scooped the lot. Disney's clever representative in Germany, Leo J. Horster of Munich, negotiated several years ago to put special shorts showing how several Disney films were made on German TV. Not only did the shorts include a big plug for the upcoming movie to be shown in a movie house, but both German and Austrian tv stations paid for the rights to the trailers.

And Horster has also been responsible for selling other Disney shorts to Germany.

Old German movies like "Blue Angel" show nearly as often here as they did when tv was a baby in the States.

One of the major German film producers turned out the first pair of films made for German tv last year and opened the way for other German movie producers to follow suit, even though the reviewers were pretty harsh on the products.



# Feature after feature...VANGUARD movies



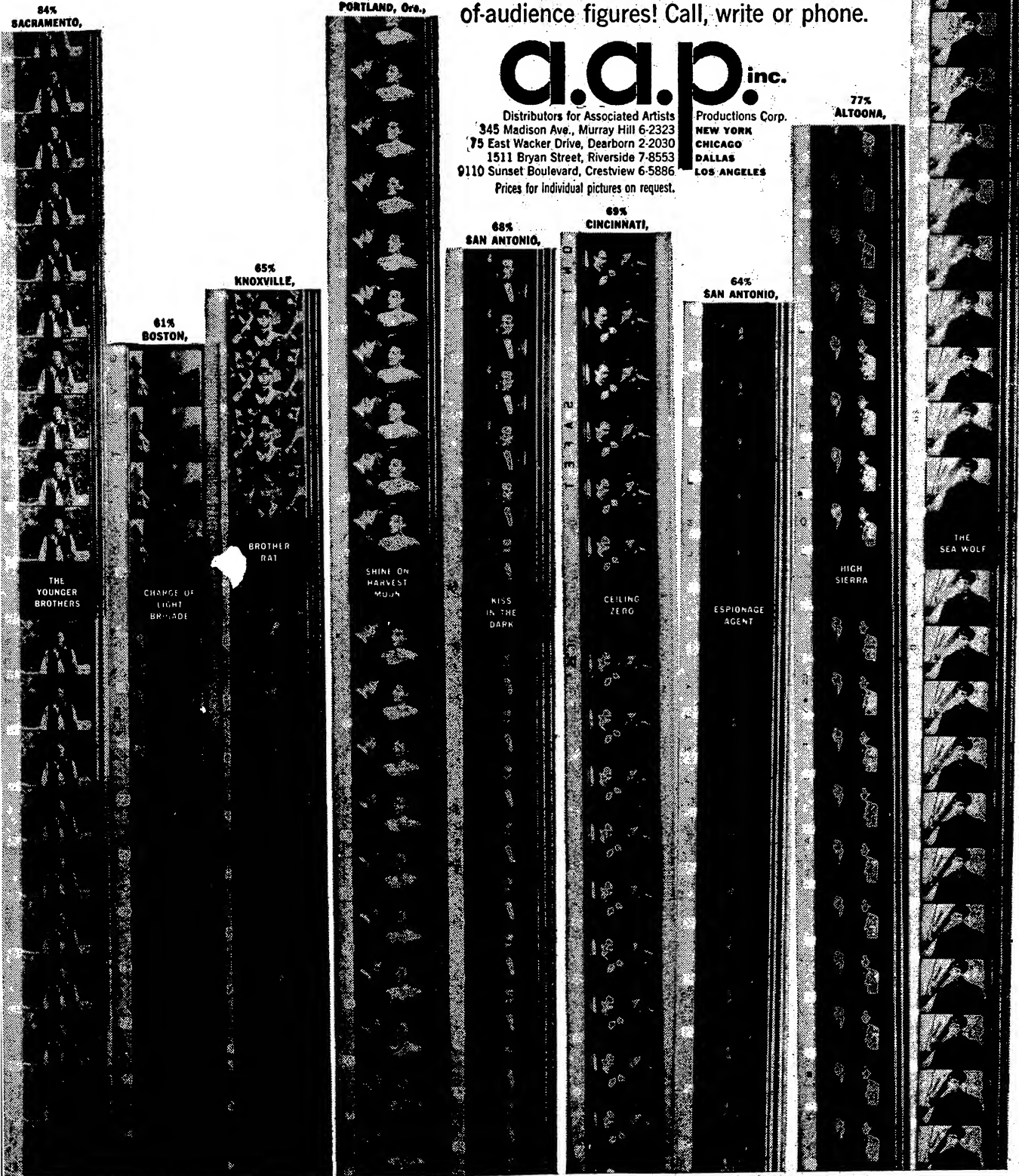
# get the audience!

Not just a few "big" pictures—but every feature a proven audience winner! AAP's 'Vanguard' group of Warner Brothers features is good to the last reel. 30 of Vanguard's 52 pictures have been rated in the past—and there's not a single share-of-audience below 41%. Many are way up in the 80's and 90's. Why not let Vanguard chart your course to bigger share-of-audience figures! Call, write or phone.

## a.a.p. inc.

Distributors for Associated Artists  
345 Madison Ave., Murray Hill 6-2323  
75 East Wacker Drive, Dearborn 2-2030  
1511 Bryan Street, Riverside 7-8553  
9110 Sunset Boulevard, Crestview 6-5886  
Prices for Individual pictures on request.

Productions Corp.  
NEW YORK  
CHICAGO  
DALLAS  
LOS ANGELES



# Top Feature Films on TV

This compilation covering an eight-month span of weekly ARB-Variety Feature Film Charts, shows those 100-market features which drew a rating of 10.0 or better in at least one of the tabulated markets.

Those titles achieving 10.0 or above rating in the ARB-Variety top ten feature chart are followed through for their rating percentage in other markets. Not included, however, are space limitations, are features which were rated in less than three markets via ARB-Variety charts over the eight-month span. Only exceptions to the three-market minimum are a few features which were rerun in the same market. Such features, meeting the other qualifications, have been included, with the top rating recorded.

Basis of the compilation, covering VARIETY issues from July 10, 1957, through March 5, 1958, is confined to the rundown of markets covered by the ARB-Variety published charts, thereby not reflecting titles and ratings results unrecorded in the charts, titles and ratings which may have shown up as strong or stronger. But the accompanying chart serve as an index to those stronger features achieving wide exposure, which were tabulated in the ARB-Variety charts. Listed are 41 titles in alphabetical order and their rating history in three or more of the 34 markets recorded during the period.

	ALTOONA	ATLANTA	BALTIMORE	BOSTON	BUFFALO	CHARLESTON, W. VA.	CHARLOTTE	CHICAGO	CINCINNATI	CLEVELAND	COLUMBUS	DES MOINES	DETROIT	EL PASO	HARTFORD	HOUSTON	INDIANAPOLIS	LOS ANGELES	MIAMI	MILWAUKEE	MINNEAPOLIS-ST. PAUL	NASHVILLE	NEW YORK	OMAHA	PHILADELPHIA	PORTLAND, ORE.	RALEIGH-DURHAM	ROCHESTER	SALT LAKE CITY	SAN FRANCISCO	SEATTLE-TACOMA	SYRACUSE	TULSA	WASHINGTON
Action in the North Atlantic—AAP		10.5																	14.9															
African Queen—UA											18.5						9.8						14.4										18.6	
Amazing Dr. Clitterhouse—AAP				14.0					6.6	11.2																								
Best of the Badmen—C&C										11.9																								
Billy the Kid—MGM		14.8								13.9																								
Buffalo Bill—NTA											21.3																							
Captain From Castle—NTA				10.0																														
The Dark Corner—NTA									10.1																									
Dead Reckoning—Screen Gems		12.8																																
Destination Tokyo—AAP									9.9																									
The Farmer's Daughter—NTA									11.7																									
Forever Amber—NTA									12.6																									
Frankenstein—Screen Gems		7.2	16.7	19.6					19.3																									
Guadalcanal Diary—NTA				18.0																														
A Guy Named Joe—MGM		18.7																																
Held—NTA											29.0																							
High Noon—NTA						25.0																												
Homecoming—MGM																																		
Johnny O'Clock—Screen Gems		13.8																																
Key Largo—AAP																																		
King Kong—C&C		18.8	20.8						6.2																									
Kiss of Death—NTA																																		
Macao—C&C									16.1																									
Men of Boys Town—MGM		10.7																																
Mildred Pierce—AAP		14.0																																
Moulin Rouge—UA		15.3		14.7					20.8																									
Mrs. Miniver—MGM																																		
Night Song—C&C		14.5									16.3																							
Roberta of Sunnybrook Farm—NTA																																		
Red River—UA						22.6																												
Red House—NTA																																		
Sitting Pretty—NTA																																		
The Snake Pit—NTA																																		
Stanley & Livingstone—NTA																																		
Suddenly—UA																																		
Test Pilot—MGM																																		
Thirty Seconds Over Tokyo—MGM																																		
Treasure Island—MGM																																		
Waterloo Bridge—MGM																																		
Wes. Willie Winkle—NTA																																		
Where Danger Lives—C&C																																		



# Need For Flexibility In Both Live & Film Area

By JERRY FENIGER

(V. P. in charge TV-Radio Programming, Cunningham & Walsh)

Basically, whether a program is on celluloid or comes to you "direct from the stage of the world famous, etc." doesn't have tremendous relevance to the viewers across America. What they want is good programming, be it live or film.

In the never ending battle of matching the show to the manner of presentation, it boils down to this: which way of getting it on the tv tube will give our clients the best show at the lowest cost to do the overall marketing job.

Obviously, the current economic situation is a factor in every client's thinking when he makes commitments for the coming season. The idea of making a large dollar outlay on a firm basis in April of 1958 which commits him from September of 1958 to September of 1959 is bound to have less appeal in a year when economists from Washington to Wenatchee admit that their crystal balls are tending to become a bit misty.

In talking with scores of producers, packagers, agents, and network panjandrums, we see a growing recognition of the need for flexibility in both the live and film areas. More and more film shows will be offered on shorter firm contracts with longer options and less advance notice. This is good. In effect, those who sell film shows recognize that the risk can't be the clients alone... that all those concerned with the show must be joint venturers.

## Points To 'Live' Upswing

All this leads toward the rather obvious conclusion that live shows seem to be on the upswing for the coming season.

Not that miles and miles of film aren't being shot in Hollywood right now which will eventually

wind up in the form of pilots. As long as there are producers with faith in their own convictions, we'll have lots of pilots to look at. However, the gamble inherent in buying 39 shows on the basis of a pilot is given ever increasing weight in the final deliberations which precede any final setting of pen to paper.

Because of this, it seems to us that the producers of live shows have an advantage which can pay off if they will carefully plan out their show ideas for the coming season.

The critics seem to feel that live music shows have, with a few exceptions, flopped this season. Is this to say that live music shows are necessarily bad as a program type? Maybe it's because the creative ingenuity necessary to do a good live musical-variety show has been lacking.

And, what about the comedians? Isn't their real forum one in which they work for a live audience? Red Skelton has certainly been racking up high ratings for many seasons. Again, creative talents must be assembled which can give us new forms of presenting comedy which avoid the pitfalls we all have seen in seasons past.

The 1958-59 season offers a tremendously interesting challenge to everyone connected with television programming. Certainly, with more than normal show attrition and a tightening of the economic picture, the availability of network time shouldn't be as much of a problem as in seasons past.

The time will be there... let's put better shows in the time.

This will pay off right down the line for the networks, producers, talent, agencies, clients and the all-important viewer who deserves the very best we can give him.

# Animated Com'ls—The Soft-Sell With A Show Biz Flavor

By ROBERT LAWRENCE  
(Pres., Robt. Lawrence Prod.)

Like any growing baby, tv has its typical phases. TV commercials are no exception. The tv commercial, in its infant stage, was apt to howl loudly for attention, using neither good manners nor subtlety in its approach. Today, in adolescence, there is still a great deal of the showoff in the tv commercial, of noise for noise sake, and a train of thought that often leaves its track. Like an adolescent, too, the commercial of today has its saccharine side, is overly romantic, unrealistically masculine or feminine, and spins daydreams that only itself can believe.

Fortunately, adolescence is merely a phase of growth. The tv commercial today seems, at times, to be leaving behind its pimples and becoming more adult.

This is not to say the hard-sell days are over—there will always be a hard-sell school for the intellectual hard of hearing. But if there is a trend today, that trend is toward respecting the intelligence of the tv audience.

Since repeal of the law that said you can't have any fun with your commercial, tv spots have been not only watched but discussed—sometimes in the same manner as the audience discusses tv entertainment. It is not strange that people develop likes and dislikes for certain commercials, which after all are imbedded in solid blocks of entertainment on either side. How can an audience, settled in its easy chairs, looking for entertainment, fail to judge a tv commercial at least partly on the basis of its "story" content, "acting," and the quality of its soundtrack? It would be illogical for the audience to consider commercials in any other manner. And leading advertising agencies, while often seeking the novel, never deliberately pursue the illogical.

Therefore, today and tomorrow, the chances are you will be finding more and more of this kind of commercial—a commercial that does not "pretend it is something else than a commercial, but one that tries to do its selling in a clever, entertaining, and—if possible—exciting way.

For this reason, animation will continue to delight audiences into buying things, because in the short space of time allotted to a commercial, more fancy, more amusement, more music, and more exciting visual impact can be achieved through animation than any other way.

Perhaps the famous Steinberg Jello series can be pegged as a starter for all this—certainly the current Pils Bros. campaign has made great hay in the "soft sell" field—and our own series for Canada Dry, just coming on the tv screens, has the sugar-coating of jazz and fun to put across its sales message. There are a generous number of others, as well.

## Changing Animation Patterns

Animation techniques have changed radically in recent years. Buyers used to think in terms of two styles—traditional or full, and modern or limited. Today, animation-wise agency people tend to think in terms of characterization, or overall effect of the animation, rather than in terms of style. We have found that it is best to get the plot elements of a film settled first and worry about the style secondly. In special cases, of course, a famous style is used for its own value and is more important than the animation action itself. This still comes under the heading of characterization, in our book. For this reason we have searched out as many new animation stylists as possible, building a catalog of widely divergent art styles, so that we can offer a client the kind of character drawing that will best sell his plot idea.

More and more, too, the trend is toward the agency ordering their producers to create an animation storyboard from scratch. Animation is almost as much an engineering science as it is an art, and there have been far too many occasions when live action people designed animation boards that worked, but

(Continued on page 60)

# No Great Rush For Film Shows In Italy

By ROBERT F. HAWKINS

Rome. The new year has brought with it another sharp boost in Italian video set totals, still far ahead of timetable and now above 800,000 registered subscriptions. Total is expected to swell rapidly, especially in view of program improvement since the start of the year and the increased number of hours dedicated to the Italo viewer since Jan. 1. Current objective for the RAI-TV operation: 1,000,000 sets.

The jump in daily telecasting hours has only slightly added to the local use of filmed segments, and, considering the high overhead involved, RAI-TV still features a surprising amount of live programming in its weekly fare.

Hence, RAI-TV is less concerned for the moment with buying telepix, though some purchases from U. S. outlets were recently made. Most recently was with MCA for 26 stanzas of "Alfred Hitchcock Presents," while other recent acquisitions have been TPA's "Lassie" series, and Ziv's "Your Favorite Story." RAI also has the same company's "Highway Patrol" and "Science Fiction Theatre" ready for upcoming use.

Principal use of filmed segments on RAI-TV has come during the moppet hours in the local net's intensive p.m. children's programming. Unspooled recently have been: "Jungle Jim," "Circus Boy," "Rin Tin Tin," "Jet Jackson," and the current "Bengal Lancers"—all from Screen Gems. "Rin Tin Tin" was very well liked and will be repeated soon.

Past years have featured such CBS Film Sales fare as "Brave Eagle," "The Adventures of Champion," "The Gene Autry Show," "Flies of Jeffrey Jones," and "The Range Rider."

In the current subject sector, RAI-TV is currently telecasting Fremantle's "Encyclopedia Britannica," "National Film Board of Canada," "Animal Adventures," and "Time In for Sports." Filler fare for evening hours has recently been provided by Official Films' "Star Performances" and Screen Gems' "All Star" both grouped here under heading of "Serie Grandi Autori."

As for feature pix, RAI-TV generally skimps on them, following apparent viewer preferences. Pix are usually screened Monday nights at nine, rarely at other times in week. Choices vary between old Italian-made and even older foreign (usually U.S.) items.

RAI is known to have accumulated a vast kine library, especially in the opera-operaetta sector,

and occasionally the more popular ones are pulled out and dusted off for a second viewing at "off" hours. Many opera kines have recently been sold to other European television nets. Less frequently, RAI digs back into its library for a repeat of a dramatic show, though this is usually done in case of cancellation of skeddled programs or such cause.

Aside from acquired film product, mostly accumulated some years ago and still apparently abundant, the Italo telenet uses little "outside" material in its filmed programs. When not specifically ordered by RAI, on-film stanzas and documentaries are usually the product of RAI's own well-organized, lushly equipped, and well-staffed film organization.

RAI productions include such naturals as the abundant and well-made newsreel material for its three daily newscasts (which use proportionately more film and are longer than their Yank counterparts), as well as the equally full and satisfying film sports coverage, both daily and weekly. Other material covered by the RAI staffers are documentary series of semi-governmental nature (such as child welfare, schooling, etc.), travel shorts made for Italo TV (covering foreign "Italian" angles) and other similar material.

Much of this is processed in RAI labs, many now centered in the ultra-modern television city in Rome, where RAI-TV studios are now headquartered. Especially in their vast and rapid handling of new material, the "Telecitta" lab facilities are jewels of their kind and include the last word in automatic processing of film from negative to screen.

The natural limitations of syndication of a government-monopoly situation, which usually creates a buyer's market such as the Italian one, may be surpassed soon if one of the varied attempts to open a second—commercial—channel in Italy in opposition to the RAI-TV monopoly is successful.

One attempt made some years ago by a commercial combine has ever since been held up in court, where the would-be founders of the second net filed suit against the RAI-TV "monopoly." Another attempt, taking a different tack, will be made soon, it is said along the local grapevine. The success of any one of these "anti-RAI" operations would probably open the way for increased syndication and film use on local tele screens, once the cautious RAI-TV programming venture is no longer alone.

# You're only as Good as Your Lab

By SAUL JEFFEE  
(Movielab Film Laboratories)

Television and motion pictures have never been noted for their passion for anonymity. The spotlight has been focused on practically every branch of the business except one. That one department of the film industry has managed to remain virtually unknown outside the trade and even among many movie people themselves.

Everybody knows about the stars and the theatres and the films on television, but few people stop to realize that everything the stars and the showmen and the television stations do in the realm of film ultimately depends on the laboratory. The laboratory is where the picture takes form. It is where freshly exposed negative is developed and analyzed and cut and assembled and printed. It is where, if need be, a film maker can have a scene, shot in daylight, transformed into the shade of night he wants; it is where the whole mood of a color picture can be emphasized or altered in the processing, where camera scratches are more important than press books and where—let's face it—the margin for error is measured in millionths of an inch.

The laboratory business, like the film production business, started in New York. Much of the production business headed West, but the laboratories stayed in the East. Despite all the talk about the decline of New York as a film center, the proof of the pudding is that

Movielab's facilities for both black and white color film processing have been steadily expanded ever since the end of World War II; our volume is at the biggest point in our 28-year history and each month seems to be setting a new record. Our laboratory alone—admittedly a big one, but nevertheless only one of many big ones here—can process in one day enough film to supply the normal network program hours of the three big television networks for half a week or more.

Movielab has accomplished this growth in New York City even where the oracles were all echoing Horace Greeley's advice to go West. I would estimate that New York as a film center today handles at least as much and possibly more than Hollywood itself. Television and industrial pictures today account for over 75% of Movielab's business.

At Movielab we have just invested \$2,000,000 in our new Movielab Color facilities to meet the constantly increasing demand for color film. Last month at our Open House when the Movielab Color laboratory was shown to the trade, over a thousand people in a single afternoon went through the plant. I think these people now have a much clearer conception of the importance of the laboratory, and I hope that every user of film

(Continued on page 60)

# The Unwanted Adopted Child Becomes a Bigtime Success

By NAT GASSMAN

(Exec. V.P.-Director, Medallion Pictures)

Need filler? Throw on an old movie. Not so many years ago this was standard operating procedure for television stations everywhere. The feature film was television's adopted child. Not really wanted but necessary to fill the chasms of air time. In those days the problems were twofold. Feature packages boasted a few good films with the balance tailing off badly. The film buyer reaching for the better films found himself saddled with too many which were unworthy of programming.

This package deal sales formula was financially successful for the distributor. The burden of programming feature films on an economic basis that made sense was the buyer, who, after several purchases, discovered there was no magic formula. Tired of eating film some stations decided they could get along without movies and resistance to same began to take shape.

Then a voice from the ivory tower was heard and it said, "Television was meant to be L-I-V-E" and the echoes rebounded as affiliates realized that maybe movies didn't belong on tv after all.

Resistance to feature films was building and the distributors: bedeviled with product acquisition problems inadvertently lent aid, by their sales formula, the only one they knew, the package deal. Nevertheless, quality will out and with the help of the brighter programming boys and the believers movies made it big. A good case in point is the CBS flagship, with the brilliant and hard working team of Hal Hough and Bill Lacey. By championing their cause this astute team have made their programming pay off. Today CBS has one of the best movie operations in the country and a comfortable inventory of good films for some time to come. Others of like mind are today reaping the same benefits.

NBC, on the other hand, had a "Johnny come lately" attitude and

only recently acquired some big pictures. Their bandwagon policy has paid off handsomely. In January they aired "High Noon," the Gary Cooper and Grace Kelly starrer. The box score: the NBC flagship captured 80% of the sets in use; plus third in the Nielsen rating in the New York area (beaten only by Perry Como and Loretta Young) and hit the bull's eye with the largest one shot audience ever to see a televised movie.

CBS continually gets the rating nod with such films as "Gaslight," Garbo's "Ninotchka," "The Man Who Came to Dinner" and many others.

The feature film has come of age on television, the future is limitless. The distributor is now faced with his biggest challenge, that of devising a successful sales formula in view of the trend to a buyer's market. The library deal, except for limited markets, is on its way out. Selectivity is taking its place. A New York purchase is no longer an indication that the package will move in Chicago, Philadelphia, Milwaukee or other markets.

If the distributor is to succeed his package has got to move in almost all of the important markets and this cannot happen unless it conforms with the specific requirements of the local situations. What goes in New York may take a beating in Chicago and make for a sweat in Philadelphia. In Milwaukee Schlitz is the big spender with up to \$2,000 per for that show. Without a Schlitz pickup, figure on about half the amount. New York, for example, on a selective purchase has paid up to \$20,000 per title and in time may go as high as \$25.

The face of the tv feature film business has changed and if the distributor is to survive, he must keep pace with the new tempo. The unwanted adopted child, the feature film, has grown up and come into its own and television has prospered because of it.

Only a ZIV

**FABULOUS**

**"SEA HU**

**AMERICAN RESEARCH**  
**MARKET REPORTS**

James W. SEILER, Director of ARB, supervised the compilation of the ARB rating facts shown in this ad. This data again proves that ZIV SHOWS RATE GREAT time after time in city after city.

**ZIV'S NEXT BIG RATING WINNER**  
now shooting at ZIV Studios I

series could win such

# FIRST RATINGS!

NT"

**NEW YORK**  
WCBS-TV 10:30 P.M.

**25.3**

#1 AMONG ALL SYNDICATED SHOWS  
outrating Wagon Train, \$64,000  
Question, Maverick, Lawrence Welk,  
Twenty One and others.

ARB Jan. '58

**FLASH!**

**NEW YORK**  
2nd RATING!

**25.8**

AGAIN #1 AMONG ALL  
SYNDICATED SHOWS

ARB Feb. '58

**BALTIMORE**

BAL-TV 10:30 pm

**25.0**

outrating Studio One,  
Sullivan, Steve Allen,  
nie Ford, \$64,000  
Question and others.

ARB Feb. '58

**DENVER**

KLZ-TV 9:00 pm

**22.5**

outrating Groucho Marx,  
To Tell The Truth, G. E.  
Theatre, Price Is Right,  
Wagon Train and others.

ARB  
Jan. '58

**BIRMINGHAM**

WBRC-TV 6:30 pm

**31.3**

outrating Groucho Marx,  
Steve Allen, Twenty One,  
Disneyland, Wagon  
Train and others.

PULSE Feb. '58

**MIAMI**

WTVJ-TV 7:00 pm

**33.7**

outrating Wyatt Earp,  
Twenty One, Steve Allen,  
Phil Silvers, Ed Sullivan  
and others.

ARB Feb. '58

**PITTSBURGH**

KDKA-TV 6:30 pm

**28.8**

outrating Wagon Train,  
Kraft Theatre, This Is  
Your Life, Twenty One,  
\$64,000 Challenge  
and others.

ARB Feb. '58

**SAN FRANCISCO**  
KRON-TV 7:00 pm

**28.0**

Outrating competing  
programs: State Trooper,  
and Andy Hardy Theatre  
SPECIAL ARB RATING  
Feb. '58

HOW GREAT CAN A SHOW RATE THE FIRST TIME ON TV?

Your answer is right here... in these  
SEA HUNT first ratings... proof from an  
impartial source that ZIV delivers high

ratings fast! Make your next TV show  
a ZIV show and enjoy that happy spon-  
sor feeling.

IT'S THE HOT, HOT, HOT  
NEW SHOW OF '58!

Pat O'Brien, Cesar Romero,  
Howard Duff, Bonita Granville,  
Steve McNally, John Ireland,  
Lola Albright, David Brian,  
Kent Taylor, Gene Barry,  
Hans Conried and many more  
stars on exciting ACTION  
impact shows on Target!

WITH **ADOLPHE MENJOU** HOST





## '58: Economy & Flexibility

Continued from page 38

directly or through co-op) to tight-en point-of-sale policies.

**R. R. Kaufman**  
President Guild Films

Perhaps, although there is a good chance it will hold its own or slightly increase due to careful budgeting of advertisers' funds and their increased use of spot program purchases.

**George T. Shupert**  
President  
ABC Film Syndication

**Do you feel there will be an increase in playing time for syndicated product as the result of possible network time retrenchment?**

Yes. This has already happened to some extent. But I think this development is more significant for the quality of time periods that thus redound to syndicated shows than for the quantity of time thus acquired.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

Should there be a retrenchment of network time, syndication will get the lion's share of new availabilities. Local production costs and lack of available talent prohibit any increase in local live programming. Feature films can't gain much by the availability of a prime 30-minute period, unless stations are willing to clear away existing shows to provide full hour-plus periods. Consequently, it will be relatively simple for stations to reprogram any new locally controlled half-hours with syndicated series as the availability occurs.

**H. Weller Keever**  
Vice President &  
General Manager  
California National Productions

Yes.

**Oliver A. Unger**  
President  
National Telefilm Associates

This does not seem very probable at present.

**George T. Shupert**  
President  
ABC Film Syndication

I do believe that there will be increased playing time for syndicated product as a result of network time retrenchment, network program casualties, and the unwillingness or inability of some moderate sized national advertisers to make large scale national network commitments.

**Milton A. Gordon**  
President  
Television Programs of America

From our conversations with stations and advertisers throughout the country, we do not anticipate any cutback in the number of network hours in the schedule of network affiliated stations. It is our impression that the stations are desirous of maintaining the status quo, and we do not believe there will be any appreciable difference this year from last.

**Leslie Harris**  
Vice President &  
General Manager  
CBS Film Sales

Yes, because selling must go on—and network retrenchment simply means the advertiser will pinpoint his sales efforts market by market. He will increase syndication sponsorships as a consequence.

**R. R. Kaufman**  
President  
Guild Films

No comment.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

Any network time retrenchment should obviously result in additional playing time for syndicated

as well as other product. It is a little early to tell at this time whether there will be a substantial increase in time availabilities for syndication or locally placed product during the coming season.

**Robert W. Friedheim**  
Vice President  
Ziv Television Program

**Do you believe that television stations will devote more or less time to feature films during the 1958-1959 season?**

Station trend toward feature film programming shows signs of petering out. Features have never been serious competitors of film series for air time. Certainly, the more desirable time slots are assigned to prime syndicated shows. Much of whatever feature buying activity currently exists is caused by individual stations shopping around for features in hope of improving their present old-movies schedules, rather than to expand them.

**H. Weller Keever**  
Vice President & General  
Manager California National  
Productions

There will be a slight decline in time use of feature films as they get worn out. If there should be an influx of post-1948 feature films, then the time devoted to them will be about the same in 1958-1959 as this year.

**R. R. Kaufman**  
President Guild Films

In our opinion television stations will devote about the same amount of time to feature films during '58-'59 that they did the previous year. The release of the Paramount films will give them added program fillers they require to maintain this schedule. After '59, however, we anticipate a drastic cutback in the number of hours which the stations will devote to feature films since they will be beginning to scrape the bottom of the barrel in first run properties and will not program second runs to the extent they would the first run product. Also, by that time there will be a sufficient supply of top-grade syndicated product on the market to

be utilized in place of the feature films. Among these properties will be a number of hourlong television films which will certainly replace some of the dated features that are being shown.

**Leslie Harris**  
Vice President  
& General Manager  
CBS Film Sales

I don't foresee any significant change. However large a station's stockpile of features, nowadays it would think twice about increasing the time devoted to them since that would inevitably bring the station closer to the day when it will have exhausted all its first runs. The feature film supply is finite, and this fact will become more critical every day from now on.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

We have found that stations are most responsible to the wishes of the public. If good half-hour film product in syndication is presented, we find the audiences continue to demand this form of entertainment. If good feature film is available, there is a demand for this as well. The viewers will not accept shabby product of any kind and this applies equally to half-hour film for syndication or to feature film.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

More.

**Oliver A. Unger**  
President, National  
Telefilm Association

With the emergence of new stations in added markets, there will be a greater demand for both feature films and syndicated half-hours. In markets where successful feature patterns have been developed, competing stations will seek to emulate.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

Total time spent by all stations will probably be about the same

due to increase of some and decrease of others.

**George T. Shupert**  
President  
ABC Film Syndication

I do not believe there will be any increase in the use of feature films during the 1958-59 season. If there is any marked difference it will be a decrease due to the diminishing supply.

**Milton A. Gordon**  
President Television  
Programs of America

**Does a sufficient "market" exist to enable broadening the programming scope of syndicated product today beyond the traditional staples—crime, western and adventure series?**

I wish I knew the answer to this. I have an idea a properly-done anthology series using a thematic approach and name talent will find buyers among many top regional advertisers who want something different. We may offer such a series later this year.

**George T. Shupert**  
ABC Film Syndication  
President

I don't think so.  
**Oliver A. Unger**  
President  
National Telefilm Associates

Yes, there is a sufficient market to enable the broadening scope of syndicated product beyond crime, westerns, and adventure series. Our "Stage 7" which is a quality anthology series received fine reception and high ratings, and the sales were comparable to an action show. Our new show "Tugboat Annie"—a comedy show, has in the first stages of our campaign received enthusiastic support, and initial sales on this series are higher than any series we have heretofore put into syndication. I do not believe that shooting and fighting are necessary to insure

(Continued on page 56)

...because of the  
time you save—  
think of the  
money you save...



**TELEPROMPTER**  
CORPORATION

**Don Redell, TV-Film Sales Manager**

311 West 43rd St., New York 36, N. Y. • JUDSON 2-3800

**Ted Boismureau, Manager**  
TelePrompter Corporation  
177 North State Street  
Chicago, Illinois  
FRANKLIN 2-8826

**Bob Doyle, Manager**  
TelePrompter Corporation  
1346 Connecticut Ave., N.W.  
Washington, D. C.  
COLUMBIA 5-3161

**Fred Barton, Vice President**  
**George Kane, Manager**  
TelePrompter Corporation  
357 North LaBrea  
Los Angeles, California  
WEBSTER 6-6195

**Frank Noble, Manager**  
TelePrompter Corporation  
720 New Center Building  
Detroit 2, Michigan  
TRINITY 1-2900

**Spence Caldwell, Pres.**  
TelePrompter of Canada, Ltd.  
447 Jarvis Street  
Toronto 5, Ontario  
WAINUT 2-2103



## NOW BABY REACHES OUT

...with a point of view suited to these times

These are such unusual times that a baby is apt to grow up and reach maturity much faster than ever before.

Take the newcomer to America's television scene symbolized above, for example.

He was born eighteen months ago when the NTA Film Network was formed.

A mere six months later, he took his first big step forward . . . when America's dynamic new TV network began commercial operations . . . backed by some of the nation's most important advertisers and their agencies.

Then he discovered his "first love" . . . when the Shirley Temple attractions often made the NTA Film Network the Number One TV network in America in the time period.

Now he is reaching out again . . . with some very large plans ideally suited to these times. His position offers exactly what is needed during these days when advertisers are taking a long, hard look at their television coverage, their budgets, and their advertising plans in general . . . for this coming fall.

Today above all, the NTA Film Network offers a unique solution to these problems, in the form of . . .

### **Wider Flexibility**

. . . to meet advertisers' varying sales patterns

### **Greater Economy**

. . . thanks to the elimination of costly coaxial cables

### **No "Must-Buy" Station List**

. . . to combat wasteful, needless circulation

### **Guaranteed Clearance**

. . . of time and programming, of which you will hear more later.

It's a program designed to solve the Number One problem in television today—the acquisition of maximum coverage at minimum cost with top-flight television programming.

If you're an advertiser or an agency faced with this knotty problem, before you make your plans for the fall, find out *now* about the all-new, big-time programming that will be telecast this fall on the NTA Film Network.

Today is the time for you to reach out and telephone, wire or write us . . . to hear the *whole* story.



*America's dynamic new*  
**NTA : FILM  
: NETWORK**

The Coliseum Tower, 10 Columbus Circle, New York 19, N. Y. • Judson 2-7300

## '58: Economy & Flexibility

Continued from page 54

the success of a syndicated property.

**Milton A. Gordon**  
President  
Television Programs of America

It has been our experience that if a sufficient audience exists for any program appeal, regardless of its limitations, it will be produced and scheduled. However, both network and syndication audiences have been voting overwhelmingly for action, adventure and impact shows.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

The market for new program types is eternal. It's generally based on the desires of non-network advertisers for distinctive shows to create unique product identifications. Although strictly highbrow shows are out, new types that could develop popular appeal, such as science fiction, are now among the species we're considering. Proof that a new-format market does exist for syndicators is the notable success of CNP's "The Silent Service." This series was launched last spring and has been so widely acclaimed, we are now producing another 39 episodes.

**H. Weller Keever**  
Vice President & General Manager  
California National Productions

Yes. There are many untapped program patterns where cooperation between the distributor, the stations and the client will develop strong programming on a substantially pre-sold basis.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

Indeed it does. So-called syndicated film this year will include comedy, documentary and top grade dramatic anthologies. Most stations are anxious to improve the caliber of their programming schedules, and while crime, western and adventure series will always be acceptable, the "quality

conscious" stations in the future are definitely looking for, and are able to pay for, a much wider variety of programs.

**Leslie Harris**  
Vice President & General Manager  
CBS Film Sales

The action-adventure format has become the staple of syndication because that's what best suits the needs of the chief sponsors of syndicated shows. That's what has proven successful and hence that's where the economics are most practical. Within these confines it's not only desirable but necessary to find freshness and originality. In "Casey Jones," an action-adventure series, we tried to do something different—it was the first series set against the background of 19th century railroading—and there is every indication (sales, ratings, audience composition, merchandising) that we succeeded.

From our knowledge and experience to date, it seems doubtful that we'll see any major departure from the action-adventure format. It still has a lot to offer.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

You have omitted several important categories which are doing wonderfully in syndication, notably comedy ("Honeymooners," etc.) and musicals and situation comedy. Before the 1958-1959 season is over, comedy of the slapstick-pathos type might be in the ascendancy.

**R. R. Kaufman**  
President  
Guild Films

**Do you welcome participation by television stations in the financing of new syndicated product? If so, under what terms?**

We don't think we have the right to ask television stations to gamble on a film series. We think that

television stations have already taken a considerable gamble in putting themselves into this business. They have the right to expect the producers and distributors to decide that a program is worthy of the market and then to go ahead and produce and finance and make it available.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

A company such as ours has no problem in the financing of new series. Actually, financing is not the crux of the problem you have raised. The real essence is the question of lowering sales and distribution costs and speeding the return of investment. In this light, we would welcome participation by television stations in the creation of new syndicated programs assuming the scope were broad enough to effect economies in sales costs.

**Milton A. Gordon**  
President  
Television Programs of America

Screen Gems, of course, made the pioneering move in this direction in its arrangement with Westinghouse, KTTV and WPIX for the production of "Casey Jones." Since then, to the best of my knowledge, there has been only one other such arrangement. Participation in production offers a couple of advantages to stations that carry a heavy schedule of syndicated film. By having a closer working relationship with the producer they may have more of a voice in the kind of show they will get than if they were merely buyers. And, they can make more money from the show, since, in addition to what they get from their own sponsor, they will make a profit from the distributor's sales in other markets.

Since these are valuable assets to certain stations, we will certainly keep our doors open for further such arrangements. Naturally, the producer always wants to maintain the majority interest and predominant control over any property he creates.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

Yes, providing the terms are equitable on each side. In my opin-

ion, if a station assumes a risk before production has commenced then the station should have the right to a more favorable purchase than afterwards, and in consideration of taking this speculation the station should be entitled to a participation in the profits.

**Oliver A. Unger**  
President  
National Telefilm Associates

We've never considered participation with television stations in production financing. That doesn't mean, however, that we've closed the door or our minds to any proposition that makes good business sense.

**H. Weller Keever**  
Vice President &  
General Manager  
California National Productions

We are currently investigating this type of financing, but it is too early for any conclusions.

**George T. Shupert**  
President  
ABC Film Syndication

It certainly is an interesting prospect to contemplate, and provided that the negotiations were not too complex, we would certainly be willing to review the possibility of participation by television stations in the financing of new syndicated product.

**Leslie Harris**  
Vice President &  
General Manager  
CBS Film Sales

This is a subject we must go into more thoroughly.

**R. R. Kaufman**  
President  
Guild Films

Many independent producers have lost money in the syndication field, and some attempts are being made to substitute station financing for producer-financing, which is no longer readily forthcoming. The problems of profitable production and distribution are great, and profitable operation is possible only to very highly specialized companies.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

**What percentage in total gross sales do you expect will come from foreign syndicated sales during the remainder of 1958? In 1959?**

Our estimate for 1958 is 8%; for 1959, 10%.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

About 18% during the remainder of 1958. About 25% in 1959. It is well to bear in mind that the foreign market sounds very glamorous, but the problems involved in servicing the non-English speaking markets are complex and require a substantial investment in dubbing and servicing. Our primary interest must always be in the domestic market. The foreign market is purely the frosting on the cake.

**Leslie Harris**  
Vice President  
& General Manager  
CBS Film Sales

In 1958—12%. In 1959, possibly 20%.

**Oliver A. Unger**  
President  
National Telefilm Associates

Announced dollar volumes are generally much exaggerated. Estimates of a third or a quarter of all business are wishful thinking, or even worse, a signal of bad business at home. Fast dealing and senseless adaptation have created major problems overseas. "Dumping" of shows has created a ridiculously underpriced market in many countries, and unthinking adaptation and dubbing has brought about some ridiculous situations. One outstanding comedy series, a top show at home, was rewritten with Latin American jokes for South American appeal. In the process, the sound track was neglected and the laughs all appeared in the wrong places.

**H. Weller Keever**  
Vice President  
& General Manager  
California National Productions

(Continued on page 58)



BE SURE YOU HAVE "CRUSADER" IN YOUR MARKET.

WRITE, WIRE OR PHONE

LEE ORGEL, 1037 N. Cole Ave., Hollywood 38, Calif., HO 5-5171

VERNE BEHNKE, 595 Madison Ave., New York 22, PLaza 5-0416



# GALAXY 20

ODD MAN OUT  
 THE LAVENDER HILL MOTIF  
 THE RED SHOES  
 IN WHICH WE SERVE • CAESAR AND CLEOPATRA  
 THE PROMOTER  
 ADAM AND EVALYN  
 ISLAND  
 THE MAN IN GRAY  
 THE BLUE LAGOON  
 IVORY HUNTER  
 TIGHT LITTLE ISLAND  
 WHITE CORALS  
 YELLOW  
 NOTORIOUS GENTLEMAN  
 THE MADONNA OF THE SEVEN MOONS  
 STAIRWAY TO HEAVEN  
 THE IMPORTANCE OF BEING EARNEST  
 THE WOMAN IN QUESTION

## Brightest Stars

including Alec Guinness, called by the Saturday Evening Post, "odds-on candidate for this year's Oscar." Rex Harrison and Stanley Holloway all America wanted to see in "My Fair Lady" ... Vivien Leigh, Stewart Granger, Kim Hunter, David Niven, James Mason, and others in the same orbit.

## Most Brilliant Features Package

20 great pictures—every one an outstanding production which has won out-of-this-world critical raves. Drama... Comedy... Mystery... Romance... Suspense... Musical... Adventure.

## This One is a Buy

from Bangor to Butte, and across the nation. "Has what it takes for local box-office" in the way Variety put it.

This package is going to move with the speed of light... Don't miss your reservation. Call or write immediately.

...Alec Guinness... Vivien Leigh... Rex Harrison... Lilli Palmer... Claude Rains... Molra Shearer... James Mason...



ABC FILM SYNDICATION, Inc. / 1501 Broadway, N.Y. 36 / Lackawanna 4-5050

## Syndicators Yen Exploitation Pix, Clients Find 'Em More Distinctive

Syndication appears to be on an exploitation pic kick, with current and upcoming skeins keyed to hard action lines, ranging from the "shoot-her-in-the-belly" "Mickey Spillane's Mike Hammer" variety to the "gimmick" shows exemplified by the underwater "Sea Hunt."

Exploitation pix always have enjoyed a healthy theatrical ride in the past—nearly as good as the western staple. Syndication long has been tapping essentially the same audience with similar pix, shortened to the half-hour format on tv.

But with syndication growing more adept at turning out this type of fare, swinging more and more to location shooting for heightened interest, there's an upbeat in this category.

Exploitation-type fare also has this advantage: it's distinctive, offering an advertiser a unique property on which to ride. For example, there's only one frogman series around, "Sea Hunt"; ditto for the submarine service, "Silent Service." Same distinctive tag could be placed on "Whirlybirds."

Usually, these shows are lightweight vehicles as dramas; char-

acterizations are two-dimensional; plots, contrived artificialities. But they have an appeal of unusual, adventurous occupations for their central characters, the plot laced with action, with the story moving clear and fast. When the better properties catch these ingredients, they shape up as potent rating fare for the escape crowd.

In the private eye field, the "Mike Hammer" skein, repped by the first few episodes, goes all out in the blood and violence direction. The goings-on are nothing new for theatrical exploitation pix, which has a history going back to "Little Caesar" in that category, but, in terms of degree, there have been a few "Hammers" on tv.

Understand MCA TV is introing more "humane" elements, even "humor" in later episodes, with a tone down of depicted brutality. Feeling is that the steady viewer of the skein may get tired of the violent shenanigans; therefore the introing of fresh "humane" elements.

Upcoming in the exploitation pic department is Television Programs of America's "New York Confidential," the title based on the book by the late Jack Lait and Lee Mortimer. Stories will be originals.

## FLAMINGO FINALIZES SALES EXPANSION

Flamingo Films, expanding its product list with features and half-hours, has completed its sales reorganization with the appointment of Ed Palmer as director of station relations.

Palmer prior to joining Flamingo was a sales exec at Official Films. As part of the sales expansion, Jeff Davis has been named regional manager of the southern division; Ken Rowsell, southwest regional manager; Julian Ludwig, west coast manager; and Robert Conn, eastern division manager.

"Citizen Soldier," to be aired in the fall, is now in full production. Flamingo also is prepping to sell "O.S.S." due to go off the net shortly. Outfit also is selling a package of Distributors Corp. of America pix.

## Desilu's 'Bandwagon'

Hollywood, March 18. Newest Desilu series is "Bandwagon," which Mort Briskin will produce for Desi Arnaz, prexy-owner of Desilu.

Half-hour videries will be a musical western set in the period of 1880, and it deals with a traveling troupe of entertainers. Arthur Phillips wrote the teleplay of the pilot from an original idea by Arnaz, who is exec producer. Pilot rolls next month at Desilu.

## '58: Economy & Flexibility

Continued from page 56

That is uncertain, due to highly fluid conditions abroad.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

1958, 25 to 30%; 1959, 30 to 40%.

**George T. Shupert**  
President  
ABC Film Syndication

I expect that 35% of our gross sales, exclusive of network sales, will come from our foreign department this year.

**Milton A. Gordon**  
President  
Television Programs of America

By the end of our fiscal 1959 (July, 1960) it looks as if we'll be making close to 30 per cent of our first-run gross income from international sales.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

No comment.  
**R. R. Kaufman**  
President Guild Films

**Which foreign areas do you expect to show the biggest sales growth for telefilm properties?**

Germany, Italy, Australia and Japan loom as the areas with the largest growth potential in the immediate future.

**H. Weller Keever**  
Vice President  
& General Manager  
California National Productions

West Germany will probably show the greatest percentage of sales growth during 1958. England, Australia and Latin America will probably supply the greatest dollar volume of business during 1958.

**George T. Shupert**  
President  
ABC Film Syndication

In the last two years or so, we have noticed an increasing demand for film properties for use in Latin American countries, as well as growth in the demand in the United Kingdom and Continental Europe.

**Robert W. Friedheim**  
Vice President  
Ziv Television Programs

Canada, United Kingdom, Germany, Italy, Australia.  
**Oliver A. Unger**  
President  
National Telefilm Associates

The Western Hemisphere, where a good start has already been made in Canada and in South America. Both these areas anticipate the addition of many new stations in the near future. Countries in other parts of the world, exclusive of Great Britain, of course, are just getting off the ground in television, and it is difficult to predict where the strongest initial growth will take place.

**David Sutton**  
Vice President in charge  
MCA-TV Film Syndication

I expect that all of the present foreign areas will continue to show marked improvement. Germany and Japan will probably show the largest rate of improvement.

**Milton A. Gordon**  
Television Programs of America  
President

The biggest sales growth for telefilm properties in foreign markets will undoubtedly be in the Latin American area, Japan and possibly Germany. The German market showed great promise but their taste in comedy and adventure films differ quite sharply from ours and it is doubtful if they will wholeheartedly accept American programming for some years to come.

**Leslie Harris**  
Vice President  
& General Manager  
CBS Film Sales

Germany and Japan now show the greatest rate of growth. Latin America has tremendous growth potential that will be realized as general economic and political conditions there improve.

**Jerry Hyams**  
Director of Syndicated Sales  
Screen Gems

Latin America, Japan, Australia.  
**R. R. Kaufman**  
President Guild Films

## T.V. spot editor

A Column Sponsored by One of the Leading Film Producers in Television

### SARRA

New York: 200 East 56th St.

Chicago: 16 E. Ontario St.



This 60-second commercial sells Camay Soap by transforming an ordinary bath into a fabulous experience. The setting takes the viewer from reality into the world of luxury—where cares are forgotten. Unhurried voice-over matches the mood; beautiful product shots never interrupt the pace. Seemingly relaxed sell! Produced by SARRA for THE PROCTER & GAMBLE COMPANY OF CANADA, LTD. through THE F. H. HAYHURST CO. LIMITED.

### SARRA, INC.

New York: 200 East 56th St.  
Chicago: 16 E. Ontario St.



Prime examples of the product-in-use technique! Everyday situations—everyday mishaps like spills on the floor—prove in these 60-second commercials that Johnson's Stride is "the wax you don't have to re-wax every time." By actual demonstration they ease, rather than urge, the viewer into buying Stride the very next time she shops. Produced by SARRA for S. C. JOHNSON & SON, INC. through NEEDHAM, LOUIS and BRORBY, INC.

### SARRA, INC.

New York: 200 East 56th St.  
Chicago: 16 E. Ontario St.



Lively and believable, this series of commercials for Alps Brau Beer are really fun to watch. Bavarian dancers! Skiers zooming down Alpine slopes! Attractive people everywhere enjoying Alps Brau Beer... enjoying the jingle sung by a real Bavarian barmaid. An unusually good combination of casting, continuity and music that sells as forcefully as it entertains. Produced by SARRA for CENTILVRE BREWING CORP. through GRANT ADVERTISING, INC.

### SARRA, INC.

New York: 200 East 56th St.  
Chicago: 16 E. Ontario St.



There'll be no doubt in your mind that babies are still the #1 attention-getter when you see this series of 60-second spots for Pet Milk. Babies yawn and fall asleep... but the audience doesn't! Even a bachelor would find the situations appealing. Official doctors' formulas are written out to give authenticity to correct infant feeding. Produced by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

### SARRA, INC.

New York: 200 East 56th St.  
Chicago: 16 E. Ontario St.

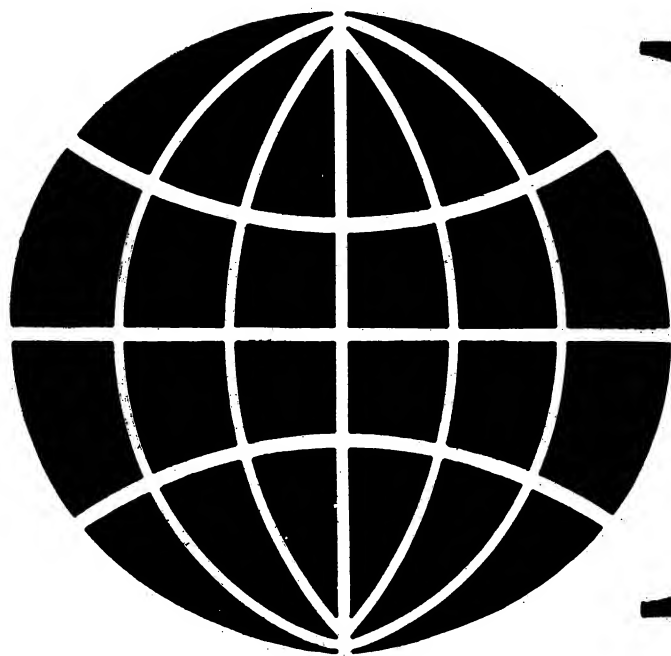
## 10 YEARS OLD and still going strong

—Now Selling ATC's  
10th BIRTHDAY PACKAGE  
Consisting of 15 Top Features  
and the U.S. Marines' 1/2 Hour  
Series, "Uncommon Valor."

F. S.  
THE CHAMPION PACKAGE  
is now available for rerun  
in most cities.

ATLANTIC TELEVISION CORP.  
130 WEST 46th STREET  
NEW YORK 36, N. Y.  
Telephone—Judson 2-1288

Symbol  
of fine  
television  
films



**F**

**OFFICIAL  
FILMS  
INC.**

The Adventures of Robin Hood  
Sir Lancelot  
The Buccaneers  
Decoy  
The Big Story  
Sword of Freedom  
Vagabond  
My Little Margie  
Star Performance  
The American Legend  
Trouble With Father  
The Star And The Story  
Dateline Europe  
Overseas Adventure  
Cross Current  
Rocky Jones, Space Ranger  
My Hero  
Colonel March of Scotland Yard  
The Hunter  
Willy  
The Scarlet Pimpernel

NEW YORK • ATLANTA  
BEVERLY HILLS • CHICAGO  
CINCINNATI • DALLAS • MINNEAPOLIS  
SAN FRANCISCO • ST. LOUIS



## Ely Landau's Proposal for Option Time Allocations in D.C. Testimony

Washington, March 18. Adjustment of network option time in three, two and one-station markets in order to broaden the base of possible competition was advocated by Ely A. Landau, NTA Film Network prez.

Landau, in testimony before the Federal Communications Commission on the Barrow Committee's recommendations, said his proposed adjustments were "interim" suggestions. The only long-range answer to the problem of establishing true competition "is the allocation of more television stations which will, in turn, lead to the creation of more television networks."

The NTA Film Network prexy came out firmly against the Barrow Committee's recommendation that option time be abolished, warning that such a step would "hopelessly sabotage" the industry. What is needed, as an interim measure, according to Landau, is a more equitable method of allocating option time hours.

He advocated that the FCC adopt these measures:

In a three-station market, tv stations should be allowed to extend network option time to four out of the five hours in each segment of the broadcast day. But a prohibition should be placed on any one network having more than three of these option time hours in each such five-hour segment of the broadcast day.

In a two-station market, option-time likewise should be extended to four out of each of the five-hour segments, but in this instance, that any given network be prohibited from receiving more than two hours of option time in any one of these segments of the broadcast day.

In one-station markets, the same four-hour option time rule should apply, but that each network be limited to one hour of option time, out of the five hour segment.

Landau, in making the suggestions, stressed that the most press-

ing problem facing his network today was the one of clearing good time periods. He sketched the development of the NTA Film Network, owned jointly by National Telefilm Associates and 20th-Fox, and outlined the "big push" planned for the net this fall.

In today's soft economy, NTA has gone ahead and invested more than \$4,000,000 in three half-hour programs, producing 39 episodes for each rather than a pilot, so that a potential sponsor can see the entire year's programming before committing his advertising dollar. He referred to "This Is Alice," "How to Marry a Millionaire," and "Man Without a Gun."

Additionally, Landau sketched in his net's approach to functioning this fall. The indie outlets of the four-or-more-station markets will form the hard-core of the filmed net, with each of the indie affiliates being fed sufficient programming for the establishment of a "Big Night" format, comparable to the fare offered on the wired nets. The programming, in addition to the three series, also will include 20th-Fox pix, Shirley Temple cinematics, and reruns of the "20th-Fox Hour" and the off-net hour-long Warner Bros. telefilms, one series being "Casablanca." In toto, it will represent about \$12,000,000 in programming.

While the indies will form the hard core of the net, NTA will offer all of its programming in upwards of 100 markets. (NTA's initial "Premiere Performance" was telecast in 134 markets.) Landau pointed out that there will be 17 markets with four-or-more stations on the air by the fall covering approximately 19,500,000 tv homes and representing 46% of the total U.S. tv homes. These markets cover 49% of the effective buying income in this country, he stated.

Incidentally, Landau informed the Commission that NTA spent about \$2,800,000 in acquiring 80 one-hour telefilms produced by 20th-Fox and Warners.

## Animated Com's

Continued from page 51

worked expensively. Thinking in animation terms is no simple knack and generally only men with the years of training in the field are equipped to do the medium full justice. The worst animation spot is that which is really a live action story told in terms of drawings—the tempo, pace and concepts of animation demand much more involved situations and actions than most live action stories could tell in triple the time.

It is no accident that the best producers seek to create the animation spots they produce, and it is no accident that this philosophy saves the client money in the long run. It is also no accident that the best producers try to maintain studios on both coasts for animation production, so that artists can work sensitively and directly with agencies at the most important stage of all—creating the board.

As long as people have imaginations, the fantasy will amuse and intrigue—thus we feel the animated spot will continue to grow steadily in importance in combining fun and sell in one agreeable package.

## Your Lab

Continued from page 51

will be prompted to find out how laboratories operate.

We owe profound gratitude to television. We wouldn't be in business without the producers and the television companies—but by the same token, their business depends on ours. There used to be a saying that the producer stopped worrying when he sent the film to the laboratory and the exhibitor started worrying when he booked the picture. We in the labs try to live up to George Eastman's famous first ad: "You press the button; we'll do the rest."

Ottawa—New telefilmed documentary series "The Nature of Work" is set for teefoff on the Canadian Broadcasting Corp's television web at 10:30 p.m. April 1. Opener is called "The Clerk."

## Syndicators Get 'Emmy' Brush

Perhaps it's sour grapes, but syndicators argue that "we're not set up for that sort of thing" when asked the reason why no syndicated property received an "Emmy" nomination this year.

Of the 139 nominations tabulated by the Academy of Television Arts and Sciences, covering a wide range of categories, not one went to a syndicated property. Network exposure, according to one syndicator, is necessary for a nomination. Syndicators haven't got a large group of voting partisans, nor do they go in for electioneering, it's maintained.

Instead of an alibi, one exec offered the suggestion that there should be a separate category for syndicated properties.

## Inside Stuff—TV Films

New portable studio sound unit developed by Ryder Sound Services of Hollywood is being used in New York for the first time. CBS-TV's upcoming film series, "Rendezvous," shooting at the Pathe Television Center, is using the unit, called the "Eldorado," which is a self-contained sound console mounted on a perambulator. Unit, on which the sound mixer is seated, moves along with the action and can get within a few feet of the microphone. Unit can be moved from stage to stage, and is particularly useful in studios where there's no permanent sound installation. Magnepix Inc., Ryder's eastern reps, is renting the unit to CBS.

CBS Newsfilm and WMTV, Madison, Wis., are cooperating to give the U. of Wisconsin's educational station, WHA-TV, a helping hand.

Under the three-way arrangement, newsfilm supplied daily to WMTV will be made available to Madison's WHA-TV. The footage will be used in a news commentary program telecast specifically to certain elementary schools in Madison, under the title of "Exploring the News."

One of the few ventures of a syndicated performer on the international p.a. circuit is being undertaken by Irish McCalla, star of "Sheena, Queen of the Jungle."

She will help the six-day Red Cross drive in Puerto Rico, due to get started Sunday (23). Sponsor of the ABC Film Syndication skein there, Cerveceria Corona, makers of a malt drink, has organized a variety show in connection with the drive, with "Sheena" as a headliner. Show will travel throughout Puerto Rico appearing in theatres, auditoriums and baseball parks. Show is telecast on WKAQ-TV, San Juan.

## ABC Film Syndication Dicker Four Pilots

ABC Film Syndication is closing deals on four pilots, which will be available for screening in about eight weeks.

ABC subsid is definitely going ahead on second year production of "26 Men." It also expects one or two telefilm shows off the net for a rerun in the syndication market.

## 'BOOTS AND SADDLES' INVITES 196G SUIT

Los Angeles, March 18. Plagiarism suit for \$196,500 has been filed in Superior Court against NBC and California National Productions by writer Daniel Ullman, over defendants' vidpix series, "Boots and Saddles."

Ullman charges he is author of idea, which he submitted in synopsis and outline form.

## The Magnetic Center of Sound Recording

- Production Channels — For Studio and Location
- Transferring — Dailies, Music and Sound Effects
- Scoring and Narration Recording
- Rerecording and Dubbing

World's Largest Mail Order Department for Handling Sound Recording and Dubbing!

First and Largest Supplier of Striped Magnetic Film

**Ryder Sound Services Inc.**

1161 Vine St. Hollywood 9-3511 Hollywood, Calif.

New York Representative

**MAGNEPIX, INC**

105 E. 106th St. LEhigh 4-6111 New York 29

## PRODUCERS of the FINEST IN FILMS

## GUARANTEES

**Q**ualified staff producer—director  
**U**nites all TV departments into  
**A** strong team to assure you the  
**L**ast word in creative **QUALITY**  
**I**n all W. C. D. productions —  
**T**eamwork with one producer is  
**Y**our assurance of the finest in film.

WE KNOW HOW—WE CAN DO

**WONDSSEL, CARLISLE & DUNPHY, INC.**

1600 Broadway, New York 19, N. Y.

Circle 7-1600

**NOW** in the East it's ...

**MOVIELAB**

for

**COLOR**

**EASTMAN COLOR**

- **DEVELOPING** 35mm (5248) Color Negative
- **DEVELOPING** 35mm (5253) and 16mm (7253) Intermediates
- 35mm **ADDITIVE** Color Printing
- 16mm Contact and **REDUCTION** Additive Color Printing
- **INTERNEGATIVES** 16mm (7270) from 16mm Kodachromes
- **BLOW-UPS** from 16mm Kodachrome to 35mm Color
- Kodachrome **SCENE TO SCENE** Additive Color Printing
- 35mm Color **FILM STRIPS**



WRITE FOR COLOR-METHODS BROCHURE  
**MOVIELAB BUILDING • 619 W. 54th STREET**  
**NEW YORK 19, N. Y. • JUDSON 6-0360**

## Erwin Klein Supervising Far East MCA Operation; Tokyo Office Later

Tokyo, March 18.

Music Corp. of America has decided it's too premature to set up an office in Japan but is going ahead with the alignment of representation in this country as well as in other Far Eastern points.

Erwin Klein, here with topper Jules C. Stein, has been installed as Far Eastern veep and will circulate throughout area maintaining contact in Japan, Hong Kong, Bangkok, Manila, Australia and any other spot in geographical area with tv potential. In Japan, a resident part-time MCA correspondent will be named and pattern of native representation will be followed elsewhere. At the moment, Klein feels he will visit Japan at least twice a year.

In explaining the change of original plan, Klein says, "We decided that at this stage it's too premature to determine what our Far Eastern or Japan policy will be. We don't feel the growth of tv stations will be of such a nature to warrant an office here until 1960. We will have in the long run a Tokyo office. There is no question about it. It will be at least head of our Japanese operation. But the location of our main Far Eastern office is also up in the air pending the development of Japan and other markets. Meanwhile, I will make trips to maintain contact, keep abreast of the situation and to consummate sales."

Initial raison d'être of MCA in Japan is sales of tv film to local stations. Two-way traffic of talent will follow and MCA reps will also keep eyes peeled for literary properties with film potential.

Biggest reasons blocking MCA Japan plunge at moment are controls of U. S. film imports by restrictions on dollar allocations, by

non-allowance of local yen currency payments, and by the low price level of product here which Klein described as "discouraging." Therefore, he said, MCA is going very slowly in Japan.

Klein complained of the existing condition here where a live half-hour show may be budgeted at 400,000 yen (\$1,111) and imported filmed show for same time may be scaled at 70,000 yen (\$194). Klein argued, "Certainly the filmed show is worth more. I think you pay for an audience. Both shows are equally valuable to you. I'm sure 'I Love Lucy' brings a bigger audience than live shows. All you're selling is the audience to which you are exposed."

About U. S. tv-film merchants who have succumbed to the prevailing prices, Klein voiced, "All they are doing is being very opportunistic. It not only hurts for the selling of tv films here, but for the Japanese industry in general. As long as they can have a very cheap film, it will hold back their development. If bought films were more highly-priced, it would attract bigger Japanese stars to tv who are now shying away. The whole basis of tv would be sounder. You can get away with this for only a while. After that you are going to have to pay true values. Because of the cheap film here, maybe Japan will not be offered the best of U. S. product and they will see only mediocrity and even less. In keeping the budget down, that's what's happening and that's what will happen," Klein declared.

On the three Tokyo stations, there are now some 24 U. S. tv-film shows. Asked if he thought there was a saturation point, Klein responded, "Yes, there is, but I don't think it's come anywhere near it. The popularity of U. S. tv here and of U. S. motion pictures certainly indicates a larger market. I think the Japanese people would like to see a lot more of them. Except for one or

two exceptions, they are extremely popular."

At present time, MCA has two tv-film series—"Dragnet" and "Alfred Hitchcock Presents"—on local video. The agency has 39 tv-film shows in its international brochure and Klein expects to have two prints of each episode here shortly for screenings. He said feature films will not be considered for foreign tv markets by MCA for two or three years as they will be continued to be used for theatrical releases in overseas areas.

Appraising Japanese tv, Klein said, "I am impressed by the high degree of technical development and also the superb dubbing. I could never believe that they could dub as skillfully as they have. Their remotes are comparable to the best I've seen. The stations also amazed me with the organization, quality and calibre of tv studios. The equipment is the best."

Klein saw no immediate possibilities for the import of Japanese tv product for the U. S., pointing out that the Japanese motion picture is restricted to art houses in the U. S. and that tv is a mass medium. He said it may develop in the future, but motion pictures usually lead the way.

Klein, formerly in charge of all business aspects for American Broadcasting Co., programming, joined MCA six months ago. He was trained at the organization's Revue Productions at Republic Studios in Hollywood. An alumnus of the Harvard Graduate School of Business Administration, he served two Army tours in this area and studied Japanese while in service.

During their stay here, both Stein and Klein are huddling with station and ad agency execs. Stein left Saturday (15) for Honolulu and then the U. S., completing a globe-circling that saw him set up an office in Mexico City and visit other MCA reps in Europe.

Klein is scheduled to leave for Osaka and Nagoya, returning the latter part of next week and then hopping to Bangkok and Manila. He expected to be back in Tokyo April 14 for a month of selling. By that time, the next fiscal year dollar allocations should be set.

## Syndication Review

**TARGET**  
(Police Doctor)  
With Adolphe Menjou, Gene Barry, Lee Gordon, Robert Osterlon, Peter Leeds, Charles Davis, Brett Halsey, Jean Maxey, Brad Trumbull, Jack Harris, Craig Duncan, Peter Dane, Abbey Shelton

Director: Henry S. Kessler  
Writer: Leonard Freeman  
Distributor: Ziv Television

"On the basis of the episode caught, 'Target' is a commercial half-hour vehicle. It has a grim storyline—'Danger lurks between a man and his target' say the pressagents—and is packed with emotion. However, the final outcome is never in doubt, and the suspense and impact are as great as in any 'B' feature.

This episode had the police carting to a hospital a man who had fallen from high scaffolding in a gravel company's workyard. While in the hospital's emergency room being examined by the medics and surrounded by police, the patient goes into shock and imagines himself fighting the war all over again in Korea.

The patient thinks one of the cops to be a Korean (north, that is) officer, grabs his gun and wounds him as the other cops and the doctors scam. Bottled up in the hospital room, with his victim whom he imagines to be a wounded buddy, the patient holds off a horde of police. The doctor (Barry) talks the police into holding off a proposed tear-gas attack, although the cops do call in a sharpshooter who gets creased by a bullet before he can shoot the patient. Several hours later, after interviewing the man's wife and buddy, the doctor learns that the medics were the first to reach the patient's Korean ridge position. The doc heroically imitates the G.I. medic, bursts into the room, gives a knockout hypo to the berserk patient, and everyone lives happily thereafter.

Photography is excellent, direction is good, writing lacks imagination in both dialog and plot. Adolphe Menjou is an amiable host at opening and closing and during the middle break for the commercial. Gene Barry and other cast members are okay with material provided.

## Getting Tougher To Find Time For Industrial Films

The heavy influx of feature films and rerun half-hour telefilm (some of which cost next to nothing after so many other runs) has gone a long way in limiting the value of industrial films to local television. These days, according to the distributors of industrial films to television, its difficult finding available time. The golden days are past.

Locally produced live public affairs and public service programs are on a decided upbeat and this mode of programming has also preempted much of the time once devoted to industrial films.

Where once a premium industrial—one with little over commercialism which was simultaneously well made—played as many as 750 times on tv, the best any distrib can hope to do these days is to run a good flick between 300 and 400 times, virtually cutting in half the playing potential.

But despite the various limitations placed upon them, industrial films still find playing time on local television. For one thing, there are some 490 stations in tv now, and a good many of them still have some time available for industrial films. Then too, there are probably twice as many of these flicks today as there were, say, three years ago, giving stations plenty of stuff to choose from.

All told, there is said to be roughly 3,000 reasonably good-to-excellent industrial films on the loose.

Washington—Alfred B. Berry, former RKO exec in charge of studio relations in Hollywood, checked in past week as general manager of WGMS ("Good Music Station"), the RKO Teleradio Pictures outlet in Washington. Berry succeeds M. Robert Rogers, former owner of station, who recently bowed out as manager to organize his own radio consultant firm.



THANKS... Art Director's Clubs of New York, Chicago and Los Angeles

PLAYHOUSE PICTURES Animation Specialists

1401 North La Brea Avenue  
Hollywood 28, California  
Telephone: HOLlywood 5-2193

360 North Michigan Avenue  
Chicago 1, Illinois  
Telephone: STate 2-3686



## FOCUS ON QUALITY

... our thanks to the following national advertisers and agencies with whom we have been privileged to work

American Can Co.  
American Chicle Co.  
American Tobacco Co.  
E. T. Babbitt Co.  
Bond Clothes  
Carter Products, Inc.  
Diamond Match Co.  
Drug Research Corp.  
Family Circle Magazine  
General Electric Corp.

General Mills Corp.  
Kellogg Co.  
Lever Bros.  
National Biscuit Co.  
Pharmaceuticals, Inc.  
Philip Morris Co.  
Procter & Gamble  
Stegmaier Brewing Co.  
Whitehall Pharmaceuticals  
Wildroot Co.  
J. B. Williams Co.

Ted Bates & Co., Inc.  
Batten, Barton, Durstine & Osborn  
Leo Burnett Co., Inc.  
Benton & Bowles, Inc.  
Compton Advertising, Inc.  
Dancer-Fitzgerald-Sample, Inc.  
Doremus & Co.

Monroe F. Dreher  
Kastor, Farrell, Chesley & Clifford, Inc.  
The Joseph Katz Company  
McCann-Erickson, Inc.  
Ogilvy, Benson & Mather, Inc.  
Parkson Advertising Agency  
Sullivan, Stauffer, Colwell & Bayles, Inc.

## LEW POLLACK PRODUCTIONS Inc.

325 West 44th Street  
New York 36, N. Y. Plaza 7-6325



# FLAMINGO

CRITICS  
AWARD  
FEATURES

SCREEN  
DIRECTORS  
PLAYHOUSE

GRAND  
OLE  
OPRY

SUDEN  
FEAR

## LAUNCHES

*one successful  
satellite after  
another in orbit*

BEULAH

96  
WESTERN  
FEATURES

SAILOR  
OF  
FORTUNE

AGGIE

CITIZEN  
SOLDIER

OSS

TO BE LAUNCHED...

**Flamingo Telefilm Sales Inc.**

509 Madison Ave., New York 22, New York

Telephone: MUrray Hill 8-4800





Gee, Thanks!



You've Been Swell!

## SAG SIGNS NEW TWO-YEAR PACT BUT NO ONE'S HAPPY ABOUT IT

A new two-year teleblurb pact with Screen Actors Guild has been made. SAG council was slated to meet on both Coasts last night (Tues.) to ratify the agreement made with advertising agencies and producers.

As it appears, it is not a contract that any side seems particularly happy about. It has definitely created hard feelings among producers themselves and between the producers and the ad agencies. Screen Actors Guild did not win all the demands it asked at the outset, but it gained rate increases of as much as 143% and won a hard-fought change in the "unit payment" setup.

Some 30 producers in New York,

grouped under the title of Film Producers Assn., were the last to give in to the changes demanded in unit payments. Plan previously called for paying actors a base day's pay and delaying any further payments until the various commercials coming from that day's work were shown on the air. New device calls for the producer to pay the base rate immediately for every commercial shot during the day.

'Bludgeoned' Chief objection FPA had was that the new arrangement would affect its bargaining position with the several craft unions and the New York producers felt they were "bludgeoned" into signing against their will. Last week, they accused the agencies of selling them out

and, this week, they were in the process of drafting a letter which was to say, in effect, that they were forced into signing because SAG was picking off other producers one by one. If everybody signed the telefilm commercial agreement but FPA, it would put them in the probable position of losing considerable business to independent signatories of the new Code.

The FPA feeling they have been expressing for the last month has been that they really have no reason for participating in the contract talks since it was "really an agency contract," and they didn't want to put their names to a contract in which they had no say. The agency bargainers, on the other hand, have made clear the position that FPA was "stabbing

them in the back" when it publicly vacillated last month about whether to endorse the steps taken by the agencies, idea being that FPA had split employer bargaining ranks and made it more difficult to deal with SAG.

One thing not discussed in a release of the new agreement's terms was tape video. There was a "supplementary agreement" in 1955 which gave SAG tape jurisdiction in making of commercials, and some informants felt that SAG, rather than write a tape clause into the new contract, was going to stand on the supplement. However, it was explained yesterday that the SAG council was going to "make some kind of mention of tape" in the accord. (Yesterday, an FPA spokesman said his group intending writing a tape TV clause into its SAG agreement, giving it production jurisdiction to the screen actors, even if the agencies, for their part, kept tape a "hazy" issue.)

### AFTRA Warns on Tape

Telegram from American Federation of Television & Radio Artists was sent to all the signatories of the Screen Actors Guild commercial code warning them they have no right to give the film actors' union jurisdiction over tape tv blurbs.

AFTRA, which has a pact with the tv networks on handling of taped video, informed the SAG signers that it represents "the majority of players in making commercials by magnetic or electronic or video tape." Telegram, also sent to SAG, was signed by Don Conaway, AFTRA national executive secretary.

An agency spokesman felt that a "telegram does not establish jurisdiction" and that jurisdiction over tape between AFTRA and SAG would be determined by whether it was shot at a network or with one of the producers now signed with SAG.

Hoping to bring the matter to arbitration, AFTRA also sent a copy of the Conaway telegram to the National Labor Relations Board.

Otherwise, here are the basic agreements in the new 1958-1960 contract: (1) On-camera minimum raised from \$70 to \$90 per eight-hour day and \$45 to \$55 base for off-camera acting. There is also the new requirement that a player be paid promptly by the producer for each blurb made. As SAG explains, "the previous 'unit payment' system called for a player to be paid by the producer for only one commercial per day and additional commercials were paid for only if and when delivered to advertising agencies."

(2) All use payments on spot

commercials, previously reaching maximum when spot was televised in over 20 cities, graduated sharply upward, with Class A usage now limited to 21 to 60 cities, with on-camera minimum for each 13-week use increased from \$140 to \$170, and so on. (3) New York, previously "weighted" as seven cities in determining classification for use payments, will hereafter be weighted as 11 cities with L. A. and Chicago becoming seven cities each and any two of these three to constitute Class A usage and all three to constitute Class AA usage (premium payment). (4) Program commercial rates were substantially increased and the so-called "cutoff," which set a maximum payment for a Class A commercial, was eliminated. Under new agreement, after \$740 is paid on camera or \$565 is paid off camera within a 13-week period, player continues getting coin at rate of 17½% of individual use rate for use of the commercial within 13 weeks.

(5) Program openings and closings were raised from 400 to \$500 for 13 uses in 13 weeks, and from \$570 to \$650 for 13 uses in 26 weeks, with proportionate changes also made for off-camera work. (6) Dealer commercials: one year use, on camera, raised from \$575 to \$700 and off-camera from \$295 to \$425; and also increases were made in six-month dealer use.

## Major Cities Pact TV 'Medic' Reruns

Victory Program Sales, the California National rerun arm, has closed for "Medic" in the five biggest cities on the syndicated route, with sales in New York, Chicago, L. A., Philadelphia and Detroit. Deals were consummated since early January.

VPS has also closed deals in three of the remaining top 10 cities—San Francisco, Cleveland and Washington. Sales were helped along by the fact that DuMont Broadcasting closed for WTTG, Washington; WABD, New York and also for Paramount's KTTV, in Hollywood. Besides which Storer Broadcasting inked for WJBK-TV, Detroit; WJW-TV, Cleveland; WAGA-TV, Atlanta, and WSPD-TV, Toledo, latter two not "big 10" cities.

Other major sales are WGN-TV, Chicago; WVUE-TV, Philly and KRON-TV, Frisco. Sales in Baltimore, Dallas-Fort Worth, Miami, Seattle, Denver and Portland, Ore., round out current sales on the former NBC-TV half-hour telefilm series.

mark vii ltd.

DRAGNET

PETE KELLY'S BLUES

(In Preparation)

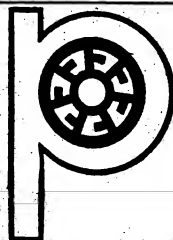
NOAH'S ARK

Returns to NBC-TV

Sunday, May 25, 7 P.M.

For the Finest . . . . .

FRAZEN PRODUCTIONS INC.  
HOLLYWOOD, CALIFORNIA



1040 N. LAS PALMAS AVE.  
HO. 7-3111 — HO. 7-5967

Television Commercials — Industrial Films

# Corinthian D.C. Testimony

Continued from page 24

could require divestiture of stations as they come into the top 25. "This would create uncertainty regarding the status of some stations and fear of growth that would be contrary to the normal instincts of a broadcaster dedicated to helping his community expand and prosper."

Petersmeyer took issue with the Report's emphasis on local ownership. "We maintain," he said, "that the public is best served by responsible ownership combined with experienced management and operating personnel who have the interest and capacity to become well integrated into the local community."

However, Com. Frederick Ford,

noting that Whitney acquired all its stations by purchase, asked whether it is worth all the trouble of the Commission holding hearings on applications and then winding up with one-third of the stations being sold.

Petersmeyer said he had "no comment" on that.

Under further questioning, he said he suspected that multiple ownership, will spread in the field but whether this would be in the public interest would depend on who the multiple owners are.

Atlanta—Bob Stair, ex-program director of KIRO, Sioux Falls, new staffer at WAKE, Bartell chain outlet here.

## TV Film Chatter

WPIX, N. Y., has bought "Wonders of the World" . . . Frank Stone has been named southern area manager of Screen Gems. He will headquarter in Miami. . . Don Fuller, formerly with ABC Film Syndication, has joined Screen Gems' southern area staff. . . Hal Hackel, prexy of Official Films, has returned from a short trip to England. . . Joseph Morton has been promoted to the new position of administrative assistant of sales for Wilding Pictures Productions, Chicago. . . Movielab Film Laboratories has completed construction of another Octette multiple printer. The exclusive patented device produces eight reduction prints simultaneously with one pass of the 35m negative through the aperture.

## AFTRA Pitching for Video Tape Field On Its Own in Dickers on Blurbs

American Federation of Television & Radio Artists began its commercial dickers yesterday (Tues.), directly on the heels of an agreement by Screen Actors Guild in the same field, and the areas of conflict between the unions are clearly stressed in AFTRA's demands. Most important, reaffirming a telegram sent to all signatories of the SAG teleblurb code on Monday (17), AFTRA is understood to have specified that it expects jurisdiction of "wild spots" made via video tape, which, in effect, means that the live actors' union intends the new commercial pact to extend beyond taped video

blurbs played on the tv networks. "Wild spot" is a union term for nationally, regionally or locally spotted vidblurbs.

New pact is being dickered to begin from retroactive date of March 18 (yesterday) and to continue for two years.

Base rates being asked by AFTRA of the producers and owners of live and taped commercials are: \$61.50 daily for performers, on or off camera; a base of \$64.50 for each of four chorus dancers, with slightly diminishing fees for choruses of five or more terpers; \$66.50 for each of three chorus (Continued on page 73)



**LE ROY CARLILE**

MARJORIE MORNINGSTAR, NEVER LOVE A STRANGER, Never Steal Anything Small, Naked City—TV Series, Big Story—Viceroy Commercial.



**BONNIE JONES**

DAVE GARROWAY SHOW, STEVE ALLEN SHOW, Jack Paar, Jackie Gleason, Arthur Murray—Gleason and Pall Mall Commercials.



**WALTER STOCKER**

KRAFT THEATRE OMNIBUS, Seven Lively Arts, Alcoa-Good-year, I Spy, Phil Silvers Show, Hatful of Rain, B'way: Inherit the Wind.



**BEVERLY ANDERSON**

STEVE ALLEN SHOW, DAVE GARROWAY, The Glass Menagerie, Desk Set, Picnic, Virginia Graham TV Show.



**GRETCHEN DAHM**

SWEET SMELL OF SUCCESS, COP HATER, Tennessee Boy, Naked City, Wendie Barrie Show, Dave Garroway, Jimmy Durante, George White Scandals of 1957.



**PIERRE BORDAY**

THE HANDS OF EURIDICE, One man show performed throughout world. Best actor of year 1954 in Brazil. Starred in films in Brazil and France.



**LINDA CAMBIE**

GENERAL ELECTRIC THEATRE, Audio Productions film "Cotton," Industrial and commercial films, U. S. Steel Hour.



**DENNIS BRITE**

TEA AND SYMPATHY, STALAG 17, Antioch Shakespeare Festival, Golden Boy Picnic.



**LARRY LYONS**

SWEET SMELL OF SUCCESS, COP HATER, Born Yesterday, Claudia, Heaven Can Wait, Twin Beds, Du Pont Show of the Month, Anna, Lucasta, Thunder Rock.



**LANE DI MARIA**

SILK STOCKINGS, CAN-CAN, Strip for Action, Kiss and Tell, The Red Mill.



**JIM KANE**

STEVE ALLEN, MILTON BERLE, Robert Alda Show, Bob Dixon Show, B'way: Seven Lively Arts, Hollywood Pinafore.



**EVA LYND**

STEVE ALLEN SHOW, Picnic, George White Scandals of 1957, Wonderful Town, Wendie Barrie Show, Colgate Commercial.



**ANN AMOURI**

KAISER ALUMINUM HOUR, VALIANT LADY, Hollywood Award Winner, Meet Your Cover Girl, Stork Club, Cyrano de Bergerac, Beautiful Jailer.



**ALAN DELLAY**

STUDIO ONE, KRAFT THEATRE, Omnibus Phil Silvers show, Jackie Gleason, You Are There, Max Liebman, Specs, Merry Widow, Connecticut Yankee, In the Park.



**MARIJANE WHITE**

SWEET SMELL OF SUCCESS, Tennessee Boy, The Naked City, Perry Como, Dave Garroway, Million Dollar Showcase.



**RICHARD REED**

SUSPENSE, HALLMARK THEATRE, Lights Out, The Roaring 20's, My True Story, Penthouse Party, Picnic, Lillian, Desk Set, Glad Tidings, The Rainmaker.

We are proud to represent some of the finest talent ever seen. Our careful screening has eliminated the casting problems of countless clients.

Contact

**EMILY BROOKS AGENCY**

515 Madison Avenue, New York 22, N. Y.

PLaza 8-0842



# SHERMAN GLAS PRODUCTIONS, INC.

## Animation

7142 SUNSET BOULEVARD  
HOLLYWOOD 46, CALIFORNIA  
Hollywood 7-8151

## Which Way ABC Radio?

Continued from page 23

tion of Don McNeill's lucrative 9 to 10 a.m. strip.

On Monday (17) some ABN executives expressed the opinion that the web "would definitely not go entirely out of business." One was banking on the retention of McNeill and going into news more heavily—a modest operation at best when compared to the full-scale live music format devised and carried out under Eastman.

Even at that, ABN's salesmen, station relations men and sundry others there were out shopping last week for new jobs. The most optimistic of the job hunters are said to have expressed the belief to prospective employers that they could only hope to stick it out until July 1. Yet executives closer to top echelon planning don't figure the web to last anywhere near that long if the ultimate decision is to go out of business or even if the decision is to go in for news only.

News service idea was bandied about last week, too, but the topers seem to be having trouble convincing themselves that a straight service (without advertising) would become a profitable operation doubt seemingly based on the anticipated trouble in getting stations in smaller radio markets to buy the service at a realistic price. Still, the idea is far from finished as a possibility.

It was reported that a week ago Monday (10) when the AB-PT board met, many members were all for obliterating the radio network on the spot. But, as it is told, one board member talked them out of

it, presumably because he felt there was ample room to continue some kind of a network news operation.

If the web is to be closed completely—and a decision should be forthcoming within the next 10 to 12 days, it's felt—it will require paying off president Eastman. Eastman, who joined web last May, has a five-year contract.

## Puerto Ricans

Continued from page 27

agencies to create special Spanish departments to take care of this valuable market. Young & Rubicam now has a Spanish section, and Publicidad Badillo, one of largest of Puerto Rican agencies opened a branch in N. Y. and handles such major accounts as Wrigley's, Knickerbocker Beer, etc., for Spanish-speaking market. WHOM's business is 70% national today.

Conscious of the Puerto Rican's abiding interest in sports, majority of beer sponsors on WHOM have been concentrating on sports programs. Last year Schaefer Beer and Lucky Strike Cigaretts sponsored Dodger games with Buck Camel and Humberto O'Byrne on Spanish play-by-play. Station recently completed re-created versions of Puerto Rican Baseball League Games, playoffs and Caribbean World Series. Games were sponsored here by a Ballantine Beer and Camel Cigaretts.

Rheingold Beer is currently

backing a news program "El Reporter," with a Spanish announcer serving up the news. Knickerbocker Beer is providing listeners with an editorial type feature called "La Tribuna" wherein Jose Perez analyzes labor situation affecting local Puerto Ricans. Piels is sponsoring regular daily sports-cast.

Typical example of catering to Puerto Rican market was recent move on part of Camden County (N. J.) Beverage Co. to market a beer with distinct Puerto Rican flavor. It calls the brew "Bohio Beer" which means "Little Hut" in Spanish and apparently evokes deep nostalgia of homeland. Sponsor of "Bohio Beer" is pushing product with an aggressive air campaign.

## 'Wagon Train'

Continued from page 27

The Truth," which will be moved from a 7:30 spot to 9:30 p.m.

On Tuesday evenings, "Chelsea At Nine," will move into the spot now occupied by Granada-TV's "Criss Cross Quiz," which shifts to a 9:30 spot, and into the position vacated by the "Chelsea" show will go the "Grey Ghost," episodic, while a new A-R musical series starring Vic Oliver, entitled "Hotel Imperial," will replace "Zane Grey Theatre" at 10:15.

The London weekday programmers' Wednesday picture industry show, "Close Up," is to be moved back 30 minutes to 7 p.m. and into its old spot moves a revived drama series "Boyd C." "Play Of The Week" is to be brought forward 30 minutes and "Carroll Levis Discoveries" switches to 10 p.m.

Next Sat. (22) "Wyatt Earp" will be replaced in Associated Television's London schedule by the 60-minute long Western series "Cheyenne," starring Clint Walker. On BBC-TV, the "Dinah Shore Show" makes its bow as a monthly offering from next Wed. (26).

## 'Multiple' Boys

Continued from page 24

policies rather than to any alleged advantages it may have as a multiple owner.

Mrs. Bullitt suggested that some of the Barrow conclusions might have been different if the staff had observed station operations in the field.

Emphasizing that local ownership is no guarantee of community "sensitivity," Mrs. Bullitt cited the programming of the three King stations to support her contention that "the end result of multiple ownership—like single ownership—depends on the merit of the licensee."

Under questioning, Mrs. Bullitt said the Barrow proposal to reinstate the old "Avco" procedure for competitive bidding on station sales would discourage purchasers. She thought that a broadcaster who builds up his station should be entitled to realize the "fruits" of his endeavor through sale at a profit. The hearings will resume March 25.

## Updating Drama Scorecard

Continued from page 23

such a setup, Robinson feels he can bring in the shows at perhaps \$50,000 each while at the same time championing the cause of uplift programming to counter the wave of criticism that tv is bent on taking the easy way out.

(3) Armstrong Cork has had a change of heart and will continue with its Wednesday night "Armstrong Theatre" on CBS-TV next season thus perpetuating the same alternate-week pattern with "U.S. Steel Hour," which also returns for the '58-'59 semester.

(4) What happens with the full hour "Kraft TV Theatre" next season will depend largely on what success it encounters under David Susskind's (Talent Associates) production aegis. Susskind takes over production from J. Walter Thompson next month. Even if Kraft decides to drop the present Wednesday 9 to 10 format, it has signified it will remain in the "live New York-originating drama fold."

(5) NBC has practically decided to abandon its full hour "Matinee Theatre" cross-the-board dramas at the end of the current cycle, which will leave CBS-TV's Thursday night brace of entries, "Climax" and "Playhouse 90," as the sole live drama survivors on the Coast. Robinson has already been notified that the switch of Chrysler billings from McCann-Erickson to Leo Burnett won't in any way affect continuance of "Climax." As for

"Playhouse 90," it's "here to stay," says Robinson, and although he's aware of the inherent weakening of the stanza because of its participating sponsor setup (necessitating a six-act format), "Robinson rebuts: 'Of course it's not ideal, but wouldn't you say that it's better than no 'Playhouse 90' at all?'" Robinson, in fact, champions the multiple sponsorship plans as opposed to single sponsorship if only for the fact that CBS, having control of the programming, will dare to buy properties that a client would run a mile from.

With "Du Pont Show of the Month" putting its major stress next season on 90-minute dramatic segments and with Hallmark ditting on its "Hall of Fame" series, the realization that "when it comes to live drama, we'll take New York" has finally come home to roost.

## 'Big Payoff'

Continued from page 25

ture, a 50-foot split bamboo fence and other paraphernalia contributed by local merchants.

The five shows went off without a hitch, but the cast and production personnel, 21 in all, are glad it's over. Having been quartered in Miami, they found it wearying travelling the 30-plus miles daily to and from Homestead. Unlike its name, Homestead didn't appear to have the proper accommodations for sheltering the troupe.

For creative  
T.V. commercials

WILBUR STREECH PRODUCTIONS  
135 West 52nd Street New York 19, N.Y.



LIVE ACTION  
STOP MOTION  
ANIMATION

## 'Multiple' Boys

Continued from page 24

policies rather than to any alleged advantages it may have as a multiple owner.

Mrs. Bullitt suggested that some of the Barrow conclusions might have been different if the staff had observed station operations in the field.

Emphasizing that local ownership is no guarantee of community "sensitivity," Mrs. Bullitt cited the programming of the three King stations to support her contention that "the end result of multiple ownership—like single ownership—depends on the merit of the licensee."

Under questioning, Mrs. Bullitt said the Barrow proposal to reinstate the old "Avco" procedure for competitive bidding on station sales would discourage purchasers. She thought that a broadcaster who builds up his station should be entitled to realize the "fruits" of his endeavor through sale at a profit. The hearings will resume March 25.

## CURRENTLY PRODUCING FOR

BENTON & BOWLES, INC. LEO BURNETT CO.  
COCKFIELD, BROWN & CO., LTD. McCANN-ERICKSON, INC.  
DOYLE DANE BERNBACK, INC. LENNEN & NEWELL, INC.  
FULLER, SMITH & ROSS, INC. STREET & FINNEY, INC.  
DANCER-FITZGERALD-SAMPLE · GREY ADVERTISING AGENCY

KETCHUM, MACLEOD & GROVE, INC.

BATTEN, BARTON, DÜRSSTINE & OSBORNE, INC.  
SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

SAMPLE REEL UPON REQUEST  
CALL HOWARD LINKOFF

television graphics inc.

TELEVISION COMMERCIALS  
ANIMATION • LIVE ACTION

245 W. 55 St., New York / JUDSON 6-1922

dick noel

PL 1-2345, Ext. 200 WE 5-9058

performing  
live commercial  
portions on

"SEA HUNT"  
for Household Finance Corp.  
WCBS-TV



## DuMont Dickering To Buy Out Weed?

Negotiations are being carried on by the Weed station reppey and the DuMont Broadcasting Co. for the sale of the station list of the reppey to DuMont. Trade sources said that DuMont has expressed a desire to expand its current operations and is interested in taking over the reppey.

Both the Weed organization and highly placed executives of DuMont denied that negotiation have been going on and one member of the DuMont org said conversation was merely talk and not negotiations.

Dick Buckley, a vicepresident of WNEW, WABD, WTTG, and WHK, about to go on the air in Cleveland, is said to be particularly rep conscious, having served for many years in the John Blair organization.

### The Hillbilly Rep

Chuck Bernard, who bills himself as the Madison Ave. hillbilly, and represents mostly western stations, has formed a network of the stations he reps and has landed an undisclosed amount of Sinclair refining business. Sinclair which is initiating a spot campaign has inked for the remainder of 1958.

Walker Representative Co. has changed its name to the Walker-Rawalt Co. Wythe Walker continues as prexy of the firm with Otis Rawalt moving up to the exec veepee slot as well as maintaining his partnership interest. In May, the firm is slated to move into new offices at 347 Madison Ave.

John E. Pearson reppey has leased space at 405 Park Ave. at 54 Street and expects to move shortly.

Warren Tomassene, formerly associated with NBC-TV film sales, has been added to the Chicago sales staff of Adam Young.

## Ed & Pegeen

Continued from page 22

\$50,000 advertising appropriation by the Zeckendorfs over WOR to support the new upbeat of Theatre Square. "WOR, basically, also has a more than casual interest in reglamoring Broadway," says Leder, "since we are also the only metropolitan radio station on Broadway" (No. 1440, just below Times Sq.).

Leder also accents "the great nostalgia for us at WOR to have The Fitzgeralds back—and they should never have left us—because Ed, a former newspaperman and legit actor, started as a commentator with us in 1935; and in 1939 Ed and Pegeen Fitzgerald made radio history as the very first husband-wife team. They set the pattern for the other Mr. and Mrs. teams. They remained with us until 1944 when they shifted to ABC and later NBC."

The Zeckendorfs' interest in utilizing both The Fitzgeralds as a public relations showcase for its

west side projects is an unusual merchandising hookup. So is the Webb & Knapp (Zeckendorf Hotels Corp. subsidiary) spot commercials. Dowling, too, with City Investing's refurbishing of the old Globe into the new Lunt & Fontanne Theatre, due for April bow, is likewise interested. Zeckendorf Jr. is in charge of the west side (Theatre Square) redevelopment projects.

The 50 participating sponsors who have been with the Sardi's luncheon show have indicated to Leder that they'll shift over to The Zitzgeralds.

When Leder and Colodny were jointly at NBC they were the ones who had set up the Tex (McCrary) & Jinx (Falkenberg) deal at the Waldorf-Astoria. Similar format will highlight "the vaster Astor" which, under Col. Obolensky, will be making a pitch for the socialite and charity fete business in its grand ballroom. One such stunt this year may be a Palm Sunday preview of the Easter finery in co-operation with McCann-Erickson which handles the Millinery Institute of America.

## Chi's 'Live' Flavor

Continued from page 25

wrap a Saturday night hourlong amateur show, probably in color. For most of the season, the indie has had no live shows after 7:30 p.m. during the week.

Frank Atlans, program director of WBBM-TV who was one of the first to verbally deplore the passing of live programming in Chicago, reveals he has around seven shows ready for kinnie auditions and now faces only the problem of finding suitable timeslots. Station has a successful news-weather-sports-variety strip at 10 p.m. which can't be tampered with, and feature films at 11 p.m. with a big backlog to play off. Best chances for local originations to see the studio lights are in the 9:30 p.m. slot, where the CBS-TV net occasionally lops off a low rater. Atlans appears to be high on ideas for a panel and a jazz show, either of them a possible

showcasing for Jerry Colonna, who no longer is hosting the latenight films but whom the station wants to keep under contract.

WBKB lately revised its daytime lineup with a number of film replacements for live opuses, but as of yesterday (Mon.) it has advanced its signon two hours to accommodate three new studio originations. These are in a 7-9 a.m. limbo and apparently are a payoff to the station's public affairs obligation, being respectively a science show, a literary session, and a program of classical music.

As for WNBQ, the NBC station, it has all too few availabilities for local programming as is, what with the Jack Paar latenighter precluding its participation in the weeknight feature film wars. However, the station next week deletes fivevidpic series during the week to accommodate an extra half-hour of the Paar show.

## Without Money

Continued from page 25

how they get to work. Once a week winning card is chosen and if lucky one is a train commuter, station buys him one month's commutation card, if listener travels by car, he gets garage bill paid for a month, and if a winner uses public conveyance, station hands him five pounds of currency in piggy bank. Currency comes to about \$55. If winner walks to work, he's given two pairs of shoes.

WABC is currently preoccupied with a "Date With Frank Sinatra Contest." This is in the Martin Block segment and listeners are asked to jot down what they consider Sinatra's greatest recording hit and why. If it matches Sinatra's own views, listener, be it man, woman or child, will have an evening on the town with Sinatra. Station is also using its deejays to promote "The Platter Pickers Club," lucky members getting free laundry service, catered dinners, corsages, etc.

There's a "Car Payment Award" gimmick on WMGM. This involves a write in, listening and telephoning in order for station to pay listener's one monthly installment on car. It is also getting good response with a "1050 Baby Club Award" offering diapers, detergents, cigars and baby charms to lucky mothers whose offsprings bow in at 10:50 a.m. or 10:50 p.m. Station is on 1050 kc, hence the umbilical connection.



## One too many villains!

Poor fellow. Poor fellow indeed! He's only embarrassed. The show's climax may have been ruined! But, stop a moment. The scene can be saved. Just a snip—if it's on film!

This is only one of the ways film helps. Because you see the show before you shoot it, you can gain control of what's said, what's

done! In control, too, of time and material everywhere! Use black and white—or color—there's an Eastman Film for every purpose!

For complete information write to

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Be sure to shoot in COLOR...

You'll be glad you did.

East Coast Division

244 Madison Ave., New York 17, N. Y.

Midwest Division

130 East Randolph Drive, Chicago 11, Ill.

West Coast Division

6701 Santa Monica Blvd., Hollywood 28, Calif.

or W. J. German, Inc.

Agent for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

## Repair Damaged Film With The Only Guaranteed Scratch Removal Process for 16 & 35mm Prints

- Originals
- Negatives
- Kodachromes

**RAPIDWELD** for scratched film: We remove scratches and abrasions from both sides of film, restore flexibility, repair all improper splices, and apply an exclusive protective coating.

**RAPIDTREAT** for new film: We apply coating to the emulsion side of your film to protect against scratches, dirt and all stains.

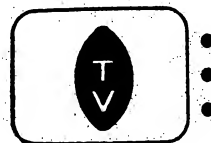
## Rapid Film Technique Inc.

37-02-K 27th Street  
Long Island City 1, N. Y.  
STIwell 6-4601

For Fall Programming

## FOOTBALL...

- ALL AMERICAN GAME OF THE WEEK
- PACIFIC COAST CONFERENCE HILITES
- BIG 10 HILITES



**SPORTS TV, INC.**  
1161 North Highland Ave., Hollywood 38, Calif.  
Hollywood 4-7476

## Sponsors Keep U.S. Military O'seas Updated on Shows & the 'New Sell'

By HAZEL GUILD

Ramstein, March 18. Some of the top Stateside television shows—including "I Love Lucy," "This Is Your Life," "People Are Funny," "Eddie Fisher," "Zoo Parade," "Mr. Wizard," "Highway Patrol," "Circus Time," "Burns and Allen," "Goodyear Playhouse," "Ted Mack's Amateur Hour," "Beat the Clock," "Caesar Hour," "Kraft Theatre," "Voice of Firestone," "\$64,000 Question," "Phil Silvers," "I've Got a Secret," "Climax"—are getting a free ride before the largest American television audience outside the United States, and the largest military and dependent audience in the world.

The programs are being aired

regularly over the latest link in the television chain of the U. S. Air Force in Europe—AFR-TV in Ramstein, Germany, which joined the Air Force-operated stations in Saudi Arabia and Tripoli just about a year ago. One more television station in Germany, at Spangdahlem, has now been added to the group.

Sponsors who release their shows to this military audience through AFRTS in Hollywood and New York are getting positive plusses, too—in many cases, the televiewing of their products is the only way to introduce new Stateside items to American military audiences station in Europe.

"We know definitely that when Crest Toothpaste was first promot-

ed on tv, sales shot up in the local AFEXes, and the same is true of Hazel Bishop lipstick," Technical Sergeant Gerald Huard, station manager, reported.

AFR-TV at Ramstein currently has about 25,000 military listeners tuned in on about 7,000 sets.

In addition, like AFN (the American Forces Network, radio operated for the troops in Germany) it has drawn thousands of German listeners. Germans can tune in to the AFN radio with no difficulty, but to view American television, which beams out differently, they require converters for their sets.

Unlike AFN, though, which airs Stateside radio shows but cuts out all sponsor identification and commercials, the AFR-TV shows are programmed complete, with full advertising.

A secondary effect of the German viewing audience is that dozens of high-ranking Germans have visited the American-run tv station. Some German tv station officials have even requested information as to how they can buy the American shows.

The astounding little American station is located on a hill outside of Kaiserslautern, Germany, and serves the American army and air force troops with Class A broadcasting in a radius of about 10 miles from the station—a radius carefully controlled by the German government to prevent the American station from usurping too many Germany viewers.

### Ex-Barracks Now Station

The station itself is a former barracks for stateless persons. It is commanded by Capt. Truman Smith of Detachment 5 of the 7122nd Support Squadron at USAF Headquarters in Wiesbaden—the group which operates all the Air Force tv and radio facilities, including the radio stations at Crete, Turkey, and North Africa.

But it's unusual for a military operation in that the whole station is actually staffed by non-commissioned officers, headed by Sgt. Huard. There are just 11 military personnel.

In addition, most of the military members had no television background—some had never seen a tv station before.

Even with such an inexperienced staff, the station that started last April with four hours a day is now broadcasting nine hours daily.

Armed Forces Radio and Television Services provide the shows from the States. Most of the top American shows are viewed here at the same hour, the same night of the week, as they are played in the States—only difference is that those showing here are from eight to 12 months old.

To expand its broadcasting time and better serve its listeners, AFR-TV has worked out an unusual gimmick—it selects the top show of the night, and repeats that show the following afternoon from 4 to 5 p. m., utilizing either two half-hour programs or one full hour show for the repeat.

"Some of our listeners are on night duty," Huard explained. "With the repeat, they can catch the best of the previous night's listening before they go to work. Housewives who were busy with

evening chores can see the top evening show the next afternoon. And most of the military personnel work until 5 o'clock, so they aren't forced to view the same program twice.

"People have become selective in just the time we've been in operation," Huard concluded. "At first, we heard that business had dropped off at the military movie houses in the area and that folks were just staying home to watch television. Now they watch only the shows they like best, and the movie admissions are back to normal."

## Kohler Hearings Get Badger Network Play

Milwaukee, March 18.

Badger Television Network, recently formed in an alliance of three Wisconsin stations for programming, is starting this week to beam hourlong nightly films on the Kohler hearings by the Senate Rackets Investigation Committee. Edited highlights of daily proceedings are being flown in from Washington for nightly programming at 11 p. m., with Clark Mollenhoff on the commentary.

Film originates from WISN-TV, Milwaukee, for WFRV-TV, Green Bay, and WKOW-TV, Madison, on the hookup.

## Harvard To Get Global AM Spread

Harvard College will have a worldwide audience for its one-hour "Case for the College," which it will produce and sponsor on CBS Radio March 28.

The worldwide lineup already set for the broadcast, apart from Voice of America and Armed Forces Radio feeds, includes Far East Broadcast Co., covering India and the South Pacific; Radio Inchon, covering Korea and some of Red China; WCJB, the powerful short-wave transmitter in Quito, Ecuador, which covers all of South America and much of Europe and Africa; and Radio Luxembourg, covering Europe and the United Kingdom.

Program will read like a who's who among the country's intellectuals and celebrities. Harvard prexy Nathan M. Pusey is writing and delivering the commercials; poet Archibald MacLeish is supervising the writing; guests include Leonard Bernstein, Howard Lindsay, John Mason Brown, James B. Conant, Defense Secretary Neil McElroy and Sen. John F. Kennedy. William F. Suchman, ex-"Omibus," will produce and Laurence O. Pratt is exec producer.

## NE Victor Borge Show

**"THE COMMERCIALS WERE  
IMAGINATIVE AND BRIGHT"**

— NEW YORK TIMES

**"THE COMMERCIALS WERE  
LIGHT, ENTERTAINING AND  
HUMOROUS"**

— N. Y. HERALD TRIBUNE

**"... THE COMMERCIALS  
WERE FUNNY"**

— N. Y. WORLD-TELEGRAM &amp; SUN

**"... THE COMMERCIALS  
HAD WIT"**

— N. Y. DAILY NEWS

**"... THE COMMERCIALS  
WERE FUN"**

— TIME MAGAZINE

PRODUCED BY

**Klaeger**  
FILM PRODUCTIONS, INC.

**NEED A LIFT BUD?**

**Eastern Engineered Effects**

is a complete producers aid service designed to solve your optical problems with highest quality and speed.

ART TO FILM... finest and fastest

Maurice, Sam, Max, Lucy

**Eastern Effects, Inc.**

CI 5-5280

333 WEST 82ND STREET NEW YORK 19, N. Y.

**Film Service Laboratories, Inc.**

6327 Santa Monica Blvd., Hollywood 38, California

HOLLYWOOD 2-3237

**35m**

**EASTMAN-COLOR  
BLACK & WHITE  
ANSOCHROME  
KODACHROME**

**16m**

Complete Motion Picture Laboratory Services



# Tele Follow-Up Comment

**FILM WORKSHOP**  
With Susan Strasberg, Arthur Knight, Yael Woll  
Producer: Patricia Farrar  
Director: Marshall Stone  
30 Mins.; Saturday (March 15), 1:30 p.m.  
WRCA-TV, N. Y.

As advertised, the title of this show was "The Story of Film Technique" and, in introducing it last week (15) on WRCA-TV, moderator Yael Woll, director of the Institute of Film Techniques at New York's City College, termed it "an experiment." It was neither. Instead, it presented a somewhat limited and breathless discussion of the role of an actress in a film and of a critic's proper function within his frame. Also, there were two clips from the upcoming "Stage Struck." There was nothing very experimental about it all, nor did the program have a great deal to do with "film technique."

Participants were actress Susan Strasberg, who looked attractive but had comparatively little else to offer, and writer-critic Arthur Knight, who was unquestionably qualified to participate in an erudite discussion of the topic at hand, but left the major part of the dialog to Miss Strasberg, confining himself to what amounted almost to side remarks.

Idea of the show was eminently sound, but it went off (1) in using a new picture as an example, thus turning the program into little more than the old plug, (2) in putting an actress on the screen rather than someone familiar with film technique in the artistic-technical sense.

Why, for instance, didn't Woll show a scene from "The Informer," or some other film classic, and proceed to analyze it for technique, perhaps comparing it to the work of another director, earlier or later? Even in screening the "Stage Struck" footage, it wasn't followed by anything much more than an eager questioning of Miss Strasberg on how she felt seeing herself on the screen and whether she thought her original intentions came across.

Film, as an art, has long been neglected. On television there's a great chance to dissect it, show its growth and development, trace the talents that shaped it, etc. But superficial shows such as the one presented by City College last week produce little more than boredom and frustration. It might just as well have been an interview with Miss Strasberg. At least the billing would have been more honest and less pretentious. *Hift.*

**AMERICAN FOREIGN POLICY**  
101  
(META in cooperation with Hunter College)

With Dr. John G. Stoessinger, Assistant Prof. of political science, Hunter College  
Producer: Barbara Davidson  
Director: Frank Jacoby  
30 Mins., Wed. (12), 11:30 a.m.  
WRNY-TV, N. Y.

Material served up by Dr. John G. Stoessinger, assistant professor of political science at Hunter College, is solid, sober and vital to welfare of viewers. This prof knows subject of foreign policy and delivers it in literate English. It is most viewing to those who wonder what will happen to civilization in age of anxiety.

Program caught was open session of sixth teleclass in Metropolitan Educational Television Assn.'s telecourse "American Foreign Policy 101" taught by Prof. Stoessinger. On this occasion, his subject matter dealt with "U.S. and NATO" and was delivered before live audience in Warren R. Auditorium, Manhattan, scene of META's studios.

Open session was given at first, mid-term break after six talks on European issues. Two additional live audience lectures will follow. Open sessions afforded earnest students and visitors chance to quiz the widely informed, highly articulate Prof. Stoessinger on all aspects of U.S. foreign policy. Minimum production was involved in open session telecast. Principal speaker stood at speaker's stand throughout 60-minute lecture and spoke illuminatingly on international issues and how they affect this country. From time to time cameramen caught shots of audience making notes. This was educational tv minus gags and gimmicks.

He explained the myriad problems of collective security as envisioned by UN and selective security as embodied in principles of NATO. Soberly, he outlined tragic story of Korea and Suez and present issues to be solved by U.S. in its relationship with France, Britain and other NATO countries, nor did he overlook the possible solutions suggested by George Kennan, former U.S. diplomat. *Rans.*

**Wide Wide World**  
"American Theatre '58," as projected Sunday afternoon (16) on the "Wide Wide World" show on NBC-TV, is anything but a Fabulous Invalid. The impression was more of a prosaic gabfest. Only when the scene switched away from Broadway to the regional theatres and showed stage artisans actually doing something rather than palavering generalities did it come to something approaching life.

The show originated from Sardi's restaurant, N.Y., which was open on a Sunday for the occasion, thereby repeating the exception of several weeks previously, when invited guests attended a testimonial surprise party for N. Y. Times drama critic Brooks Atkinson. With a hostful of invitees talking and dining at the background and waiters coming and going, the center of interest was a large table at which the name guests banded platitudes.

Only once did the distinguished group generate a spark. That was when Helen Hayes, replying to m.c. Dave Garraway's (perhaps unintentionally) pointed question about what keeps the stage alive, read a quotation from Maxwell Anderson about the theatre being a religious institution, a sort of temple of the spirit. Miss Hayes is, of course, one of the theatre's greats, and she gave the moment an electric thrill.

But Miss Hayes isn't at her best as a discussion panelist with a dull script, without lighting or costume or scenery or other actors to play against. As an actress, she's an artist, but off the stage she's merely human.

That was also all too true of Robert Preston, Melynn Douglas and Peter Ustinov. Nor are playwright Arthur Laurents, director Harold Clurman, producer Robert Whitehead and designers William and Jean Eckart exactly glamorous personalities on camera.

Does the mass public that television reaches care a hoot that legit production and operating costs are becoming virtually ruinous? Is concern about the trend toward smash hit or fast flop on Broadway? Is it even slightly interested that, as someone pointed out, the stage is the only remaining entertainment medium in which a writer has freedom?

The unique thing about the stage is that it is alive and immediate and personal—and that from these qualities it can have a shattering emotional impact. But there was no mention during the Broadway tour of "American Theatre '58" about the excitement of playgoing, of the proverbial shiver of anticipation when the house lights dim and the curtain is about to rise, of the thrill of discovery of a fine new play or new talent at a first-night.

When the cameras left New York the show improved. There was meaning and a sense of participation as the amateurs at the San Diego Community Theatre rehearsed the next Shakespeare production and the Elizabethan songs and dances. There was reality and eagerness as the cameras visited the children's Theatre at Evanston, Ill., and again in the comments of producer Nina Vance and a resident actress from New York at the Alley Theatre in Houston. The same was true as director and former Broadway star Mary Morris conducted a rehearsal at Carnegie Tech drama school in Pittsburgh.

The visit to off-Broadway via rehearsal of "Threepenny Opera" at the Theatre de Lys, in Greenwich Village, N.Y., at least got inside a playhouse, although the two song numbers lacked the feeling of real performance and the conversation of co-producers Carmen Capalbo and Stanley Chase was stilted. That was pretty much the trouble with the whole show: Too much talk and not enough theatricalism.

The General Motors commercials, including three main spiels of about three minutes each, stressed dealer service, were pleasantly restrained, instructive and even moderately impressive. But like "American Theatre '58," they lacked excitement. No one would have ever suspected, on the basis of those carefully drafted words and scenes, how automobiles have revolutionized human life, or how much drama there is under the hood of a modern car.

**Mike Wallace Interview**  
In his own gentle, unassertive way, Oscar Hammerstein 2d delivered a packet of intellectual firecrackers on the Mike Wallace show on ABC-TV last Saturday night

(15). Under some pointed Wallace probing into the most sensitive areas of political and religious conviction, Hammerstein defined his own ideas with unusual and refreshing forthrightness.

At no point did Hammerstein hedge or even make an attempt to do so. When Wallace asked him whether he approved of miscegenation, one of the underlying themes in the "South Pacific," Hammerstein replied affirmatively. Regarding religion, he made it clear that he stayed clear of sectarianism, but rather had a general faith in mankind and the ultimate triumph of good over evil. On politics, he not only declared himself a Democrat, but pointedly rapped the Republicans for their fixation on a balanced budget. On socializing the economy, Hammerstein thought the country had gone far enough in that direction already. On the militantly conservative ideas of the author, Ayn Rand, who believes that there is a "conspiracy" of liberal authors to "brainwash" the nation, Hammerstein identified himself clearly as a "liberal" but denied the existence of any conspiracy.

On his friendship with Paul Robeson, Hammerstein, without going into the question of Robeson's support for the Communist movement, very quietly explained how angry he would have become if he was denied the right to eat and sleep in the same hotel with his fellow performers. It was no defense of Robeson, but an indictment of race prejudice.

Wallace opened the show with an excerpt from critique of the Rodgers & Hammerstein musical plays, which held that R&H had sacrificed "civilized wit and urbane irony" for their love for the simple things and sentimental situations. Hammerstein conceded the point, stating that he was neither ironical nor urbane and could only write what he believed and felt. And it was brought out, that added up to a "vague, humanitarian fervor." At the same time, Hammerstein admitted that, at times, he had to be "tough" in order to achieve success and wealth, but he was nothing like his grandfather, Oscar Hammerstein, who was described as "ferociously ambitious."

The payoff for Hammerstein's appearance on the program was a 20th Century-Fox film adaptation of "South Pacific" which opens this week on Broadway. But the plug for the picture was handled at the show's close with a brief mention that naturally fitted into the Wallace-Hammerstein interview. *Herm.*

**Look Here**  
A couple of years ago Rod Serling, successful screen writer, told aspiring writers that tv was indeed a happy medium for him. It didn't sound that way when Martin Agronsky quizzed him on NBC-TV's "Look Here" Sunday (16).

Award-winning scripter, speaking from his posh quarters in Hollywood, sounded off on sundry problems confronting playwright who pulled up New York roots for Hollywood and also spoke unhesitatingly on tv censorship.

Serling told Agronsky that money was one reason he came to Hollywood and that California spells live tv. He poph-poohed Dave Susskind's crack that the moment one gets off plane in Hollywood, the personality changes. Living on the Coast has had no appreciable effect on his writing, Serling said. His kids get fewer colds and he gets more tan, but his writing doesn't change, Serling insisted. A Hollywood writer has anonymity but is well paid for his anonymity, according to Serling. Level of present-day tv audience is higher than it was cracked up to be and more aware of scripters than in film industry. Movie writing, he said, is a more collaborative business and therefore not fulfilling but in tv there's rapport between writer and actor, consequently more satisfying.

In his forthright beef against tv censorship, he listed four basic taboos: sex, racial controversy, politics and religion. As a result, his is tough on punching writer. He named the heavies as sponsor, ad agency and networks. Some of his censorship problems arose in "Noon on Doomsday," a racial play that originally dealt with the Emmett Till tragedy. "It was grotesque, the changes that were made," he said, "and next exhibit was a play dealing with Mexican minority problem he had penned for 'Playhouse 90.' Here again he ran into censorship problems but refused to make changes.

He cited incidents of dopey deletions in "Requiem for a Heavyweight," wherein a line such as

"got a match" was removed because the sponsor was a lighter maker, etc. All this results in a sort of pre-censorship in the writer's mind, he said. He thought pressure groups cannot affect listeners, but this is difficult to prove. Serling said he was sad about the whole situation of censorship in tv but opined that some meaningful drama could come out of non-controversial scripting. He was convinced that the three networks could never sell controversial drama. Writing is compulsive and frustrating but there is fulfillment in creating and he derives satisfaction from entertaining people. He hinted he'd like to try a theatre script. He thought sponsors should not link their products with the dramas they present.

Serling did an articulate, convincing job in his filmed povwow with Agronsky and gave strong impression that he hadn't altogether answered to the questions of the Philistines and that after regrouping his forces he'd be pitching 'em through the slot once again. NBC displayed enlightened adult behaviour in allowing Serling this opportunity to whack a few well-deserving derriers. *Rans.*

**Playhouse 90**  
Just what inspired director Vincent J. Donohue to cast and stage "The Male Animal" the way he did will probably have to remain one of those imponderables. But it was no mystery to millions of viewers that "Playhouse 90's" version of the James Thurber-Elliott Nugent comedy was a shambles, and perhaps worse, a bore.

Andy Griffith, in something of an offbeat role for him as the college prof, overdid the absent-minded, fuzzy-brained business to distraction and never came through with anything like a solid characterization. His prof came through as something of a moron. Edmond O'Brien as the alumni hero put on the most blatant exhibition of over-playing, mugging and hamming in many a moon, and his performance, despite some occasional fine touches, was largely so overbaked as to be distracting. Add Gale Gordon's trustee, and the fine Thurber-Elliott edge was blunted into loud caricature. Ann Rutherford and Charles Ruggles maintained a more orthodox approach to their roles, but the basic damage was done.

Don Mankiewicz's adaptation hewed to original in most respects, but Donohue's casting and conception of the characters and his subsequent staging resulted in a series of peaks and valleys—peaks of noise and fury and valleys of quiet dullness. The noisy elements, supposed to be farcical, were just loud. *Chan.*

**Kraft Television Theatre**  
"The Sea Is Boiling Hot," a well-intentioned play with only two characters, achieved only minor impact on the "Kraft Television Theatre" stanza last Wednesday night (12). Written by Simon Wingelberg, the production was set in the Pacific during the last war and revolved around the relationship of an American pilot and a Japanese soldier marooned together on a tropical island. Lots of talk was inevitable in this predicament and the script failed to provide a sturdy dramatic structure to carry the verbiage.

Since one of the characters was a Japanese, who could speak English, the script for long stretches was simply monolog done by the American soldier. It was a tough assignment skillfully performed by Earl Holliman who managed to draw an appealing and convincing portrait of a young soldier who seeks to extend his hand across the barriers of war and language. As the Japanese, the veteran actor, Sessue Hayakawa had a few words to say during most of the play. He had his one big scene at the end when he conveyed, in Japanese, his trust of the American and his willingness to be taken prisoner of the U.S. forces.

The setting for the drama was executed in topnotch style. The atmosphere and physical sense of a Pacific island was provided by a completely realistic backdrop. Finally, the play, with its theme of comradeship for the enemy, was a striking measure of the time span since Pearl Harbor. *Herm.*

**The Great Challenge**  
For the second round in its "The Great Challenge" Sunday (16), CBS-TV studied "The Role of the Scientist in American Future," produced by James Fleming for the Public Affairs Department of CBS News, the hour developed into a stimulating gabfest that rang

(Continued on page 72)

**OSCAR LEVANT SHOW**  
With Eddie Giverts, guests  
Producer: Cleve Hermann  
Director: Luther Newby  
60 Mins., Tues., 9 p.m.  
Participating  
KCOP-TV, Hollywood

Oscar Levant, who earned himself a "Peck's bad boy of tv" rep via his previous two teleshows, has apparently reformed, judging from his opener Tuesday night (11), and emerges a mellow, much more serious personality. The many who have seen and enjoyed the wit on his other shows must have been disappointed in the lack of levity on the new entry, and probably hope the reformation won't take. There was a wee bit of wit, but on the whole the program was marked by a solemnity not expected from a Levant. It was a disappointing show, and while Levant commended more than once that KCOP is only giving him an hour a week, that's more than enough, if the initialer is indicative of his format.

Although Levant only last week, while subbing for the then-ailing Tom Duggan on KCOP, said he would not have a Duggan-like format, he did. He had the phone girl at his side (in this instance, the attractive Mrs. Levant), producer Cleve Hermann popping up, plus guests. Since he's followed by Duggan, the similarity in formats isn't wise.

Levant mentioned Duggan having blasted Jack Lait Jr., but didn't elaborate and say what it was about; it was like an unfinished statement. Levant gave a serious analysis of psychoanalysis, Freud, Jung, etc. There was a lengthy interview of District Attorney William B. McKesson, virtually all on a serious note. Covered was such a variety of subjects as juvenile delinquency, the Marie McDonald case, narcotics, the Chessman case, L. Ewing Scott, etc. While it was of interest, it was an interview more fitting for a Bill Stout or Cleve Roberts than Levant. Latter got off one funny during this lengthy interview, asking the D. A.: "Do you think they (the Mafia) do good work? They're anti-Communist."

Eddie Giverts, who does the Regal Fur blurs, proved himself quite a clown in an interview with Levant; in fact he provided most of the evening's few laughs. Miyoshi Umeki, up for an Oscar for her supporting role in "Sayonara," wasn't given a fair shake by Levant who would ask questions of the pert miss, then answer them before she had a chance. Hugo Friedhofer came on for a couple of minutes as the show went over the beam. Certainly, something which caused a beef from Duggan who followed. Mrs. Levant was a most capable "girl Friday." Work of producer Cleve Hermann and director Luther Newby was undistinguished. Participations pay the freight. *Daku.*

**WRITERS OF TODAY**  
With Walter Kerr, host; Frank O'Connor, guest  
Distributor: Educational Television Assn.  
Producer: Nathan Zucher  
Director: Lee Bohrer  
30 Mins.; Mon-Fri. (17-21), 6:30 a.m.  
WCBS, N. Y.

For the early-bird aficionados of Professor Floyd Zulli's "Sunrise Semester" lit course, WCBS-TV has opened up a half-hour earlier this week with a repeating series of visits with writers.

Hosted by Walter Kerr, drama critic of the Herald Tribune, the initialer had as its guest short story writer Frank O'Connor. It was an engaging half-hour, with O'Connor's warm, gifted and disciplined personality coming through. Series, being presented via the Metropolitan Educational Television Assn., is being telecast in conjunction with National Library Week. The Irish scripter, a natural for the first day—Monday being St. Paddy's Day.

Kerr, as host, was a bit stiff at the opening. But once the critic and playwright settled down in the easy chair in the library setting and talked with his guest, he adopted a more winning relaxed attitude.

At the end, Kerr summed up the thoughts and feelings of O'Connor. That may be okay for the educational circuit, for which the films were made, but the device is pedantic. It may not even be good for strictly educational purposes. For O'Connor speaks eloquently of O'Connor—and the "summary" is superfluous. Series was produced by Nathan Zucher for Dynamic Films.

The opener's highpoint was the writer reading a portion of one of his delightful stories, dealing with the first big confession in church. O'Connor, a former director of the Abbey Theatre, should get an AFTRA card. *Horo.*

## BBC-TV to Cut Yank Telepix Imports to Five Hours a Week

London, March 18.

Allegations that British TV is being dominated by American programs have been strongly denied by both commercial and BBC-TV. But the BBC will cut Yank import program air time to five hours weekly as from next month.

A resolution which deplored "the ever increasing amount of American material" on British TV was adopted unanimously by the Association of Cinematograph, Television and Allied Technicians at its 25th annual convention in London. Moving the resolution, Vivien Milroy of Associated Television, urged that something should be done about the "wholesale import of American films." Nine out of 12 of them were based on crime and violence, he said.

Illustrating this point, Milroy said that in seven days of tv, 18 people were murdered, 23 attacked and wounded with blunt instruments and 11 kicked in the stomach. All this, he added, took place during children's tv. The only reassuring feature about this, he went on, was that 90% of the victims were Americans.

Following this lead, the leader column of the London Evening Standard commented that television was bringing violence into the drawing-room. No one could prove that films of this type directly caused juvenile delinquency, but they undoubtedly helped to create an atmosphere in which violence became attractive by making "the tough and the bully into an heroic figure, by giving glamor to brute force. Admiration for such television heroes could lead to imitation."

This, the writer continued, appeared to have happened in the States itself, and in particular, in New York where more than 1,800 crimes were committed in schools over a period of 11 months last year.

## Direct-From-Continent Shows for British TV Within Next 2 Years

London, March 18.

Programs direct from the Continent will probably be screened on British commercial tv within the next couple of years, says Sir Ivone Kirkpatrick, chairman of the Independent Television Authority. Sir Ivone made this observation after the Geneva meeting of the European Broadcasting Union at which the indie tv programmers were represented by Bernard Sendall, deputy director-general of the ITA, and Norman Collins, deputy chairman of Associated Television.

Collins reported that there will be further discussions on the Geneva confab by the Administrative Council of the EBU before any definite decisions were reached.

Meanwhile, it's understood that a French agent-producer is planning a London visit to page commercial programmers with a plan to present French spectaculars on British tv. It's believed that the scheme would be to air four of the shows a year live, after bringing the entire cast across the Channel. Each program would be 30 minutes long.

## British ATV Plans New Celeb Festival

London, March 18.

Associated Television is planning another "International Celebrity Festival," following the success of its initial program of this type from the Royal Albert Hall on March 3. The next show will probably be aired in June, but an ATV spokesman said no bookings had yet been made. He added that the first offering was a "tryout for size" which had proved a big success.

The Albert Hall would probably be the venue once again. The first ICF boasted artists of the calibre of Yehudi Menuhin, Eileen Joyce, Margot Fonteyn and Michael Somes. The Ukrainian State Cossack Co. and Sir Malcolm Sargent conducting the London Philharmonic Orchestra.

## Britain's Tint Wall Tube

London, March 18.

A new type of tv tube, claimed to cut the cost of receivers and bring color tv in Britain years nearer, has been invented by a British electronic scientist, Dr. Dennis Gabor. A set using the new tube would be slim enough to hang on the wall like a picture.

Dr. Gabor will demonstrate his invention to leaders of the British tv industry, the BBC and commercial tv, at the Institute of Electrical Engineers in May. Of major importance is the fact that new tube can be used to receive both black and white and color pictures.

If the new development is approved and found to be a practical proposition, it will be put into mass production.

## Have Helicopter, Will Travel: KTLA

Hollywood, March 18.

Within 30 days, KTLA will inaugurate an ambitious news coverage service, utilizing a helicopter-borne remote unit capable of transmitting both sound and picture without ground connection, in regular hourly on-the-spot telecasts from sites of immediate news importance.

Lew Arnold, KTLA v.p. and general manager, said the station is adding at least two additional news crew workers to handle the increased scale of news coverage.

Regular airings of these remote broadcasts will be scheduled hourly from 7 p.m. to 11 p.m., with cut-ins to range in length from two to five minutes. Station is currently seeking a sponsor for these broadcasts, and would air them seven-days-a-week on a commercial basis. Sustaining, only five days would be allotted for the service.

Technical research in connection with the project has been going on for the past six months. Problem of transforming a helicopter into a remote unit capable of telecasting while in flight has been a lengthy one, but is near complete solution.

## MEDALLION ACQUIRES 'LITTLE BUCKAROOS'

Medallion Pictures Corp., of New York, is purchasing from San Antonio's Reyser Productions, the distribution rights of the "Little Buckaroos" series, this tv material to fill afternoon moppet program time on stations around the country. The idea of Tommy Reynolds and Bob Carter, the western series is acted entirely by juveniles, three to 13, and resembles Hal Roach's old "Our Gang" comedies.

With the pilot film already completed, Reynolds and Carter have begun construction of new sets for the juvenile westerns at a dude ranch at Bandera, Tex.

## BBC Gains Lost Ground

In Feb., Com'l TV Down

London, March 18.

During February commercial tv's share of daily viewing declined perceptibly, reports the Nielsen Television Index. The most noticeable drops were in the London and Midlands areas.

This means that BBC-TV has been gaining lost ground. During January, the commercial outlets in London and the Midlands registered 71% and 75 1/2% of the viewing. Last month the London indie station lost 3 1/2% and the Midlands outlet 3%. The Northern Independent Television Authority station dropped 1% and the Scottish 1 1/2%. In South Wales and the West, the ITA's share of February was 54 1/2%. In London and the North, total average daily viewing was about 8% higher than the previous February, but in the Midlands it was around 5% lower.

## Sinatra

Continued from page 23

sitting in on the meetings to see what happens and if a deal can be worked out. And ABC, probably the unhappiest party of all with the arrangement, is vitally concerned about a settlement in which it can suffer the least financial losses.

Meanwhile, it's been learned that the Morris office has made preliminary overtures to NBC-TV to buy out the remaining two years of Sinatra's ABC-TV contract. Such a deal would envision NBC's purchase of the pact, in return for an exclusivity on Sinatra's tv services for the next two years and presumably ABC's 40% interest in Sinatra's Hobart Productions, the singer's tv and motion picture packaging outfit.

Under such a deal, ABC would be paid off any of its advance outlays for the next two years and would come off clean. NBC, if it accepted the deal (and there's considerable doubt whether the web is really interested), would not be committed to Sinatra's current half-hour format but could instead choose to use Sinatra in a series of one-hour specials. "Chesterfield is considerably more bullish on the idea of specials than on the half-hour format."

Coast meeting will probably also take up the possibility of the contract sell-off, although a high ABC exec said this week he had no knowledge of such a prospect.

## NBC & Newspapers

Continued from page 27

What NBC News does is to compile the best of the day's broadcasts, rewrite them slightly to eliminate the radio-ese or television-ese and send them out, complete with bylines, by teletype to the NBC affiliate in the city being serviced. Affiliate then relays the copy by teletype or messenger to the newspaper in time for deadline by 6 p.m. Longer, feature type broadcasts, are sent out by mail for use as Sunday pieces.

Entire transaction is free of charge, with no cash exchanging hands. Newspapers are using the service because it provides them with some authoritative and w.k. bylines and fills gaps in their coverage (i.e., they get additional Moscow coverage via Irving R. Levine). In fact, some of the papers are promoting the tie heavily, even with Page One boxes, to point up how the NBC service supplements their existing staff and wire service coverage.

As for NBC, the tie-in gives its newsmen exposure and additional authoritative by virtue of their appearance in print, and through the NBC credit line, tends to give the entire NBC News operation a buildup. Plan fits in with the campaign NBC News v.p. Bill McCandrew began last summer to get wider exposure and enhance the prestige of the correspondents on an individual basis.

## Ashley-Steiner

Continued from page 27

under Screen Gems auspices, with Barbara Hammer doing the scripting.

Ashley-Steiner's "Pony Express" half-hour western, has already been sold to NBC; ditto a "Blue Angel" series, detailing the exploits of a four-man jet fighter team of the U. S. Navy. Sam Galu is owner-producer of the series.

Negotiations are underway for a Nancy Walker series, with both NBC and CBS high on its potential. (Jess Oppenheimer would like to do the series if it falls into NBC's lap.)

Finally, there's new Allen Funt series, this one tabbed "All Star Candid Camera" (with Funt producing but not appearing as previous). This one will have major personalities (Jackie Gleason as a gas station attendant, Perry Como as a barber, as for instance).

## Cy Mann to Mutual

Cy Mann, former exec producer of sport broadcasts for William Esty, has joined Mutual as its director of sports.

Mann replaces Norman Baer, sports, special events and news director, now resigned.

## From the Production Centres

Continued from page 26

Fla. all next week while artist Ben Stahl begins painting the show's "Moment of Prayer," as commissioned . . . Chicago Unlimited holding its first open meeting next Thursday (26) with Tom Coulter, ex-officer in the Assn. of Commerce and Industry, as speaker . . . Victor Petrolis, WCFL's policeman deejay, giving out safety tips between disks on his nightly stanza.

## IN WASHINGTON

"Capitol Cloakroom," CBS Radio's oldest continuous public affairs interview show, celebrates its 10th anni March 31 . . . Dr. Frank Baxter, the English prof who popularized Shakespeare on tv, skedded for a reading-commentary program at Library of Congress next week . . . Sophie Altman added another award to her WRC-TV juve panel show, "Teen Talk," in recognition of her contribution to first National Conference on American Indian Youth . . . WWDC prexy Ben Strouse guest speaker at spring huddle of West Virginia Broadcasters Assn. . . L. John Wachtel, ex WTOP, added to production staff of WTTG, indie tv station, to assist with Pick Temple show . . . Shirley Sager, ex model, becomes town's first femme sportscaster when she takes over as "score-girl" for post-game roundup of major league baseball games on WTTG.

## IN LONDON

Francis Head has been appointed head of the story department of Granada-TV. She was with the John Gibbs Agency in New York for 12 years . . . Raymond Massey skedded to appear in his own play, "The Hanging Judge," for ABC-TV on May 11 . . . Vic Oliver started his first series for commercial tv, "Hotel Imperial," for Associated-Rediffusion last night (Tues.) . . . BBC-TV claims an audience of 12,000,000 for the "Benny Hill Show" . . . Michael Ingrams has switched from Associated-Rediffusion's feature department to its light entertainment section. He has plans for a late night show . . . Harry Green to star in "Fifty Fifty," to be produced for ABC-TV by Dennis Vance next month . . . Frankie Howard headed the bill of Associated Television's "Sunday Night At The Palladium" (15) . . . Eric Maschwitz has been appointed head of BBC-TV light entertainment. He replaces Ronald Waldman, who recently became business manager of tv programs.

## IN BOSTON

WBZ-TV tests another of its "Storyville" jazz shows with Sarah Vaughan and Japanese jazz 88er Wednesday (19) at 10:30 p.m. with New England Confectionery Co. sponsoring and Bill Marlowe, WBZ disk jock, hosting . . . WHMP, Northampton, Mass. became full time Yankee net affiliate Sunday (16) making it 30th Yankee outfit in N. E. for Yankee and Mutual programs . . . Brian O'Doherty of Dublin guested Duncan MacDonald's "Yankee Home and Show Show" Monday (17) on WNAC-TV . . . Les Smith, former Hub deejay who was on WOR, New York, back in Boston as host on WBZ-TV's new "Movie of the Month," film series of post 1952 features starting with "African Queen," to be seen Wednesdays once a month . . . Louise Morgan, WNAC-TV personality, Girl Scout Cookie Chairman of radio-tv editors Wednesday (26) designated Frank Luther Day in Waltham, Mass. The WNAC-TV director of public affairs performs in all the elementary schools, visits hospitals, dept's stores, and speaks to the Rotary Club . . . Joe Levine, former exec news editor Boston Traveler, now news dir. WHDH-TV, fanning out coverage using film stringers already resulting in some scoopers . . . Channel 2, WGBH-TV, setting up new program, "Camera on the Commonwealth" Tuesdays, 7:15 p.m., with 11 shows set preming (18) covering state official's offices . . . Sherm Feller, WEZE disk jock, getting congrats on penning of new disk lyrics.

## IN CLEVELAND

Russell W. Kane, named assistant Plain Dealer radio-tv editor, replacing Tom O'Connell who joined WEWS sales . . . Ronnie Barrett returned to disk spinning chores with nightly WDOK stint from Captain Frank's . . . Jim Frankel, Cleveland Press radio-tv ed, into New York for writing look-see . . . Mylas Martin, Press reporter, doing KYW lyric reading stanza . . . Sid Stadig, KYW chief engineer, and staffers Ed Kukis and Charles Ames, honored by Civil Defense for outstanding service . . . WERE's newest newsmen is Philip Lenhart from WJR . . . Doug Adair emceeing the "Rising Generation" on WJW-TV's talent hunt . . . WGAR's Charles Day cited by Kiwanis for 15 years of "outstanding" news coverage.

## IN PITTSBURGH

John Hickton, Playhouse actor, is announcing at WEEP under the name of Jimmy Walker . . . Hank Shepard, WAMP general manager, has sold his home in Westport, Conn., and will move the family here just as soon as he finds a place . . . Former deejay Bob Dickey has quit the KDKA sales staff to go with the Price & Price agency . . . Kate Lydon is a newcomer to the WCAE promotion department . . . Bobby Tucker, son of sportscaster Joe Tucker, home from Mayo Clinic in Rochester, where he spent a month having bone grafted to an injured disc . . . Bob Mortensen, WIIC boss, has picked up a new Thunderbird . . . Beckley Smith named supervisor of news and special events for WAMP . . . Earl Buncher, WEDO commercial manager, and his wife expect their first visit from the stork in August . . . Tom O'Connor, KDKA sales service director, appointed co-chairman of entertainment and promotion for the downtown Lions Club.

## IN SAN FRANCISCO

Another FM station, Alan Levitt's KSFR, took to the air last week, bringing the Frisco area's FMers to a total of 12 . . . KGO radio's boss, Gil Paltridge, off to Detroit for the ABC brainwashing being conducted by net's new exec v.p. James G. Riddell . . . Korla Pandit departed his 2:30 p.m. daily KGO-TV spot to make room for the new Ronnie Kemper Show yesterday (17) . . . Jack Cahill left KLX, Oakland, to become news director at KMFJ, Fresno. Knowles Robertson took over the spot . . . KGO radio got a rate inquiry from tourist bureau of Osoyoos County, British Columbia—the Canadians said the 50,000-watter covers the Pacific Northwest, which provides bulk of British Columbia's tourist business.

## IN DETROIT . . .

Jack H. Hamilton, formerly associate editor of Pathfinder News magazine and radio-tv editor and assistant manager of the Audio-Visual Services Department of the U.S. Chamber of Commerce, has been appointed to the WJR news staff . . . Patricia Morris, fashion and photographic model, will be WJBK-TV's "Miss Fairweather" three nights a week, joining the other femme weathercasters Betty Bahr and Jeanne Dishong who divide the rest of the week . . . WWJ-TV will present two special half-hour Sunday afternoon programs dealing with the preparation of income tax returns. Two Internal Revenue agents will answer questions submitted by viewers. Paul Williams will be moderator . . . Bud Davies, CKLW disk jock, reports huge response to a contest in which listeners figure the total number of records he will play during the week, plus the total number of Perry Como records he'll spin. An Isotta 300 automobile is the grand prize.



## Inside Stuff—Radio-TV

ABC-TV's researchers have come to the defense of their claims of lower nighttime cost-per-thousand for ABC than for any other job. Re-lying to a CBS memo on the subject, the ABC boys point out that the Nielsen method for calculating c-p-t (which lists CBS as lowest and ABC as highest in c-p-t) uses an unweighted average. That is, it takes the c-p-t for each show, multiplies this by the commercial minutes on each show, adds them all together and divides by total commercial minutes.

ABC says in effect this is an over-simplification that isn't acceptable. It uses a weighted average, derived by adding up all nighttime costs (time & talent) and dividing by number of commercial minutes delivered (AA homes times number of commercial minutes delivered). This weighted average gives ABC a c-p-t of \$3.17, while the unweighted Nielsen method gives ABC an average of \$3.85. As for other charges, ABC said it used date of different months in order to provide latest information on ratings, time costs and program costs, and that its failure to include non-network-option time periods in its comparison "does not change the relative position of the three networks at all."

Walter Cronkite and a CBS-TV film crew had the luck of the Irish when Monday (17). Cronkite & Co. had gone down to Cape Canaveral the night before for background filming and interviews for "Ceiling Unlimited," an upcoming special edition of the web's "The Twentieth Century" dealing with the space age.

Early in the morning, Cronkite and his crew were roused out of bed just in time to get on-the-spot footage of the successful Vanguard launching.

TV isn't turning nation's moppets into "red-eyed, illiterate morons," Bennett Cerf insists in current issue of Saturday Evening Post. More books have been sold and there's greater circulation of books in public libraries since advent of tv. Random House publisher and "What's My Line?" panelist points out.

He cites government figures to prove that 333,000,000 books, exclusive of textbooks and encyclopedias, were sold in 1947. In 1954, with tv entrenched, sale of books was up to 587,000,000. There was a 33% jump from 1947 to 1956 in circulation of books in public libraries.

Hardback mysteries and Western novels, however, have been hit due to tv, Cerf declares. "There now are so many 'hoss oprys' on tv that a nimble channel switcher can see a bullet fired by Two-gun Toplit on CBS whiz through a stagecoach window on ABC and plug the varmint from Bar-None Ranch on NBC!" Cerf says.

In a move to spur sponsorship interest for its "Captain Kangaroo" kiddie series, CBS-TV has launched a new sales plan on the show under which any advertiser buying a quarter-hour segment can space out his three minutes of commercial time on different days of the week. Previously, the three commercial minutes were confined to the same day and the same quarter-hour. Under the new plan, at no additional cost, the advertiser can reach different audiences with the three-day exposure. Also, CBS is extending its contiguous rate arrangements so that a bankroller can use one of the commercials on the same day he sponsors other CBS daytimers and earn the contiguous discount. Plan, incidentally, is confined to the "Kangaroo" segment.

Burt and Harry Piel's latest for their beer client shows one reading *Variety* and explaining, "Everybody in show biz reads it!" The prop headline is, "Piel's Socko In Pubs," and once again Burt testily explains to Harry what that means.

St. Louis Globe-Democrat Publishing Co. has purchased 310,000 shares (a 25% interest) of stock in Signal Hill Telecasting Corp., which owns and operates St. Louis television station KTVI.

Globe-Democrat and Signal Hill signed an agreement last October for sale of the stock to the newspaper, but the transaction was consummated till final FCC okay of sale by KWK, Inc., of TV Channel 4 to CBS. Globe-Democrat held a minority stock interest in KWK-TV, which began operations Sunday (16) as KMOX-TV.

In buying Signal Hill stock, the Globe-Democrat agreed to make a loan to the firm and to take over \$500,000 in mortgages from stockholders.

Jane Ellen Ball, longtime women's commentator on WJAS, Pittsburgh, who was dropped when NBC took over and changed call letters to WAMP, is going back to the station but not as a broadcaster this time. She has been taken on by Merle Pollins, sales manager, to work with him on the new Community Club Awards promotion which the outlet has just taken on. Miss Ball fits naturally into this setup since she's been active for years in women's club activities and has worked closely with femme organizations in and around Pittsburgh the last couple of decades.

Newport Jazz Festival is planning a TV Award for best network or local telecast between June 1, 1957, and June 1, 1958. Critics will make award in July after viewing kines during two-day symposium on jazz criticism.

Screening will be done by Marshall Stearns of Hunter College and Institute of Jazz Studies; Eric Larrabee of Harper's Magazine; John Wilson, jazz review, N.Y. Times and WQXR, and Patrick D. Hazard, Department of American Civilization, U. of Penn.

Station managers and producers with eligible shows should communicate with Hazard at U. of Penn., Philadelphia, Pa.

Current radio-tv courses in classical and contemporary literature continue to get strong ballyhoo treatment in major book stores throughout metropolitan area. Barnes & Noble is currently devoting its big Fifth Ave. N.Y. window to three radio-tv programs dedicated to courses in literature. Window features large blowups and books calling attention to Dr. Floyd Zull Jr.'s "Sunrise Semester" on WCBS-TV; Dr. Theodore G. Ehrsmann's "America's Literary Heritage" on WMCA; and Dr. Stephen Stepanchuk's literature course on WNYC. Banner line in window reads "Listen and Learn—College Courses At Home." Barnes & Noble continues to distribute, without cost, copies of broadcast schedules of book programs and reading lists for three courses.

A new tv series, titled "Dialogue," produced by the Metropolitan Educational Television Assn. and Columbia U., got underway yesterday (Tues.). The series is being produced for the Educational Television and Radio Center, Ann Arbor.

The initialer dealing with "The Literary Man" featured Columbia U faculty members, Jacques Barzun and Lionel Trilling. "The Literary Man" will form three half-hour segments. Other segments of "Dialogue," pegged to the structure of 20th Century thought, will be devoted to religion, politics, economics, science, et al.

To seasoned tv performers the backstage reaction to a program, particularly among the stagehands, cameramen and other technical people, is regarded as among the most flattering. Last Friday's midday panel discussion on "how far should an actor go offstage into politics?" got that kind of post-telecast pro-and-con palaver. It was Tex McCrary's WRCA show (Jinx Falkenberg was home ill) and, similarly, a sore throat kept scheduled guest Melvyn Douglas at home but his actress-wife, Helen Gagan Douglas, who has also been active in California politics, substituted on the "pro" side. She faced a panel comprising Mary Margaret McBride and Peggen (and Ed) Fitzgerald, plus McCrary.

## Radio Review

**WE TAKE YOU BACK**  
With Edward R. Murrow, Robert Trout, Dallas Townsend Jr., others  
Writers-Produced: Dan Bloom, Robert A. Skedgell, Townsend  
30 Mins., Thurs. (13), 9:30 p.m.  
CBS Radio, from New York (transcription)

CBS Radio gave itself a soft pat on the back last Thursday (13) night when the network presented "We Take You Back," a half-hour of "ought to" listening for the trade. Purpose of the show, hooked to the 20th annl of CBS "World News Roundup" and the concurrent 20th anniversary of Edward R. Murrow's first broadcast, was to reveal the beginnings and growth of perhaps the most successful news format today—the use of radio (and tv) newsmen lined up around the world to give a cross-section of world news and views, sometimes on a particular topic.

Though video is included in this scheme nowadays, it has rarely achieved the immediacy, if ever, of similar coverage on radio. All the networks are in the roundup field, with varying degrees of success. The importance of such coverage in broadcasting has obviously not diminished; ABC Radio only recently was all too ready to give up its entertainment programming, because it was neither drawing audience nor sponsor coin, but it was simultaneously willing to guarantee its radio affiliates a fresh quarter-hour news roundup, costing a couple of additional thousand per week, because that's apparently what the listeners want. It's a hot-axe for news.

Both Murrow and Robert Trout appeared on the original CBS roundup. The first time, in 1938, when Germany was bullying Western Europe, it was apparently former CBS news chief Paul White and European chief Murrow who dreamed it up. Murrow and Trout with ample and justified plugs for their old teammates, were on "Back" as well, along with Dallas Townsend Jr., who, acting as narrator, interwove some of the voices from the past. There was the voice of William L. Shirer from Berlin, H. V. Kaltenborn speculating about FDR's third-term bid, John Daly (sounding the same on Dec. 7, 1941, as he does today), tying together bulletins on the Pearl Harbor and Manila sneak attacks from his New York CBS desk. There was Murrow, on tape, in a repeat of his famous "Orchestrated Hell" broadcast. (Murrow was retelling his ride on a bombing mission over Berlin and the entire quote, ending his straight and vivid account, was "Berlin was an orchestrated hell—a terrible symphony of kind and flame." It's that kind of stuff that can still make the grade, with a capital G, over today's ether.

In a special wrapup at show's finale, Trout examined the history of the stanza and Murrow the nature of the news and newsmen he hired to act in behalf of CBS. That first broadcast, 20 years ago, was a budgetless, makeshift, yet effective affair, which borrowed temporarily the descriptive talents of friendly newspapermen and traveling salesmen. CBS—and radio—have come a long way since then, but the old news format is still a success.

## BBC's \$25,200,000 TV Home

BBC-TV's new \$25,200,000 home, Television Centre, at present in the course of construction, has been designed with a closed eye to the future. Gerald Beadle, director of BBC-TV, admitted that the new premises will be large enough only to satisfy the needs of tv as it is planned today. If by 1961, when the centre will start operating, there has been any substantial increase in the amount of broadcasting hours or other changes in the pattern of British tv, the state web will probably have to keep some of the temporary accommodation now in use.

The plan, at present, is to close the Lime Grove and Riverside studios when the new hq becomes operational, and house all tv activities under one roof.

Television Centre, situated at White City, a London suburb, when completed will be the largest tv hq in Europe, covering a site of 13 acres. It will consist of a huge main block containing seven studios and several hundred offices; a scenery block; a works block; and eventually, within the next 11 years, an additional extension will be added, which will give the building the appearance of a large query sign.

Four of the studios will be bigger than any others at present in use in Britain. Each studio will have its own air conditioning plant, and the layout has so been designed that the additional requirements in ventilation, lighting and power supply for color tv can be provided when required.

## WNYC's 'City of Magic' 60-Min. Film Spec; TV Outlet Still Up in Air

### FRANKENHEIMER IN SUSSKIND DICKERS

John Frankenheimer, who for the past two years has been primarily identified with "Playhouse 90" as its key rotating director, is talking with Talent Associates' David Susskind on a deal to direct some of the "DuPont Show of the Month" specials next season. Though Frankenheimer has a CBS-TV staff contract, it permits him to do shows other than "Playhouse" on the web, even when an outside packager is involved.

Frankenheimer, currently in New York, has been talking to Susskind about the straight-play properties the latter is lining up for next season. Frankenheimer, after three years on the Coast, wants to do a couple of N.Y. originations, and is also searching out legit properties for a possible Broadway play in the fall. He'll continue with "Playhouse 90" next season, but wants to cut down on his "Playhouse" chores to do the DuPont shows, the play and possible a couple of pictures.

### Despite Resistance, Looks Like Chi Will Get ATAS Chapter

Chicago, March 18. Although there's some opposition to the idea here, there's little doubt now that Chicago will organize the industry's third chapter of the Academy of Television Arts and Sciences today (Tues.).

Ed Sullivan, in his capacity as prez of ATAS, planned to town to help start the wheels rolling at a Hotel Sherman luncheon, attended by some 300 Windy City tradesmen. Sun-Times columnist Irv Kupcinet and WBBM-TV program director Frank Atlas were the principals in instrumenting the gettogether. They calculate a membership of 400 will give Chi a definite voice in the selection of Emmy winners.

Opponents to a Chi chapter of ATAS are skeptical about what it will mean to the Windy City and feel they're again being asked to "sucker up" by the network boys in New York and Los Angeles. Resentment bases partly in the fact that Chi is not represented in network tv in any tangible way since the last of the Chicago originations was dropped last month. Those resisting ATAS in Chi are being assured at today's luncheon that the organization will make local as well as national awards and that it will function to help Chicago fight for national tv recognition.

### WSB's 36th Anni

Atlanta, March 18. WSB Radio Saturday (15) celebrated its 36th birthday, having hit the air in 1922 as first radio mill below Mason-Dixon Line. Station owned and operated in pioneer days by The Atlanta Journal became a pioneer member of fledgling NBC and retains that affiliation today.

Who upped and spouted that all tv-film production is in Hollywood? The spunky, rambunctiously-programmed municipal broadcasting outlet, WNYC, with studios atop the Municipal Building, is up to its antenna in film production and almost finished shooting its 60-minute "spectacular" tagged "New York—City of Magic."

A color documentary revealing the pulsating spirit of Gotham during the four seasons of the year, it should be ready for showing shortly, according to Seymour N. Siegel, director of radio communications for the City of New York. Production on "New York—City of Magic" was begun in 1956 and when finished, will be available to all local tv channels as well as schools, PTA groups, professional organizations, public service agencies and overseas groups including BBC-TV.

The film unit of WNYC is part of the city's communication arm and, in addition to producing films on the virtues of the metropolis, also makes training films for police and fire dept. personnel, the Health Dept., the Housing Authority, the Dept. of Sanitation and the office of Civil Defense. It recently completed a new training film for cops. It is called "How to Use Handcuffs" and is a companion piece to one entitled "On the Witness Stand," a 30-minute film in color telling officers how to behave in the courtroom.

Meanwhile, WNYC is continuing plans to enter the local tv scene as an active broadcaster, once the solons at City Hall give Siegel the green light. The municipal outlet holds a UHF construction permit for Channel 31. It's down in the city's capital budget for some \$580,000 of which more than \$300,000 would go for the tv transmitter; approximately \$145,000 for the main tv studio, and some \$50,000 for a mobile unit.

It's up to Mayor Wagner and members of the Board of Estimate when the money will be released for the municipal tv outlet.

A city tv outlet would undoubtedly become the "panel channel" of the metropolis and it's not unlikely that baccalaureate degrees could be awarded those taking formal courses via its facilities.

Siegel sees a city tv outlet as a visual communicator rather than a televisor, in the accepted sense of the word. With the completion of such an outlet, it would serve the vital needs of virtually all city departments, both on closed and open channels. Its use to the police department, according to Siegel, would be invaluable, notably in the case of police lineups. By means of tv, some 500 man hours weekly in travel alone would be saved during the telecasting of police lineups. Many more police officers could see the daily parade of arrests on a live basis as well as with a hot line for police officers reporting for their 4 p.m. assignments. Obviously, the police lineups would be presented on a "scrambled" tv basis. The fire department's use of city tv for lecture purposes would also be extremely important as would nursing education in the city's hospitals. Its possibilities in the public schools are limitless what with the crying teacher shortage, says Siegel.

As regards WNYC's AM and FM outlets, they are both booming properties today.

### 30,000 Bulletin Customers

WNYC's Masterwork Bulletin, the handsomely-edited bi-monthly publication featuring news and listings, is a sensational buy. More than 30,000 New Yorkers now subscribe to the publication.

Working in conjunction with Queens College, Siegel recently introduced a new radio college credit course. He's also at work on the upcoming 20th anniversary program of WNYC's American Music Festival.

Nor is Siegel overlooking the hi-fi addicts. With the forsythia (flower of Brooklyn) about to bloom, there's a spring touch in WNYC's music programs. Technical improvement in the quality of tapes and recordings on the station should prove far more effective to hi-fi set owners than tranquilizing pills or warm baths.



## TV Followup Comment

Continued from page 69

with immediacy and pertinency throughout. Hounded up for the symposium were William L. Laurence, Dr. Clifford C. Furnas, Dr. Edward Teller, Dr. Joseph Kaplan, Dr. Howard L. Bevis, Dr. Paul B. Sears and Dr. Roger Revelle. With CBS Howard K. Smith steering the conversation, the session threw some light upon the topic that has become of prime concern to the U. S. since the Soviet launching of Sputnik.

Perhaps what made the hour so invigorating and enlightening was the apparent sincerity and devotion of the cause displayed by the good doctors and N. Y. Times scribe Laurence. Each had his turn at the mike and each scored with forceful essays. The sparkplug of the affair was Dr. Edward Teller, w.k. as "the father of the H-Bomb," whose verbal explosions hit home and the dynamic force of his personality gave the show most of its life.

A symposium, at best, is just an exchange of ideas and for the most part does not make for interesting viewing. In this instance, however, the idea and exchanges were so vivid as to make the whole gripping to ear as well as the eye.

Gros.

### Steve Allen Show

Steve Allen had a strong act lineup for his Sunday (16) semester. With Lena Horne, Jack E. Leonard and Keenan Wynn for name value, the layout got a good lead which it maintained throughout the performance. There were some major mishaps. At one point, Allen just couldn't get started as a sports announcer, laughing that hard. At what the viewers weren't privileged to learn, another drawback to this layout is the unconscionable number of commercials. The performers are faced with the task of starting anew after the frequent spiels, which aren't models of salesmanship either.

The most incisive stint was by Leonard. He got off a load of good-

ies. He told the audience that he could stay here for hours and be very funny, but he didn't want to spoil the format of the program.

Miss Horne handicapped herself with her choice of material, having been seen to better advantage. The production from "Jamaica" helped her in her second spot. Wynn, together with Allen, gave a demonstration on the types of waiters, and it came off very well. Carmen Basilio showed his ability to spar in a different direction—verbally—and he made a good impression. Mark Murphy pressed very hard on personality in a rendition of "Shade of Banana Tree" that seemed overdone. The usual cast of characters on the Allen show filled their assignments admirably.

Joe.

### On the Carousel

A longtime educational series aimed at the grammar and junior high school student, "On the Carousel" devoted an hour last December to a special production on "dedicated" to the International Geophysical Year. It proved such a fascinating science one-shot that the Public Affairs Dept. of WGBS, N. Y., in cooperation with the Board of Education of the City of New York has now come up with a new monthly series of science shows.

Subject for Saturday's (15) opening scientific installment was the optical properties of glass and how they're used to discover new worlds. On hand as guest of host Paul Tripp to explain how glass transmits, reflects, refracts and magnifies light was John Hoxie, superintendent of lighting engineering at the Corning Glass Works. Numerous props and exhibits helped his demonstration.

With the basic values of glass as an optical aid established, Tripp then moved into the world of the spyglass, microscope and telescope. Participating in an illuminating discussion were several members of a Junior Astronomers Club, a couple of students from Queens high schools and biology teacher Lewis Kleinman.

Session wasn't without its technical difficulties for some on-camera reproductions of slides of water fleas, protozoa etc. failed to come off immediately. This prompted Kleinman to remark that "tv lights aren't so good for little bugs" and Tripp speculated "perhaps they have stage fright." Withal, however, the new science series got off to an informative start. Gilb.

### U. S. Steel Hour

A difficult situation was posed in "Give Me My Son," the drama on Wednesday (12) evening's "U. S. Steel Hour," CBS-TV. It concerned the rights of a natural father to reclaim his son, living a number of years with adopted parents.

That the hour outing did not come off is due to a number of reasons. Once the problem was established, the viewer could almost call the shots, the twists and turns were that obvious. Everyone essayed his or her role in a high emotional key, giving a one-tone pitch to the entire proceedings. The authors stacked the cards so that the drama rested on "the problem" rather than on the characters, drawn and enacted as types rather than people.

Blame for the one-tone pitch should rest on the shoulders of director Alex Segal. Richard Kiley had the troubled role of the natural father, a Korean war vet once

believed dead who has tragedy on tragedy heaped upon him. He struggled manfully, but the part was unconvincing as scripted. Betsy Palmer was okay as the social worker. Alexander Scourby lent a credibility to his role as the adopted father, while Lori March (Scourby's real-life wife), as the adopted mother, had many hysterical moments. Dennis Kohler as the boy was tiptop, natural and convincing.

That the proceedings did not jell can also be attributed to the script by Abby Mann, who adapted the tv drama from a story by Anne Wormsar and Jess Oppenheimer. Horo.

## Foreign TV Reviews

### DOOMSDAY FOR DYSON

With Ian Hunter, Jean Cadell, Bonar Colleano, Howard Marion Crawford, Harry Fowler, Bill Fraser, Ronald Howard, William Kendall, Hugh Latimer, Frederick Leister, Terence Longdon, William Mervyn, John Phillips, Ian Wallace, others  
Director: Silvio Narizzano  
Writer: B. Priestley  
60 mins., Mon. (10) 8:30 p.m.  
Granada-TV, from Manchester

J. B. Priestley, novelist and dramatist, is also a powerful campaigner in the current H-bomb controversy and his point of view is bluntly expressed in this 45-minute play specially written for the tv medium. The piece, fundamentally, has the appearance of a propaganda tract, but Granada-TV gave it a novel and stimulating presentation by inviting a panel of eminent political personalities to argue the toss about it at the end of the run.

"Doomsday for Dyson" had its crudities but these were to be expected in a work which attempted to focus attention on this highly controversial issue in such a limited space of time, it lost much of its impact. The message, however, was clear, concise and deliberate.

Ian Hunter, in the title role, is the breadwinner in a typically English household. His wife and two daughters were setting out to attend a protest meeting on the H-bomb while he settled down for a comfortable snooze in the armchair. Then followed a dream sequence in which a hydrogen bomb dropped on London, one of his daughters was killed outright, another blinded, while his wife would very soon become a victim of the fallout. He, therefore, implemented an earlier promise by killing his wife and daughter and taking his own life. In a heavenly court he was subsequently charged with murder and suicide and was given half-an-hour by the presiding magistrate to find out who really was to blame.

It's at this point that Priestley came out directly into the open. The responsibility (as he saw it) did not rest on the Russian soldier on guard at a rocket base who panicked after an explosion and signalled "enemy attack" instead of "accident." It did not rest on the Russian pilot who actually dropped the bomb; nor did it rest on the American who had an intelligence tipoff of the attack and retaliated in advance. According to the author, Dyson himself was responsible for having abrogated his duties as a citizen to combat the potential H-bomb menace leaving it "to the politicians who know best."

Technically, the production was staged with commendable imagination but there seemed little justification for recruiting a big cast of toponch players, most of whom had only minute bits. Ian Hunter gave a vivid portrayal as Dyson, but the final scene in which he awoke from his dream and joined his wife and family at the protest meeting was an unconvincing and unsatisfying climax. It was just a case of bringing a propaganda pamphlet to a happy ending, pointing the moral without any attempt at subtlety. Frances Rowe, as the wife, Ann Firbank and Alanna Boyce, as the two daughters, had the major roles in the production and acquitted themselves admirably. Full marks to William Mervyn for a standout cameo as a mumbling politician.

That the play will stimulate controversy and provoke discussion was admirably illustrated at the end, when Lord Grimond, Liberal leader in the House of Commons, presided over a panel which on one side comprised Peter Thorneycroft, until recently Chancellor of

the Exchequer, and Emanuel Shinwell, a former Labor cabinet minister; and on the other, Dr. Donald Soper, noted pacifist, and Mrs. Barbara Castle, vice-chairman of the Labor Party and a colorful figure in the House of Commons. They had something of a free-for-all for about 15 minutes and the chairman was hard put in trying to maintain order in the debate. Myro.

### FOLIO

(Great Catherine)  
With Lorne Greene, Katherine Blake, Joseph Shaw, Patricia Farmer, Ruby Renault, others  
Producer: Eric Till  
Director: Barry Morse  
Adaptation: John Bethune  
60 Mins., Thurs. (13) 10 p.m.  
CBC-TV, from Toronto

There is the story that a group of London's leading actors challenged George Bernard Shaw to write them an action play in contrast to their standing around mouthing the Shavian philosophy message line. The Irish playwright (in 1913) therefore wrote "Great Catherine," a costume comedy laid in the Russian court of St. Petersburg of 1776. Because of its shortness, "Great Catherine" has seldom been staged since, but its principal roles give plenty of opportunity for ranting performances, as exemplified in the "Folio" series of 60-min. tv plays presented by the Canadian Broadcasting network on a 38-station coast-to-coast network.

The role of Catherine the Great was borne by Katherine Blake (wife of David Green, CBS play-director), who replaced Viveca Lindfors, who begged off to fulfill a film contract. Lorne Greene was Prince Potemkin, lover of the Russian empress; Joseph Shaw was the English captain and an artillery officer at Bunker Hill—coveted by Catherine for possible boudoir adventures. And were many parts, done full acting justice by this trio, plus Ruby Renault as the empress's niece and Patricia Farmer as the English officer's cold fiancée.

Period piece deals with the covetous Catherine's dealings with the English courier-captain, sent by the British ambassador to deliver a diplomatic message to the Russian empress, former spurning her amorous overtures despite fact that he is later kidnapped and threatened with torture, plus exile to Siberia unless he submits to the wishes of the empress. (His retort is that he will immediately send a letter to the editor of The London Gazette on this behavior toward a British subject). The captain, of course, is saved by his fiancée in a woman-to-woman talk in which Catherine the Great finally admits her lack of interest in this particular conquest of a prim Englishman.

Miss Blake was excellent as the imperious empress; ditto Lorne Greene as the roarse, drunk Prince Potemkin; and Joseph Shaw as the priggish English captain. In fact, the large cast of 30 did a splendid job, with the principals making full use of their bombastic monologs and Bernard Shaw proving that he could write a comedy that permitted the cast to ham it up as he pulled the strings.

As a matter of record, John Bethune adapter admits that he didn't dare change but two sentences in the Shaw manuscript. Barry Morse, director, also had his work pointed up for him by following Shaw's meticulous stage directions but did a fine job of coagulating the aberrations of his characters. The period costumes were done by Margaret Laurent; the opulent court scenes designed by Nikolai Soloviov, who deserves kudos for his chandelied, grand ball setting and the paintings hung in palace corridors leading to her majesty's bedroom. In toto, this tv production of "Great Catherine" was a rousing romp for all and a credit to the unsponsored "Folio" series of weekly play programs. A bow is also due to the Canadian taxpayer who footed the hefty production bill for the State-owned CBC. McStay.

### SO WAR ES IN DER SCALA

(Such Was It in the Scala)  
Producer: SFB, Berlin  
Director: Hans Waldemar Bublitz  
Writer-Narrator: Lutz Lehmann  
65 Mins., Tues. 8:20 p.m.  
West German TV, from W. Berlin

The story of the Berlin Scala, world famous vaudeur until it became a victim of an Allied air raid in 1943, is depicted here in a not too substantial but still interesting manner. The narrator talks with elderly people who once were associated with the old Scala enterprise, and every now and then, when a famous Scala headliner is mentioned, the respective personality (such as Grock, Charlie Rivel, Erich Carow, etc.) is, via a "flash-back" shown working. It was a crackerjack idea, too, to look up one of the old Scala girls, the eff-

dancer, now over 40 and owner of a newstand somewhere in Berlin, recalled the years of her heyday.

The 3,000-seat Scala, incidentally, was founded by Jules Marks in 1920 and quickly became one of the foremost international variety theatres. Marks, who had excellent bank connections (his father was a prominent Berlin banker), was known for paying the most unbelievable salaries. Such headliners as Grock, Rastelli and Con Colleano were paid up to 80,000 D-Marks a month. Pola Negri once was allegedly offered the mammoth sum of 25,000 English pounds.

In 1933, when Hitler took over in Germany, Jules Marks, who was Jewish, fled, and Eduard Dulsberg, a friend of Hermann Goering, was made this vaudeur's new director. On Nov. 23, 1943, the Scala, which was able to maintain a surprisingly high standard despite the war years, was bombed out. Part of the Scala ensemble then went to Spain where it performed until 1946. Some of them (Eduard Dulsberg, for example, lives on Mallorca) still reside in that country. Remainder of the Scala staff tried, during the war, to continue working in a Berlin cinema but it didn't work.

Although this tv presentation lacked much of the atmosphere, it was a well received offering via nostalgia. Today's Berlin showfolk can hardly believe what this city patronized in the '20s. In those years, Berlin had 50 theatres, three big vaudeurs (Scala, Wintergarten, Plaza), two circuses, more than 100 cinemas and lots of cabarets (latter with free admission). None of these vaudeurs and circuses is left, the number of theatres has been reduced by more than half and there are now just a few cabarets (sans admission) which are worth mentioning. Many called the Berlin of the '20s the world's leading metropolis with regard to show biz. The old Scala was part of that glorious period.

Rumors are flying that a brother of the late Jules Marks had in mind rebuilding of the Scala. Nothing positive has come out of it as yet. But one thing is sure: Berliners would enthusiastically cheer the comeback of the Scala. After all, there is no real big vaudeur in town. Hans.

## INCOME TAX RETURNS

- Prepared by tax experts exclusively for the Theatrical Profession—
- Incomes under \$5,000.... \$10.
- Incomes over \$5,000.... \$20.
- This fee for a complete Tax Return, including all On Tour and Professional Schedules. No appointment necessary. For further information call Mr. Robert M. Brenner, Pres. of

### THE TAX CENTER, INC.

507 5th Ave. (42nd St.) N. Y.  
Oxford 7-7564—(Room 1007)  
HOURS: 9 a.m. to 9 p.m.  
INCLUDING Saturdays

**HOWARD E. STARK**  
BROKER AND FINANCIAL CONSULTANT  
RADIO AND TELEVISION STATIONS  
30 EAST 10TH STREET  
NEW YORK 22, N.Y. ELKHORADO 5-6406  
ALL INQUIRIES CONFIDENTIAL

### 'Comedy Unlimited'

Fresh New Original  
PRO. COMEDY MATERIAL  
Stage TV Radio Hit  
HUMORAMA MONTHLY FILM  
Containing monologues, bits of business, patter & chatter, topical humor, funny stories, jokes, songs, etc., etc.  
Humorama Monthly Film... \$7.50  
Les Mate 1759 N. Orchid  
Hollywood 28, California

### A COMPLETE PHOTOGRAPHIC SERVICE FOR SHOW BUSINESS

We satisfied the producers, advertisers, and editors of CBS, FILM, MUSIC, GRAPHICS, CARAVEL FILMS, MPO and AUDIO.

Call  
Graphic Arts Photo Service  
Hand Picked Photo Prints  
141 West 42nd St. New York, WI 7-9807

### Established TV Film Studio

Wants a Top Film Contact Salesman  
SALARY \$15,000 PLUS COMMISSION  
Write Qualifications  
Box V-314-58, VARIETY,  
134 W. 46th Street, New York 36

## LONDON NEWSREEL CAMERAMAN

### FREELANCE WITH SMALL STUDIO FACILITIES

Equipment Auricon "600" with TV-T shutter. (Guaranteed no "Shutter-Burn"). Auricon "200" both M/R Amplifiers. Arriflex Silent All Cameras Fitted Zooms 17-70 m/m AND COOKE 380 m/m LENSES. DOLLY — FREZZO FIELD POWER SUPPLY, ETC.

Write:

A. HOUSSET  
71 CROMWELL AVENUE  
LONDON N.6.

Or Cable:

LONDON FITZROY 1971

EVERY DAY ON EVERY CHANNEL TV  
**BROOKS COSTUMES**  
3 West 44th St., N.Y.C. Tel. PL 7-3885

## THEY LOVE ME IN COLUMBUS



**34.2**

WLWC-TV, ARB

Sun., Feb. 2  
6:45 P.M.

MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.  
MGM-TV, a service of Loew's Incorporated  
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

# N.Y. Gets Sampling Of New TV Pilots —Soon the Splash

The pilots are beginning to tumble into New York—not at any great number at this time, but some samples from each of the major telefilmers are becoming available.

The splash isn't expected until another eight weeks or thereabouts, when it will be ascertainable what portion of the 100-odd filmed projects for network exposure have gotten out of the "conversation" stage and into pilot production.

Television Programs of America has a pilot in "Thunder Ridge." Ditto for "Tales of Frankenstein" out of Screen Gems. TPA is just about finishing filming on "Airline Hostess" and Robert Maxwell's "Cannonball." Also in the completing lensing stages are pilots on "Johnny Cordes," TPA, and "Naked City," Screen Gems.

For April, Official Films will have pilots on "Invisible Man," "Western Union" and "Arrest." Principal photography on all three projects has been completed.

## CBS Likes Nielsen

Continued from page 23  
marked difference between the Trendex and the Nielsen ratings for the same show for the same period.

**The Varying Spreads**  
Some examples point up the difference.

1. Where coverage is equal but the station lineup is unequal. NBC's "Price Is Right" has the same coverage, practically, as CBS' "Robin Hood," competing Mondays at 7:30, but is carried by only 85 stations compared with 160 for "Robin Hood." On the national Nielsen, "Price" gets a 27.6 rating vs. 22.5 for "Robin," but on the 14-city Nielsen, "Price" gets a 30.5 to "Robin Hood's" 15.4. Where "Price" tops "Robin" by 23% on the national Nielsen, it beats it by 88% on the 14-city.

2. Where both coverage and station lineup are unequal. NBC's "People's Choice" has 86.3% coverage and 93 stations, while its CBS "Climax" competition has 98.2% coverage and 160 stations. On the 14-city Nielsen, "Choice" gets a 25.0 coverage vs. 19.6 for "Climax," an advantage of 28%, but on the national Nielsen, where lineups and coverage come into play, "Climax" tops "Choice" by 21%, with a 28.0 rating to 23.1 for "Choice."

3. Where live clearances are limited by delayed broadcasts, in which case leading strength is lost, fringe times are used, etc. ABC's "Broken Arrow" has coverage factor and a station lineup (132) virtually equal to NBC's "Meet McGraw" (128), but "McGraw" has only six DB's compared with 61 for "Arrow." So on the national Nielsen, "McGraw" tops "Arrow" by a 24.1 to 23.0 ratings, or some 5%. But on the 14-city, "Arrow" tops "McGraw" by a 28% margin, 22.4 to 17.5.

4. When coverage, stations and DB's are about equal, the national ratings and the 14-city ratings are remarkably similar (and hence the Trendexes, which equate with the 14-city ratings, are too). Danny Thomas show and its NBC competition, "Twenty-One," have virtually the same coverage, nearly the same station lineup (162 for NBC, 171 for CBS) and no delays. On the national Nielsen Thomas tops the quizzer by 33%, 35.6 to 26.8.



Mgt. William Morris Agency

## Ad Agencies

Continued from page 26

Louis, & Brorby, signed on with Kenyon & Eckhardt in Chi as account supervisor of the Wilson & Co. business.

Paul Synor, upped to copy supervisor of Leo Burnett Co.

William M. Englehaup, McFarland, Aveyard & Co. vespee, named chairman of the plans board.

M. M. Fisher Associates added Ben Migdow, previously of Dushkin & Migdow.

## London Agencies

By BARRY BARNETT

London, March 18.  
What do British ad men think of American tv commercials? Well, one had this to say: "If they were put on British television they'd get the bird." Comment was made by Ronald Kirkwood, tv director for the Colman, Prentiss & Valrie agency, who's just got back from a four-week looksee at the Yank tv ad setup.

Kirkwood said he went to the States with the intention of looking, listening and learning. On reflection, he said he had looked, listened, but learned very little. To his surprise, he had been collared by U.S. ad men who were keen to hear about the latest angles and approaches being used to plug products on the medium this side of the water. After watching tv in New York and Hollywood, his impression was that the commercials were too long, lacked impact, and were low in entertainment value. The latter point is one which is a strong selling angle here.

Diana Dors has just completed a series of tv commercials to promote the sales of a Champagne Perry. In all, she's made six different filmed ads—five of 30-seconds duration, and one of 60 seconds. The campaign, being handled by the London Press Exchange, will go on the air early next month.

## AFTRA

Continued from page 45

singers, again with diminishing rates for four or more for on-camera group singers; \$74.50 per day for solo singers and each member of a duet.

AFTRA wants producers to pay the fees for "recorded" blurbs no later than the week after the commercials are made, thereby obviating long delays in payments until such time as the advertiser uses the blurbs on the air.

Nearly all AFTRA proposals, it has been learned, are geared to cover "recordings," i.e., video tape. And for each rerun of a commercial, either on tape or kinned, AFTRA wants players to receive 80% of the original Television Code base rate.

There is a proposed clause in the live-tape teleblurb pact in which AFTRA is pursuing in greater detail the "wild spot" concept. Union demands that all players who work more than once a week on the same show to be paid 80% of base after the first three plays of each commercial, an employer group disclosed.

Lastly, AFTRA wants all producers to do no dubbing whatsoever of a recorded commercial once the original is produced, unless the union gives written consent.

## Motorola's \$7,824,431 Net Income for '57

Chicago, March 18.

Motorola Inc. in 1957 came close to equalling its record of 1956 in sales and earnings despite a fourth quarter drop in the general business recession. Net income was \$7,824,431, or \$4.04 a common share, compared with the previous year's record \$7,966,817 profit, or \$4.12 a share. Gross for 1957 was \$226,361,000, about \$1,000,000 under 1956.

Gains were made in car radio sales, phonographs, transistors, two-way radios, and microwave systems.

## Tape An Issue In IBEW Dickers On New CBS Pact

A key minority in the International Brotherhood of Electrical Workers is intent upon making tape demands a paramount issue in the reconvening contract dickers with CBS. This union faction is hopeful that the talks with the web can recommence before Monday (24), meaning even before IBEW gets the final word on the results of the vote by members of the National Assn. of Broadcast Employees & Technicians upon offers by NBC and ABC.

Anxiety to get back into negotiations with CBS was brought on by the fact the network is reportedly shooting for a late April deadline in completing a fullscale video tape operation in its Grand Central studio space. Unionists want to find out what's up with regard to themselves before then.

The demand IBEWians want incorporated in the network dickers is geared to this: Whatever video tape is played on CBS-TV or on a CBS owned & operated station or on any affiliate within 200 miles of an owned & operated station should have an IBEW label and be made in an IBEW shop. This would include programs on tape, which might possibly be made outside by an advertiser and then brought to the web for exposure. So far, the union has had few problems with regards to outside production of live CBS shows, but the advent of tape has created new considerations, union says.

This all-inclusive tape demand was not part of IBEW's original package of demands before negotiations broke off in January.

## Bill Lyon-Shaw's New British Com'l TV Slot

London, March 18.

Bill Lyon-Shaw has been named program controller for Tyne Tees Television Ltd., the new commercial tv outlet scheduled to commence operating later this year. His appointment takes effect on June 1.

At present, he is executive producer with Associated TeleVision. Tyne Tees TV will operate the North East England transmitting station for the Independent Television Authority.

## Leonard Goldenson

Continued from page 23

only one in trouble. CBS prexy Dr. Frank Stanton testified before the Barrow committee that it was also true of his radio chain, and NBC is ditto. (Network radio operation differs from the music-and-news concept that has been highly successful on the local operations level. Network radio is more limited in that connection although ABN also has a plan for more frequent newscasts.)

**TV and Theatres Both OK**  
AB-PT has done a sizeable upbeat. It is not a question of tv profits offsetting theatre losses because, says Goldenson, when a flock of recent films can gross \$5,000,000 and upwards there can be nothing too wrong with the picture box office. He cites "Old Yeller," "Don't Go Near the Water," "Jailhouse Rock," "Farewell to Arms," "Raintree County," "Sad Sack" and "Fal Joey" in that \$5,000,000-plus category. "Arms" and "Raintree," despite critical captiousness, are doing strong biz.

"Peyton Place" may do as much as \$10,000,000 domestic. He pegs "Sayonara" at \$8-\$9,000,000 gross potential; "River Kwai" at \$10,000,000.

Goldenson points to "Marjorie Morningstar" and "The Young Lions" for Easter; "Run Silent, Run Deep" and "Teacher's Pet," both with Gable, around the same time, as further, sturdy followups. "So what's wrong with product like this and business like this?"

Nonetheless, until AB-PT is focused entirely on West 66th St., he is shuttling between the Paramount and the network. From 1,450 houses, originally, the chain is now 535 and will be cut to 425 prime theatres says Goldenson. He subscribes to the new thinking that, apart from the obsolescence of many fringe theatres, maybe 8,000 cinemas—and maybe only 5,000, in fact," he punctuates—will account for an even greater gross potential than the so-called 19,000 U. S. theatres of World War II days. (Many were only partial operations; most thrived because of wartime shortages in other commodities.)

**In re the Picture Business**  
Goldenson has other views on the general show biz scene. One diatribe is against the old-line executives "who refuse to let go and give young blood a chance."

"As the largest theatre circuit in the world today," he continues on another facet, "we have been holding seminars in Kansas City, Detroit, Los Angeles, Boston and elsewhere, through our theatre weepee Ed Hyman, and as an industry service to all producers and all distributors we continue to agitate against 'seasonal' releases. We want as strong product in other months as they offer for Christmas or Easter or during the airconditioned summer season."

On showmanship Goldenson stresses that "essentially this is a hokum business; if we stir up enough excitement they'll turn out. That's where a 'Raintree' or a 'Farewell to Arms' benefits." (It was here that Goldenson aired his affirmative views on Spyros Skouras' indefatigable aggressiveness and the continuous policy of 20th-Fox; ditto to "the boys at UA"; felt that Jack L. Warner "has that showmanship vision"; thinks Abe Schneider will do all right in Harry Cohn's shoes at Columbia; feels that Joe Vogel, given a chance now to devote himself to an

operation instead of legalistic chicanery, will and can do a job.

"But things change. 'Pa and Ma Kettle' was all right in its era but when you get it for free on tv then it's dated—we have 'Kettle' right now on ABC only it's called 'The Real McCoys.'"

### Westerns

He feels westerns will last but that the medium now needs some new programming value other than whodunits, mustangers and quiz shows. He says ABC has something new in that direction but prefers to retain as much exclusivity until tested, naturally, before airing it. He feels westerns as straight boxoffice film will have to be much better, yet notes that James ("Maverick") Garner in WB's "Darby's Rangers" and Clint ("Cheyenne") Walker in "Fort Dodd," also WB, "both are doing around \$2,500,000 gross, which isn't bad for a \$900,000 budget."

Goldenson's timetable for AB-PT consolidation on West 66th St. is about two years. The brownstone tenants on the south side have already been given notice. The north side is entirely owned by the network up through and including St. Nicholas Arena and the restaurant on the Columbus Ave. corner. Only half the block on the south side of West 66th St., from Central Park to the firehouse (there's also an Armory next door to that) is AB-PT owned. The company's development will be coincidental with the Lincoln Square redevelopment as a cultural and art centre in Manhattan's new face-lift.

## Liebman

Continued from page 22

of "The Adventures of Marco Polo."

He'd also like to do another situation comedy with possibly Thelma Ritter playing lead. Last year he was represented by the comedy series, "Stanley."

Additionally, Liebman is contemplating returning to Broadway. He has acquired rights to "Parfumerie," comedy by Miklos Laszlo and hopes to present it as a musical next season. It was produced in more than 21 countries, but never seen here. MGM made a film version, "The Shop Around the Corner," produced and directed by Ernest Lubitsch with James Stewart and Margaret Sullivan in principal roles.

## Fourth Estaters

Continued from page 24

Journal-American writer. Sleeper gets no dough on this program but did win an H. V. Kaltenborn Foundation grant of \$1,500 for his savvy work on the weekly series. College editors quiz public officials on "Campus Press Conference." Program served as fifth estate training ground for Gabe Pressman before moving to WRCA in news and special events.

Strong undercurrent of press hostility toward tv continues with no letup in sight. Reporters on daily press charge that tv people consistently pick their brains during mass interviews. Fourth estaters insist they ask pertinent questions only to have tv reps use their material for followup video interviews.

An independent station can't afford this choice of entertainment.

Listeners interviewed by Motivation Analysis, Inc. stated the importance of Network affiliation to a station's image. Compared to Independent stations, the C-O's were considered bigger and more authoritative.

WEEI, Boston  
WBBM, Chicago  
KNX, Los Angeles  
WCBS, New York  
KMOX, St. Louis  
KCBS, San Francisco

CBS-OWNED RADIO STATIONS



# Jocks, Jukes and Disks

By HERM SCHOENFELD

Paul Anka (ABC-Paramount): "CRAZY LOVE" (Spankat), a solid rocking tune angled to the kids, is due to sustain Paul Anka's click pace. "LET THE BELLS KEEP RINGING" (Spankat) is a cute, bouncing number with a catching idea.

Die Mandolinos (Capitol): "DER LITTLE TANGO" (Criterion\*), cut by a German combo, has an amusing, Latin flavor which could catch on big in the U. S. "BENJAMINO BENJAMINO" (Seith\*) is another highly likable slice which could surmount the language barriers.

The Three Suns (RCA Victor):

prano voice as part of the instrumental ensemble.

Mitch Miller Orch (Columbia): "BONNIE ELOISE" (Ludlow\*), a highly attractive ballad with an old-fashioned folk flavor, is sold via a rich choral production for hefty impact. "GINNY, MY JOY" (Valiant\*) is another fine ballad in a similar groove.

Burt Kampfert (Decca): "DUCKY" (Ross Jungnickel\*), cut by a German combo, is a good instrumental featuring a talking muted trumpet which could pass as a "new" sound. "MIDNIGHT BLUES" (Ludlow\*) is another

## Best Bets

PAUL ANKA	CRAZY LOVE
(ABC-Paramount)	Let The Bells Keep Ringing
DIE MANDOLINOS	DER LITTLE TANGO
(Capitol)	Benjamino, Benjamino
THE THREE SUNS	TWEETY
(RCA Victor)	Rainbow
BILLY WILLIAMS QUARTET	STEPPIN' OUT TONIGHT
(Coral)	There I've Said It Again
PATTI PAGE	ANOTHER TIME, ANOTHER PLACE
(Mercury)	These Worldly Wonders
MAHALIA JACKSON	WHOLE WORLD IN HIS HANDS
(Columbia)	Didn't It Rain

"TWEETY" (Graphic) is a bright, catching instrumental with a rocking beat played by the Three Suns plus several sidemen. "RAINBOW" (Corona\*) is another rhythm instrumental with a simple underlying motif.

Billy Williams Quartet (Coral): "STEPPIN' OUT TONIGHT" (Lowell\*), a strong rocking number, is projected by a savvy combo for big returns. "THERE I'VE SAID IT AGAIN" (Valiant\*), the standard, is given an updated rhythm production.

Patti Page (Mercury): "ANOTHER TIME, ANOTHER PLACE" (Famous\*), title song of the Paramount pic, is a classy ballad which Patti Page, a vocalist who has yet to yield to the rock 'n' roll trend, delivers in highly listenable style. "THESE WORDLY WONDERS" (Brenner\*) is another strong ballad.

Mahalia Jackson (Columbia): "HE'S GOT THE WHOLE WORLD IN HIS HANDS" (Cappell\*), the oldie now getting a revival, is projected for top returns by this songstress. Could go all the way. "DIDN'T IT RAIN" (Hill & Range\*) is a colorful uptempo religious with a solid beat.

The Platters (Mercury): "TWILIGHT TIME" (Porgie\*), a class ballad with an adult lyric, is delivered in fine style by this combo which has not been completely bogged down in the rock 'n' roll vocal gimmicks. "OUT OF MY MIND" (Figure\*) reverts to the usual rocking groove.

Frankie Laine (Columbia): "MY GAL AND A PRAYER" (Morris\*) is a slow ballad which Frankie Laine infuses with attention-getting dramatic power. "THE LONESOME ROAD" (Paramount\*), the oldie, is also belted in powerful style.

Hunt Stevens (United Artists): "JOHNNY ON THE SPOT" (Atlantic\*) is a routine rocking entry delivered with the usual rockabilly intonations by this newcomer who sounds just like a couple of dozen other fellows with guitars. "I FEEL IT FOR YOU" (Unart\*) is more of the same.

Carl Perkins (Columbia): "PINK PEDAL PUSHERS" (Hill & Range\*) the sequel to "Short Shorts" is a rock in standard style. "JIVE AFTER FIVE" (Hill & Range\*) is the same melody with a different lyric.

The Kays (MGM): "WHO'S GONNA TAKE YOU HOME" (Time\*) is more lacklustre rocking material delivered in totally toneless style by this combo. "BABY" (Balcones\*) sounds as if someone asked: "How bad can we get?"

Jo March (Kapp): "HE'S GOT THE WHOLE WORLD" (Garland\*), the religious folksong, is delivered in excellent style by Jo March with vocal ensemble and a penny whistle accompaniment. "A SWEET SOMEONE TO LOVE" (Bourne\*) is a fine lilting ballad, based on a German song, which could pick up lotsa spins.

Art & Doty Todd (Era): "CHANDON D'AMOUR" (Meadowlark\*), a neat ballad, is slickly harmonized by this duo for good impact. "ALONG THE TRAIL WITH YOU" (Music Productions\*) is a richly melodic side using a so-

strong slice with a contrasting use of hot and sweet trumpets.

Count Basie Orch-Joe Williams (Roulette\*): "HOW CAN YOU LOSE" (Planetary\*) is a swinging number with an okay lyric niftily delivered by Joe Williams. "FIVE O'CLOCK IN THE MORNING" (Diane\*) is a bluesy atmospheric production handled in ace style by Williams and the Basie crew.

Gisele MacKenzie (RCA Victor): "THEY'RE PLAYING OUR SONG" (Shayne\*), a pleasing ballad in waltz tempo, is sung in lucid style by this songstress for good impact. "COME TO ME MY TRUE LOVE" (Raphael\*) is a lilting melodic entry also rating plenty of spins for jocks wantin' change-of-pace material.

Bob Hope-Bing Crosby (United Artists): "PARIS HOLIDAY" (Morris\*) is one picture tune that's a frank plug for the film, which doesn't enhance its commercial chances. "NOTHING IN COMMON" (Morris\*) is a special piece of material crowned by Bing Crosby with incidental help from Bob Hope.

The Velours (Onyx): "REMEMBER" (Malver\*) is an okay rocking ballad delivered strictly according to pattern by this combo. "CAN I WALK YOU HOME" (Malver\*) is another fair juve-angled item vocalized by the lead tenor in what can be called a commercially amateurish style.

Jim McCrory (Key): "SCHOOL TIME, PRETTY BABY" (Round Table\*), a typically hectic blues tune with a repetitive lyric, gets a strong rockabilly workover by this



## LAWRENCE WELK

And His CHAMPAGNE MUSIC  
Present "ONE-NOTE POLKA"  
(Coral No. 61937) with The Sparklers  
b/w "Lovers On The Park Bench"

newcomer who could make considerable noise in the present market. "PARKIN' LOT" (Wink\*) is familiar, dull rhythm stuff.

Tom Tall (Crest): "STACK-ARECORDS" (Ametcan\*) has a good lyric peg and a driving beat handled in forthright rocking vocal style. "MARY JO" (Ametcan\*) is another catching item for the juve trade.

Jimmy Church's Magicians (Verve): "BANDSTAND POLKA" (Eldorado-Drive-in\*) is a bright polka number which might get the kids to hop rather than rock. "CORRIDO ROCK" (Eldorado-Drive-in\*) takes the same polka melody and converts it into a fair rocking instrumental.

Nat (King) Cole: "LOOKING BACK" (Eden-Sweco\*) is a good ballad with an offbeat lyric which Nat Cole projects to the hilt. "DO I LIKE IT" (Sweco\*) is a routine rocking item which only Cole could give commercial potential.

Jerry Lewis (Decca): "LONG BLACK NYLONS" (Leeds\*), a cute lyric, is a fair showcase for Jerry Lewis' vocal talent. "BOAT TO KENYA" (Fortuna\*) is another clever piece of material, but with doubtful commercial impact.

\*ASCAP. †BMI.

## EXTENDED PLAY DISKS

Al Kelly "Rock 'n' Roll From Outer Space" (RCA Victor). This is a gag disk with double-talking Al Kelly doing his stuff in front of a rocking band under Leroy Kirkland. Kelly's lectures are, as usual, good for chuckles, while the orch pours out a swinging musical torrent.

## Jack Mills Returns

Jack Mills is back in New York after a month's business-vacation trek to Mexico and Havana.

The Mills Music prexy returned with a load of tune material which he's currently screening for U.S. publication.

## Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally.)

Artist	Title	Label
1. Original Cast	The Music Man	Capitol
2. Original Cast	West Side Story	Columbia
3. Original Cast	My Fair Lady	Columbia
4. Meredith Willson	The Music Man	Capitol
5. Sound Track	Around World 80 Days	Decca
6. Mantovani	Concert Encores	London
7. Johnny Mathis	Goodnight Dear Lord	Columbia
8. Lester Lanin	At The Tiffany Ball	Epic
9. Eydie Gorme	Vamps The Roaring 20's	ABC Paramount
10. Ella Fitzgerald	Sings Rodgers & Hart	Verve
11. Frank Sinatra	Come Fly With Me	Capitol
12. Original Cast	Oh Captain!	Columbia
13. Sound Track	South Pacific	RCA Victor
14. The Weavers	At Carnegie Hall	Vanguard
15. Harry Belafonte	Calypto	RCA Victor
16. Edmundo Ros	Rhythms of the South	London
17. Pete Seeger	Favorite Ballads	Folkways
18. Mantovani	Film Encores	London
19. Original Cast	Jamaica	RCA Victor
20. Frank Sinatra	Frank Sinatra Story	Columbia

## Album Reviews

"Gigi" (MGM). The soundtrack of the MGM film, "Gigi," has all the ingredients of a sock package.

The Alan Jay Lerner-Fredrick Loewe score, their first since "My Fair Lady," is sparkling throughout and the performances in this set are up to the standard of the material. Maurice Chevalier supplies the Gallic flavor, delivering the charming "Thank Heaven For Little Girls," "It's a Bore," "I Remember It Well" (with Hermione Gingold), and "I'm Glad I'm Not Young Anymore," one of the best songs in the show. Leslie Caron (or her dubbed-in voice) delivers brightly on "The Night They Invented Champagne," (with Louis Jourdan and Miss Gingold), "Say A Prayer For Me Tonight" and "The Parisians." Jourdan (or his stand-in singing voice) has a stand-out spot in "She Is Not Thinking of Me" and "Gigi," a long number containing the lilting title theme. Andre Previn conducts the studio orch in ace style.

MGM has also covered the "Gigi" score with two instrumental packages. In one, David Rose and orch serve up the Lerner-Loewe numbers in a rich orchestral setting that spotlights the rich melodic content of the various numbers. In another set, pianist Dick Hyman, with bass and drums accompaniment, niftily swings the same numbers in smooth cocktail jazz style.

The Millard Thomas Group: "In Music and Songs of the Caribbean" (RCA Victor). Millard Thomas, longtime guitarist accompanist for Harry Belafonte, steps out in this set as head of his own combo in a catching calypso program, although it lacks the commercial impact of Belafonte as performer. William Dillard, a deep-voiced folksinger, and the Bey Sisters, a pleasing duo, handle songs like "The Search,"

"Linstead Market," "Love Tastes Like Strawberries," "Ho To" and "Calypso Tromp."

Jackie Gleason: "The Torch With The Blue Flame" (Capitol). Maestro Jackie Gleason is back again at the record music stand with one of his best instrumental packages to date. An unusual atmospheric effect is achieved by blend of a marimba section with trombone solos on a program of dreamy numbers, including a flock of standards and a couple of Gleason originals. This entry sums up the meaning of mood music.

"Juerga Flamenca" (Audio Fidelity). This set has put a dashing flamenco scene into the groove. Recorded by a gypsy troupe in Spain, it presents a program of haunting songs, heel beatings and castanet clicking to a continual series of "oles." As usual, this label's recording quality is on the brilliant side.

Bill Kenny: "Precious Memories" (Decca). Bill Kenny's high-pitched tenor, which has not been too conspicuous in the pop field of recent years, finds an excellent outlet in this collection of religious and inspirational songs. Kenny, backed by various vocal and instrumental combos, strikes a suitably fervent note on such tunes as "The Vision of Bernadette," "The Hand of God," "It Is No Secret," Schubert's "Ave Maria" and others.

Eddie Condon & His All-Stars: "The Roaring Twenties" (Columbia). A good title, a veteran combo under Eddie Condon and a book of dixie standards add up to a first-rate traditional jazz entry. Condon and assorted sidemen exercise on such oldies as "Heebie Jeebies," "St. James Infirmary," "That's A Plenty," "Wolverine Blues" and "China Boy," among others.

"Jo March" (Kapp). Jo March, a folk singer who has recently come into the pop field, has a forthright style unmarked by any stylistic gimmicks. At the same time, she needs more variety in her delivery. She registers best on folk-type songs such as "Fare Thee Well, Oh Honey," "Kisses Sweeter Than Wine," "My Love Is A Wanderer" and "The Riddle Song."

"John McCormack Sings Irish Songs" (Camden). Although this reissue is made up of antique recordings, some dating back to before the first World War, the fine Irish tenor John McCormack can again be savored on this low-priced LP even though the veil of low-fi technique. McCormack's unusually pure lyric voice is heard on such Gaelic staples as "Macushla," "When Irish Eyes Are Smiling," "Mother Machree," "Kathleen Maureen," "The Rose of Tralee" and "I Hear You Calling Me," among others.

Paul Martin & His Oldtimers: "Banjo In Hi-Fi" (Tops). Old-fashioned banjo arrangements of some fine standards have been packaged into a pleasant nostalgic set. In a style that goes back some 30 years, Paul Martin and his instrumental-vocal combo deliver tunes like "Mary Lou," "Somebody Stole My Gal," "Yes Sir, That's My Baby," "I'm Alabama Bound" and others that genre.

"Blow Boys Blow" (Tradition). In this set, a refreshing catalog of sea songs and chantes turns up in appealing performances by singers A. L. Lloyd and Ewan MacColl. Among the more interesting songs in this package are "Paddy Doyle," "Old Billy Roley," "The Handsome Cabin Boy," "Whup Jamboree" and "Do Me Ama." Herm.

## VARIETY 10 Best Sellers on Coin Machines

1. CATCH A FALLING STAR (3)
2. SAIL ALONG SILVERY MOON (8)
3. TEQUILA (2)
4. ARE YOU SINCERE (3)
5. IT'S TOO SOON TO KNOW (1)
6. WHO'S SORRY NOW (1)
7. SUGARTIME (9)
8. OH JULIE (5)
9. GET A JOB (7)
10. SWEET LITTLE 16 (3)

DON'T

LOLLIPOP

OH OH FALLING IN LOVE

26 MILES

YOU ARE MY DESTINY

BREATHLESS

WITCHCRAFT

BALLAD OF A TEEN AGE QUEEN

THE STROLL

BILLY

- Perry Como ..... Victor  
Billy Vaughn ..... Dot  
Champs ..... Challenge  
Andy Williams ..... Cadence  
Pat Boone ..... Dot  
Connie Francis ..... MGM  
McGuire Sisters ..... Coral  
Crescendos ..... Nasco  
Silhouettes ..... Ember  
Chuck Berry ..... Chess

## Second Group

- Elvis Presley ..... Victor  
Chordettes ..... Cadence  
Jimmie Rodgers ..... Roulette  
Four Preps ..... Capitol  
Paul Anka ..... ABC-Par  
Jerry Lee Lewis ..... Sun  
Frank Sinatra ..... Capitol  
Johnny Cash ..... Sun  
Diamonds ..... Mercury  
Kathy Linden ..... Felsted

[Figures in parentheses indicate number of weeks song has been in the Top 10]



# D.C. SOLONS FACE THE MUSIC

## Coast 'Rebel' Read Pushing Petrillo To Settle Strike; No 'Oscar' Music?

Hollywood, March 18. A segment of Local 47 musicians led by ousted veepee Cecil F. Read have been attempting to persuade AFM prexy James C. Petrillo into settling the current strike against the major studios by giving up the trust fund and reopening negotiations on the basis of "no reuse payments, even to the musicians." Read's faction have held several meetings already but indications are they have met with a lukewarm response.

Read's group claims there is a disunity among the local administration, and while this may be true in part, the bulk of footers are strongly behind prexy Eliot Daniel. Daniel has wired Petrillo asking him to use all his forces and pressure to prosecute the strike to the fullest and if, as reported here, the producers desire to open negotiations, to explore this, as soon as possible. "A solution can be found without compromising any of our principles," Daniel said.

Meanwhile, an informal "boycott," along the theme of the informal "strike" against the major companies, is the works against the Academy Awards NBC-TV show March 26. This was evidenced over the weekend as members of Local 47, who are not now working at major studios, have indicated that they may be "busy" the night of March 26, when the industry-sponsored Oscar Awards are televised. As it stands now, no footers have been hired although copyists and arrangers are working away on the music.

The Awards, in the past, have always used studio orcs, but with the strike on, this is impossible (Continued on page 81)

## Fired Negro DeeJay Sues Frisco's KSAY for \$35,000 On 'Discrimination' Claim

San Francisco, March 18. The firing of a pair of Negro deejays and a change in policy from rhythm-&-blues to pop music have occasioned bitter charges against a six-month-old Frisco radio station, KSAY.

Most of the charges, so far, have come from one of the fired deejays, Ray Bruce, who claims racial discrimination is behind his discharge a fortnight ago. Bruce also claims he had a firm two-year contract with the independent 10,000-watt, and last week filed a \$35,000 damage suit against KSAY, saying his contract runs until June, 1959.

But Walt Conway, the station manager, denies there was any discrimination, points out the station still employs two Negroes and says: "We let Bruce and Willie Bryant go because they could not, or would not, follow the station's policy."

In addition, says Conway, KSAY decided to shift from pitching primarily to the Frisco-Oakland Negro market with r&b to a general market with straight pops, and no r&b.

Bruce asks what he regards as a very pertinent question: "Why can't a Negro deejay play a Sinatra record as well as a white deejay?" The deejay is working with the NAACP and plans to file a protest with the San Francisco Fair Employment Practices Commission this week. He says "this goes far beyond my fight with KSAY—there are more than a dozen and a half radio and tv stations in this area and only three (KSAY, KSNB and KWBR) employ Negroes. I'm sorely distressed."

## Carter Quits Roulette

Don Carter, national sales manager for Roulette Records, is leaving to set up his own diskery. Carter has been with Roulette since its inception a year ago and previously was associated with Tico Rama and Gee Records.

Joe Kolsky, Roulette exec veepee, is currently prowling the field for a new sales chief.

## PILOT PLATTER

### Arwin Signs Flyboy In Label's Encore

Hollywood, March 18. Marty Melcher is reactivating his Arwin Records and will begin production on singles and albums shortly. According to Melcher, distributors are being lined up now and label has already signed its first artist. He is Jack Lewis, an American Airlines pilot, who has been ticketed by Arwin for five years. His initial disk will be released this month.

Al Kavelin has been named general manager of the company, and Jerry Simon will rep label in the east. George Greif is veepee in charge of sales and promotion and Joe Lubin is a&r topper.

## Thiele Dot-Away; Exits Coral A&R

Bob Thiele, artists & repertoire chief of Coral Records for the past few years, is exiting to take over as viceprexy and a&r chief at Dot Records, the Paramount Pictures-owned label. Randy Wood, Dot prexy, has been handling the a&r chores, but will now concentrate on the diskery's administration and occasionally make records as well. Wood founded the Dot label in Gallatin, Tenn., shortly after the last war and parlayed it into one of the most successful indies in the business before selling it to Paramount for \$3,000,000 a couple years ago. Thiele will headquarter in the east.

At Coral, no replacement has been set as yet for Thiele who is continuing in his office there until he winds up unfinished business. Assisting Thiele at Coral was Dick Jacobs, musical director.

## CHEVALIER GETS NOD TO FRENCH-DISK 'GIGI'

Hollywood, March 18. Maurice Chevalier has received permission from Alan Jay Lerner and Frederick Loewe to record the entire musical score of "Gigi" for his French diskery.

Chevalier will wax the score in Paris prior to returning here for the Academy Awards and his appearance March 29 at the press dinner for President Eisenhower in the Capitol.

Following this he continues on to N.Y. for his April 6 engagement at the Waldorf-Astoria and will also attend the preem of Metro's "Gigi" in Gotham. He costars in the film with Leslie Caron and Louis Jourdan.

## Cap Completing \$1½-Mil Expansion of Branches

Capitol Records winds up an 18-month construction-expansion program on its branch outlets in May at a cost of \$1,500,000. The program takes in 16 branches in Cap's network.

The branch buildup took place in New York, Chicago, Los Angeles, Charlotte (N.C.), Cincinnati, Dallas, Detroit, Hartford, Minneapolis, Kansas City and St. Louis. In addition, branches which have about doubled in size over their old locations include Boston, Buffalo, Newark, Oklahoma City and Pittsburgh. A new branch also has been established in Baltimore, bringing the total to 26 branches.

## MGM Veeps Kaye

Hollywood, March 18. Jesse Kaye, MGM Records' Coast rep, has been upped to v.p. in charge of Coast operations.

Kaye has been with the company 11 years, since its inception.

## CLEFFERS BEEF VS. WEBS, BMI

Washington, March 18.

A strong, frontal attack on the broadcast industry's alleged control of the pop music biz made by a group of ASCAP songsmiths and sympathizers of the American Society of Composers, Authors & Publishers ran into a partial Senatorial roadblock in hearings on the Smathers Bill here last week. Testimony in behalf of the bill, which would divorce the broadcasters from Broadcast Music Inc. and activity in disk and publishing operations, produced several sharp exchanges between subcommittee chairman John Pastore (D., R.I.) and some witnesses. However, Sen. George Smathers (D., Fla.), author of the bill, who only attended the first day of the hearings last Tuesday (11), indicated, via his line of questioning, that he still backed his proposed legislation.

The case for divorce of the broadcasters from the music biz was made chiefly by ASCAP songwriter Arthur Schwartz. Some of the testimony ran over the same ground covered in the 1956 House antitrust committee hearings under Rep. Emanuel Celler (D., N.Y.) where numerous ASCAP songwriters charged that the broadcasters were discriminating against ASCAP music in favor of the broadcast-owned BMI catalog.

Arthur Schwartz, one of the (Continued on page 76)

## Avakian Exits Col For Share-Alike In World-Pacific

George Avakian has stepped out as director of pop albums at Columbia Records to join Richard Bock's World-Pacific Records. Avakian, who will have shares in the company equal to Bock's, will head World-Pacific's New York office as veepee.

Bock will continue to run the firm's Coast activity as prexy with Philip Turestki as secretary-treasurer. The Avakian move to W-P is the first step in diskery's expansion program. Label now plans to open another office in Düsseldorf, Germany, under the direction of Joe Napoli, to oversee and develop labels' European interests.

The expansion program also includes a move into the pop package field. Heretofore, World-Pacific had been issuing jazz albums only. Added to the label for the pop push are singer David Allen and arranger-composer Gil Evans.

Avakian, who had been with Columbia for the past 18 years, is credited with bringing such artists as Johnny Mathis, Erroll Garner, Dave Brubeck, Duke Ellington, The Hi-Lo's and Louis Armstrong to the Col fold. Col's pop album division is now under the overall supervision of artists & repertoire chief Mitch Miller. No replacement for Avakian has yet been set.

World-Pacific, which is operated by Pacific Enterprises Inc., was launched four and a half years ago by Bock. It was originally known as Pacific Jazz but the name was changed to allow for a broader repertoire. There are now 70 LP's in the W-P catalog.

## RCA Nabs George Feyer

George Feyer, Budapest-born pianist now playing at the Hotel Carlyle, N.Y., and one of the top-selling keyboard artists in the LP market on the Vox label, has been added to RCA Victor's talent stable. Feyer will cut both singles and albums for Victor and his LP set, due to be cut shortly, will be out this spring. Feyer clicked with his "Echoes" series on Vox.

Feyer, who arrived here in 1951, has been playing at the Hotel Carlyle for the past three years.

## Praise, Paste ASCAP Divvy System At D.C. Slugfest; Hammerstein For Status Quo, Others Rap 'Powerhouse'

### MGM Renews David Rose

Hollywood, March 18. David Rose inked new deal with MGM Records, marking his 11th year with company. Under pact, he will act as a&r rep for diskery, handling certain other artists and his own recordings, and will conduct all types of pop and pic theme singles in addition to continuing with "more substantial" type of music for albums.

Initial chore will be to record two more "string 'n' rock" singles similar to "Shepherd Blues."

## Victor's 3d Club Via Metopera Tie

RCA Victor is setting up its third disk club venture with the Book-of-the-Month Club. Latest is the Metropolitan Opera Club which will be run for the opera market in conjunction with a new deal between Victor and Rudolf Bing, Metopera general manager. Victor's opera club will bow with its first release next fall.

Under its new pact with Bing, Victor will use Metopera and Victor artists for its opera recordings which will get some kind of seal signifying that the disk work has the approval of the Metopera itself. The deal will not affect those artists who have contracts with other companies.

At the present time, Victor has classical and pop music disk clubs operating under BOM management. Victor's all-out move in the club direction has been cued by the click of the longhair club which has obtained 300,000 subscribers since it bowed at the outset of this year.

Victor initiated its close ties with the Metopera with a deal to record "Vanessa," the Barber-Menotti work which is currently being put into the groove.

## COMO 'CATCH'-ES RCA'S 1ST GOLDIE FOR 1958

RCA Victor handed out its first gold disk of 1958 last weekend. It was to Perry Como for "Catch a Falling Star" which was released early in January.

At the same time, Victor inaugurated a new custom of giving a "silver disk" to the producer of each 1,000,000 seller. In this case, Joe Reisman, who selected and arranged the number for Como, was palmed.

## Shaw's 'Extended Play' As GPM of E. B. Marks

Arnold Shaw has had his general professional manager's part picked up by E. B. Marks. The new deal, which runs for an indefinite number of years, follows the original three-year pact which expires in May. Shaw also will continue as firm's veepee.

Since Shaw joined Marks after leaving Hill & Range, firm has jumped with such clicks as "Banana Boat Song," "Cindy, Oh Cindy," "Dungaree Doll" and "Wonderful, Wonderful." Marks is currently riding with "Lollipop" on the Cadence and RCA Victor labels.

## Welk SRO \$31,000, S.F.

San Francisco, March 18. Lawrence Welk's orca grossed \$31,000 for a one-niter at San Francisco Auditorium Thursday (13). Event drew a capacity crowd of 9,000 with tickets scaled up to \$5.

Washington, March 18. Is the American Society of Composers, Authors & Publishers overdue for a revision of its rules to provide greater participation in its income by the younger members?

Is Federal legislation necessary to protect the "small businessmen" among its members from the so-called "powerhouse" group?

Should action along these lines be taken by the Antitrust Division of the Justice Dept., through a change in ASCAP's antitrust decree?

These questions are facing a House Small Business Subcommittee, headed by Rep. James Roosevelt (D., Calif.), which opened hearings last week in response to complaints by some members of the organization.

The testimony before the committee developed both ways. The complicated ASCAP system of dividing the loaves and fishes was not only attacked; it was equally strongly supported.

Among the developments: The Dept. of Justice submitted a background statement on the ASCAP antitrust litigation which pointed out that the amended 1950 decree sought to bring about a more objective method of distributing the Society's revenues. Justice Dept. disclosed that the present formula is "under current consideration," but that no decisions have been reached on whether to press for a change.

In his opening statement, Rep. Roosevelt said the purpose of the hearings was to determine whether "to recommend that the enforcement agencies should utilize existing legislation or Congress should enact new legislation to remedy the situation and thereby save hundreds of small businessmen from destruction" . . . or whether the (Continued on page 81)

## Pop DeeJay Convention Retains 'Anti-Freeload' Registration Fee for '59

The 1959 pop disk jockey convention, already scheduled for Kansas City by the Storz Stations early next March, is due to draw heavy attendance from all the disk companies, many of which missed the boat for the first conclave in K.C. last week. In line with the suggestion of the disk firms, there will again be a registration fee for all non-deejay guests. The fee this year was \$17 per person.

Todd Storz, head of the radio chain which is sponsoring the convention, pointed out that the disk companies, who hosted the various affairs, recommended the registration fee since they didn't think it would be fair to ask them to pay their way for a lot of people with competitive labels, or songpluggers, publishers, field men, etc. At the first convention, Atlantic, Columbia, Dot, Mercury, RCA Victor and Roulette, picked up tabs, ranging up to \$7,000, for the dinners, cocktail parties, banquets, etc.

Storz said that since a larger turnout of music biz people is expected next year, it was important to set a precedent the first year about who pays for what. It's hoped that the registration fee will also have a desired effect on the hangers-on and freeloaders.

## Perry Back to Joy Music

Jack Perry has rejoined Joy Music to handle deejay promotion for the parent company as well as Oxford and Hawthorne Music. He'll cover the New York and mid-west territories.

Joy's professional operation continues to be headed by Johnny Farrow. Jerry Green takes care of firm's contacting on the Coast.





# The Laine Forms to the Right

Tradesters Get Up a Whoop-De-Doo Clambake  
In Tribute to Frankie Laine in Hub

Boston, March 18.

Biggest turnout of music people, disk jocks, record interests, juke-box, radio and tv reps in years was scored by Columbia Records for Frankie Laine, current at Blin-strub's through March 23; at Sidney Hill Country Club Sunday (16) night.

More than 150 tradesters turned out to fete Laine, who was tape-recorded on Hub and out of town stations in interviews at the buffet party. Ed Masterson, Columbia branch manager, and Bob Mes-singer, Columbia promosh & p. r. man in Hub, and Ruthie Shapiro, Laine's personal rep, hosted the affair and distributed LP's of Laine's new album, "Foreign Af-fair."

Laine, who is topping records at Blinstrub's 1,700-seater in an 11-day stand, was taped by deejays from Boston, Worcester, Brockton, Nashua, and Manchester (N.H.) radio stations. Among those present were: Rosalind Ross, GAC record department head; George Clarke, Boston Daily Record nitery columnist; Jana Laurence, chirp; Sherm Feller, WEZE; Libby Con-rad, Leo Egan, John Bassett, Bill Given, Arnie Rosen, WBZ; Stan Richards, Gregg Finn, Dave May-nard, Mike Fucillo, Gene Sciouti, WORL; Jim Deering, John Barcus, WHDH; Lou Goldberg, Tom Evans, Paul Knight, Bob Wilson, WCOP; John Marion, Wally O'Hara, Bill St. Clair, WEEI; Jack Chadderton, Johnny Towne, Dave Edwards, WLYN, Lynn; Ken Mayer, Arnie Ginsberg, WBOS; Lad Carlton, WKBR, Manchester, N.H.; Dick Carben, Merrill Smith, Marc Hall, WOTU, Nashua, N.H.; Angie Pan-tos, WAAB, Worcester; Frank Teac, Bob Anderson, Dick Piper, WSMN, Nashua; Jack O'Rourke, WNEB, Worcester; Budd Chain, Milt Krey, WORC, Worcester; Doc Jones, Dick Benham, WBET, Brockton; Stanley Kaye, Joe Sinacore and Al Lerner, of the Frankie Laine outfit.

## Metronome Sets Disk Step-Up Here

Metronome Records, European diskery which distributes several U. S. labels in the Scandinavian and Continental countries, is step-ping up its activities in the U. S. Claes Dahlgren, head of the Me-tronome office in the U. S., has set 45 LP albums of Metronome-re-corded material for release on various U. S. labels during the next six months. Mercury is is-suing 12 of these sets, including sev-eral mood music packages by the Harry Arnold orch, a vocal album by the Nicholas Bros., a George Wallington-Jimmy Raney jazz set and some German and Hungarian material. Atlantic, Prestige, Ca-dence and World-Pacific are also releasing Metronome material.

In the classical division, Van-guard Records has scheduled 10 LP's based on Metronome record-ings. In the pop single division, Metronome is now pushing the German hit disk, "The Little Train," by Marianne Vassel and Erich Stotz. Mercury is releasing the single this week.

Dahlgren, meantime, has set up a publishing subsid. Metronon Mu-sic, a Broadcast Music Inc. affil-ate. It will handle European ma-terial recorded by Metronome.

## Holliday in Drama Role

London, March 18.

Britain's current top pop song-ster, Michael Holliday, is to play the lead in a BBC sound radio drama production, "Bigger Beg-gars" (24) in the Home Service next Monday (24).

Story deals with juvenile delin-quency in the East End of London, with Holliday cast as a cafe own-er's son. Besides taking part in the action, he'll provide a musical commentary on what is taking place. Score has been written by Christopher Whelen.

## Buffalo Philharmonic Sets Dozen Paired Concerts

Buffalo, March 18.

Buffalo Philharmonic Orchestra will present 12 pairs of concerts during the 1958 season under the leadership of Josef Krips who has been re-engaged. In addition, the group is planning five concerts in Jamestown and Niagara Falls.

The Orchestra's current main-tenance fund campaign is continuing with \$134,000 in pledges reported to date against the goal of \$150,000.

Wage negotiations with the Mu-sicians Union are in final stages on a two year contract with an in-crease of \$3 per week per man and an extension of the season from 23 to 24 weeks next year and 25 or 26 weeks in 1960.

## Dot Dandridge's 2 LP's For Granz's Verve Label

Hollywood, March 18.

Dorothy Dandridge has finally been tagged by a recording firm. Actress-singer, in a deal agented by Harold Jovien, has been signed by Norman Granz to wax two LP albums for the Verve label. The material as yet hasn't been selected but will be comprised mainly of ballads and pop tunes.

Granz, upon his return from Eu-rope, will meet with Miss Dandridge and Jovien anent the tunes she will chirp. Miss Dandridge just completed a costar role in the An-drew L. Stone production, "Infamy At Sea," for Metro.

## BUS BALLY

McPartland's 870-Mile Trek For Trailways

Atlanta, March 18.

A roadshow in every sense of the word brought cornetist Jimmy McPartland and vocalist Toby Deane into Atlanta via a Trailways Bus. McPartland and his horn fronted a Five-Star Dixieland group which played at prearranged stops on 870-mile route from New York City to Washington, D.C., Charlotte and Atlanta to introduce extension of bus outfit's Five-Star Luxury Service into these cities. He and Miss Deane entertained newspaper, radio-tv folk as well as civic officials during various stops.

Miss Deane, incidentally is the wife of Bob Weems, executive of General Artists Corp.

## RCA'S KIDISK SPREE VIA BLUEBIRD LINE

RCA Victor is sharply stepping up its kiddie Bluebird series this month with its biggest release to date. Bluebird is releasing five new LP's and three singles in ad-dition to converting a number of its bestselling catalog items in new four-color jackets. Harry Jenkins, RCA Victor chief of the single records division which covers the Bluebird line, is also pitching a merchandising plan to distributors and rackjobbers who channel the kiddie disks to the supermarkets and chain stores.

Heading the new Bluebird re-lease is a set by Shari Lewis, who has the "Hi Mom" show on WRCA-TV, N. Y. Miss Lewis makes her debut on wax with a set titled "Fun in Shariland." Other sets will feature the Norman Leyden orch, Maria Ray, Paul Wing and James Stewart, as narrator of "Winnie the Pooh" stories.

# MGM Gets 'Orbit' For R'n'r Kick With New Distribs And Master Deals

## Fine Liberate \$450 For Un-Fair Tunes

Liberace received a \$450 rap for infringing an Australian copyright by playing tunes from the musical "My Fair Lady" during his Down Under engagement. The fine will be split between Liberate and Lee Gordon, promoter of his Aus-tralian tour.

Fine will be paid to Chappell & Co. Ltd., of Sydney, which has the sole Australian copyright to the Alan Jay Lerner-Frederick Loewe score and the sole right to the per-formance of the songs in public or authorization for their public per-formance. The tuner is scheduled to open in Melbourne in August.

## Livert to Seeco to A&R Dawn & Bronjo Subsidi

Paul Livert has joined Seeco Records to head the artists & repertoire department for the new singles program being launched for diskery's two subsid labels, Dawn and Bronjo.

Dawn, which heretofore had concentrated on the jazz field, will move into the rock 'n' roll areas, while Bronjo, a new disk subsid, will be used for pop releases. First release on Dawn is a coupling by Tom Swift of "High School Ring" and "Stormy." The initial Bronjo pressing, "Lover Come Back to Me" and "Tenderly," was cut by Butterball.

In a move to get a stronger grip on the rock 'n' roll market, MGM Records is setting up a subsid label to handle r&r releases ex-clusively. The new disk outlet will be known as Orbit Records.

Irv Jerome, MGM's veepee in charge of sales, is now setting up the distribution network for Orbit. He'll utilize current MGM distribs as well as appoint additional ones to handle the new line.

Orbit will kick off with two mas-ters purchased from Jerry Win-ston's Onyx label. They are "A Teenage Quarrel" by the Wander-ers and "Remember" by the Velours. "You're The One" by Jimmie Williams and others cut by the MGM staff will make up Or-bit's initial release package due March 31.

Orbit also has set a deal with Onyx in which Winston will supply Morty Craft, MGM's artists & re-pertoire chief, with 15 releases a year using artists and material un-der his control. The MGM a&r boys will supply an unspecified number of their own groovings to the Orbit line.

According to Arnold Maxin, MGM prexy, there is an immediate need for the new Orbit label due to the pickup in single sales activ-ity since he took over the company three months ago. He believes that the new label and new distribution setup will help nab deejay atten-tion and promotional coverage which couldn't be realized if all the new releases were issued under the MGM banner only.

## VARIETY Scoreboard OF

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enu-merated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT de-veloped from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS			TALENT	
This Week	Last Week		ARTIST AND LABEL	TUNE
1	1		CHAMPS (Challenge)	Tequila†
2	3		PERRY COMO (Victor)	{Catch A Falling Star* Magic Moments*}
3	6		PAT BOONE (Dot)	{It's Too Soon to Know* Wonderful Time Up There†}
4	5		ANDY WILLIAMS (Cadence)	Are You Sincere†
5	4		CHUCK BERRY (Chess)	Sweet Little 16†
6	7		BILLY VAUGHN (Dot)	Sail Along Silvery Moon*
7			CONNIE FRANCIS (MGM)	Who's Sorry Now*
8	2		FOUR PREPS (Capitol)	26 Miles†
9			CHORDETES (Cadence)	Lollipop†
10			MCGUIRE SISTERS (Coral)	Sugartime†

POSITIONS			TUNES	
This Week	Last Week		TUNE	PUBLISHER
1	1		*CATCH A FALLING STAR	Marvin
2	4		†TEQUILA	Jat
3	2		*SAIL ALONG SILVERY MOON	Joy
4	3		†SUGARTIME	Nor-Va-Jak
5	7		†ARE YOU SINCERE	Peer
6	8		*IT'S TOO SOON TO KNOW	Morris
7	6		†SWEET LITTLE 16	Ark
8			*WHO'S SORRY NOW	Mills
9	5		†26 MILES	Beechwood
10			†LOLLIPOP	Marks

(\*ASCAP †BMI F-Films)

## Col, Decca Boost Single 45's to 98c

The hike in the price of 45 rpm singles to 98c is a fait accompli now that Columbia and Decca Re-cords have fallen into line. Col's new price schedule, up from 89c, went into effect Monday (17). De-cca's increase starts April 1.

The move towards the 98c price was sparked at the beginning of the year when RCA Victor upped the tab on 45's from 89c. Rival com-panies soon followed the lead, with Columbia and Decca the last of the major holdouts. At the time of Victor's price boost on 45's, RCA also hiked its classical LP line from \$3.98 to \$4.98. Col is still holding the \$3.98 price for its Masterworks series.

Col's price boost on the singles also includes releases from its re-cently formed subsid, Date Records. The diskery currently is working out details regarding credit for ex-isting single records currently on guarantee.

Decca's increase also involves its subsid labels, Coral and Brunswick. Shipments will be made to dealers through this month at the old price. All other prices in the company's disk line will remain the same.

Decca will continue to give deal-ers a 5% return privilege on all single disks, figured semi-annually.

## Diskery Pactings

Charles Applewhite, currently serving a hitch in the U. S. Army, has been inked by Design Records. He'll be a civilian at the end of this month and will make a disk jockey tour to kick off his initial Design release. Design has also packed Julie Joyce, Philadelphia song-stress who has done numerous singing commercials.

Jimmy Williams has been tapped to a recording deal by MGM Re-cords. He'll bow with "You're The One" and "I'll Only Give My Love." He's managed by publisher Larry Utall.


Virginia Gibson has been added to the Cabot Records roster. Thrush is featured on NBC-TV's "Your Hit Parade."

Jack Gold has inked Arlena Fontafia to his indie Paris label. Her first disk will be released in April.





**HOT!**



**Lou Monte**

*Sings*

**"LAZY MARY"**

(Luna Mezzo Mare)

*b/w*

**ANGELIQUE**

*with*

**Joe Reisman's Orchestra**

**47/20-7160**



**RCA VICTOR**  
RADIO CORPORATION OF AMERICA









## Salisbury's Return by Record Vote To Liquid State Hops Up B'ch Ops

Salisbury, Miss., March 18.

Niteries along this once lush beachfront are readying for a comeback this summer with the ending of "the noble experiment" of no booze which had them out of action last year. The town voted "wet" Tuesday (11), reversing its startling "dry" decision 16 months ago.

A referendum on sale of alcoholic beverages won by a terrific margin as a record 90% of the voters cast ballots. The voters also accepted a plan to create a special commission to regulate liquor within the town. Vote on the license question was: Part 1—yes, 1,010; no, 631. Part 2—yes, 973; no, 626. Part 3—yes, 1,015; no, 636. Vote on the liquor commission question was: yes, 1,048; no, 565.

The balloting climaxed an intensive campaign by club owners, concessionaires, ride ops, hotel and motel owners, who claimed loss of 60% of their income last summer. The first dry summer in the town since Prohibition closed the 1,200-seat Frolic, which for more than a decade had played big names, and the Bowers, 450-seater, which played names and semi-names. Some 40 other clubs and establishment serving liquor were also forced to shutter for lack of biz.

Last year, Denny Mulcahy, Frolics op, planned to spend \$100,000 for talent from July 1 to Labor Day with an admish of \$1 and a minimum of \$1.50, with soft drinks, setups, ice and charged water, but it didn't work. After a switch to semi-names and dancing for a few weeks, the club shuttered. For this season, Mulcahy plans to return to the regular policy of \$1 admish. Jacy Collier will book the room as in the past years, and is eyeing the top names.

The campaigning to go wet again, was spearheaded by Roger J. Shaheen, Eugene J. Dean, both of whom are amusement ops at the beach, and Mulcahy. The record vote included an unprecedented 117 absentee ballots. The town's economic interest and entire financial structure have been allied with the resort business for many years.

## Fists, They Fly in Frisco; Painter Daubs 170G Suit On Boniface of hungry i

San Francisco, March 18.

The founder of the biggest and most prosperous of Frisco's basement bistros took a punch—which missed—at his resident artist last week and wound up with a \$170,000 suit on his hands for slander, false arrest, assault and interfering with a business arrangement.

Sued was Enrico Banducci, heretopped owner of the lowercase hungry i (for hungry intellectuals), the basement night club which sheltered the budding Mort Sahl and currently is billing Don Adams and the Gateway Singers.

Plaintiff is Walter Keane, a painter of large-eyed children.

Beef started at a bar just above the hungry i, where Banducci claimed Keane was using unparadonable language in the presence of women. When Banducci suggested Keane apologize, Keane used some more unparadonable language and Banducci swung. The looping right looped right around Keane and connected with a hospital bookkeeper who was sitting at the bar minding her own business.

This brought the cops, Banducci's lack, Frank Werber, the hungry i's bouncer, Harry Smith, and Keane's arrest on a drunk charge.

The next day Keane ceremoniously marched down to the hungry i (after announcing he'd forfeit his \$10 bail on the drunk charge) and removed 24 paintings from the basement bistro's walls.

Banducci surveyed the barren expanse and promptly announced:

"It looks nice with some of that junk eck."

Whereupon, Keane's lawyer, Robert Krontage, filed suit.

A, for the receipt of Banducci's punch—well, she wasn't mad at anyone. She was treated for a bruise and went home.

## Dove-Tale

Chicago, March 18.

Magician Ron Urban was inducted into the Army March 10.

So were his 15 doves. They and Urban will play camp circuit out of Special Services after the prestidigitator completes his basic at Ft. Leonard Wood, Mo.

Urban most recently appeared in Boston and with Ice Varieties, Akron, O. The draft knocked out dates in Nassau and Toronto, plus an Australian tour skedded for next September.

## Sammy Davis Pulls Chi Press Confab On Crix 'Solo' Rap

Chicago, March 18.

Sammy Davis Jr. sought to kiss and make up with the local niteries critics, but most of them indicated they weren't having any by failing to show at a belated press conference held Friday (14) by the comic.

Davis called the meeting to explain his press-rapping statements from the stage at his, Chez Paree opener Feb. 28, prompted by Chi Tribune gossip Herb Lyon's report that Davis would solo this time around because of a family rift.

Davis' remarks lumped the entire press corps for playing the untruth, which the guys from the gazettes resented. They also resented Davis' act in toto, a judgment which may or may not have been influenced by the headline's editorializing.

Through miscues which still haven't been altogether cleared up, Davis' advance publicity indicated Davis would, in fact, solo. Lyon coupled the announcement with what seems to have been conjecture when he noted additionally that Davis sams the family spelled a family rift. According to Davis, the columnist made a backstage apology after the comic's opening. Not only was the item untrue, Davis said, but it also shaped an invasion of privacy. As for the remarks, made at the outset of his turn, he explained, "I felt as a human being that I had to say something."

Only critic who attended the press conference from the metropolitan papers was Sam Lesner of the Daily News. Saying gossip wasn't his line, Lesner said he wrote that Davis would solo, but did it per the publicity handout.

The meeting drew several representatives from Negro publications, and a cityside reporter from the Sun-Times.

Davis, who closed here last night (Mon.) said, however, that he "definitely" would work as a single in the future, "but it won't be the result of any rift." He won't solo in saloons before next year, at any rate, because of picture commitments. He starts "Anna Lucasta" rehearsals April 27, and later in the year has a 16-week minimum pact with Sam Goldwyn for "Porgy and Bess," which he said provides him with a "great meat-and-potatoes role" (as Sportin' Life).

Comic fans being typecast. He said Goldwyn told him at their first meeting, "I was always under the impression you imitated Jerry Lewis and that was it."

Davis, a recent convert to Judaism, also said he's been invited by the Israeli government to visit the young state. He wants to go, he said, but obviously can't make it this year.

## Dunes' Act Policy

The Dunes, Las Vegas, will go off the Minsky policy temporarily. Spot has signed a show starting April 2 to comprise Frankie Laine, Jack E. Leonard and John & June Belmont, with Mme. Kamarova to do the production.

Harold Minsky's "Follies," current at the Dunes, returns there May 1.

## Short Puff-on-Cuff

Chicago, March 18.

Philip Morris' Country Music layout, an SRO for-free affair since starting its tour back in January, 1957, finally came a cropper here last Thursday (13) night, when it drew an estimated 1,400 to the 3,531-seat Opera House.

## Philip Morris Filters Out The 'Country' in Roadshow That Pulls 'Em by the Pack

Chicago, March 18.

Because it's no longer that parochial, the "Country" is coming out of Philip Morris' long-touring "Country Music Show." Inclusion of rock 'n' roll and other pop idioms have rendered the original title obsolete.

Show's attendance hasn't been hurting, however. Since hitting the road, Jan. 6, 1957, it has played to about 1,600,000 loyalists at 416 performances in 27 states. Statistics are updated to the Chicago date last Thursday (13) at the Civic Opera House. John Latham, Philip Morris brands manager, rates the boxoffice whammo notwithstanding the free admission sign. Audience is only required to flash a PM pack at the gate (kids exempted). That policy will be "liberalized" April 1, when a Marlboro pack (PM's filter sister) will also become acceptable currency.

Show's regular cast, which does accent country music, is frequently augmented by big names who don't, such as Jerry Lee Lewis and the Crescendos. For the regulars, it's a six-nights-a-week grind, with a layoff week every six weeks. Where circumstances permit, the company plays extra dates at millitary posts. Latham says the show has numerous requests to play future special situations such as state fairs, but before those can be contemplated there's a swing through the northwest and New England territories to be made.

Country music agent Jim Denny, of Nashville, assembled the show, with N. W. Ayer & Son, the cigarette's ad agency in charge of production.

## BIGWIG HOTELIER SMITH NAMED IN 960G FRAUD

Toronto, March 18.

Benjamin Smith, 46, millionaire owner-operator with his two brothers of the Prince George Hotel here and the recently-opened Havana Riviera in Havana, was arrested Friday (14) in his hotel suite by Toronto detectives on charges of the Ontario Securities Commission of theft of \$960,000. He put up property bail of \$100,000 and is to appear in court here April 15 on charges of fraud and conspiracy.

The nitery owner, named as vicepresident of Brilund Mines Ltd., allegedly dealing in manganese and chrome deposits, has had his listings suspended by the Toronto Stock Exchange to protect the investing public. Similar warrants have been sworn by the Ontario Securities Commission for the extradition from New York City for hearings in Toronto of Stanley Schombren, S. R. Rauch and H. D. Rauch, U. S. citizens, and named as directors of Brilund Mines.

## Scot '5-Past 8' Revue Sets Acts for May Bow

Glasgow, March 18.

Stewart Cruikshank, boss of Howard & Wyndham, is planning Glasgow's most lavish revue in the upcoming "Five-Past Eight," skedded to tie off at Alhambra Theatre here May 19. First guest act packed is the Ballet Trianas, currently at the Lido, Paris.

Stanley Baxter, singer David Hughes, and Rikki Fulton are set as leads, with Fay Lenore as soubret. Production, to be staged by Dickie Hurren, will have program change once a month instead of every three weeks, as previously.

Jimmy Logan, Jack Radcliffe, and Gil Johnson, U. S. dancer, are packed as leads for the Edinburgh "Five-Past Eight," opening May 31 at King's Theatre there with weekly change of program material. Sheila O'Neill, dancer, and Rosina Long, soubret, are set for this production.

## Paris & Road Circuses Still Potent; Some Take on Music Hall Overtones

Paris, March 18.

Though many are bemoaning the demise of old show biz staple, the circus, all over the world, the sawdust extravaganzas look beaucoup alive here. Besides the two permanent one-ring affairs in Paris, the Medrano and Cirque d'Hiver, four big tops will be touring France the next six months including a visitor from Russia, the Moscow State Circus.

Though the circus is still solvent here it has evolved with the times and become part music hall in operations, with singers and personalities as much a part of the ring as the regular acts.

Hitting the road are the following:

Amar includes sport stars in its lineup via a boxing champ, Alphonse Halimi, and a bicycle racing name, Louis Robic. Both will do their specialties.

Bouguen, besides the regular Cirque d'Hiver base here, sends out a road troupe including some radio and video quiz additions like "Double or Nothing."

Pinder stars the top disk fave here, Gloria Lasso, as well as chorus of girls who dance and also cavort on trapezes.

Cirque Jean Richard, run by the top legit and film comic star here, Richard himself, stays mainly in the circus tradition. Albert Prejean replaces Richard as ringmaster until the latter finishes up a run in a hit musical.

The Moscow State Circus plays various key cities in France before and after its month date here at the Palais Des Sports starting Thursday (20). This features animal and acro acts and seems to be the one having the most classic line in numbers and makeup.

## T. C. Jones' Long-Run At Gay '90s in Mpls. For Original \$1,200 Stipend

Minneapolis, March 18.

In his ninth week at the Gay '90s and with no immediate end of his engagement in prospect, female impersonator T. C. Jones is breaking all local night club long-run records.

Abe Perkins, who operates the bistro, is said to have bought Jones for \$1,200 a week on the understanding he'd be held as long as business warranted it. Considering the prestige gained by Jones on Broadway and in such New York supper clubs as the Blue Angel, and the further fact he supplies his own pianist, the stipend is considered by local bonifaces to be extremely moderate. And with the performer drawing big crowds continuously, it's turning out to be an exceptionally good buy for Perkins.

Incidentally, several years ago, before he attained Broadway prominence, Jones played a local nitery engagement as just a member of the "Jewel Box" revue of female impersonators at a salary not believed to be in excess of \$150 or \$200 per week.

## NAME ACTS GET NOD IN SHOREHAM ORCH NIX

The Shoreham Hotel, Washington, will shift from a name band to a name policy starting April 8, with Herb Shriner ushering in the new deal. Jane Morgan is to go in April 22, with Julius LaRosa, Jean Carroll and Vaughn Monroe set to follow.

There is a possibility that an act policy will continue into the summer when the Shoreham opens its outdoor cafe. Alan Bralove, hotel's exec veepee, is in charge of booking.

## Chaudiere Reopening

Ottawa, March 18.

The Chaudiere Club, Quebec-side nitery which shuttered late last December, schedules reopening April 5. Billtoppers on opening fare will be Jimmy Clark Trio, with Harry Pozo band, back from a cold-season stretch in Standish-hall hotel, Hull, showbacking and playing for dancing.

Chaudiere has packed Four Aces, for May 2 bill.

## Gale Robins It Is!

Hollywood.

Editor, VARIETY:

Your March 12 night club review of the Crescendo, Houston, was terrific. This club date has been a springboard for my client's Gale Robins' series of club appearances, with the niteries anxiously awaiting the VARIETY review.

One hitch in the review, however, is that the name of Gale Moore instead of Gale Robins was used. The clubs are crying, I'm crying, and Gale Robins (correct) will probably drown herself in a Texas oilwell.

Robert Carleton

(Personal Mgr., Gale Robins)

[Sorry! Gale Robins it is. How the VARIETY Houston correspondent goofed is something he can't understand, himself.]

## Chi Cafe Foldo (1), For Sale (1) And Dent by Lent (2)

Chicago, March 18.

Shrinking nitery business here was underlined last week by the foldo of one club, the for-sale sign on another, and announcement of the mid-Lenten shutdown of another pair.

Shuttered was the new Hucksters' Lincolnwood in the northwest area outside Chicago, a 300-seater which switched from private club status only last January. Spot played established local names such as comic Lenky Collier.

Put on the block was Club Hollywood in suburban Franklin Park, one of the oldest niteries extant hereabouts. Owned by Steve Harris and his wife Olga (who founded the spot 16 years ago), given reason for wanting out is the former's health, although it's no secret that the bistro has for many years had trouble filling its 600 chairs, save for a Saturday night here and there. Spot plays second-string acts.

Lent and soft biz are cueing a one-month shutdown of the ice show in the Hilton Hotel's Boulevard room, with the skaters to hiatus from March 29 to April 26. Already darkened for the same reason is the Chez Paree, Windy City's flagship nitery, which plans to reopen April 25, probably with the McGuire Sisters and Henny Youngman, although the club reportedly is still shopping.

Decision to put the ice show on ice temporarily will mark the first Lenten closing of the Boulevard room since skaters took over 10 years ago. Traditional is a brief Xmas respite and occasionally a couple of weeks or so at midsummer.

## Lynn, Mass., Clergymen Oppose Minstrel Shows

Lynn, Mass., March 18

Going on record against minstrel shows, the Greater Lynn Ministerial Fellowship said: "We want to make it clear that we are opposed to all forms of entertainment which make light of any man's race, color or creed."

The clerical group urged "all organizations and institutions in our community to discontinue the practice of having minstrel shows." The move followed a similar action taken by the Massachusetts Council of Churches (and only last week by a nix in Hudson, N.Y., by that town's Board of Education.)

The 25 Greater Lynn Protestant leaders attacked minstrel shows directly as "characterizing Negroes in such a way as to perpetuate a derogatory stereotype." Rev. James M. Cubie, pastor of the First Presbyterian Church of Lynn, secretary of the fellowship, made the minstrel show announcement.

Action followed a meeting at South Lynfield Community Church addressed by Dr. Julian D. Steele of West Newbury, w.k. Negro leader.

## Mull B.O. of Native Vs. Imported Acts In San Juan's Widening Cafe Vistas

San Juan has started an expanded career as a nitero centre, with the focal point of debate similar to that of other Caribbean isles—whether native shows have more appeal to tourists as well as natives, or whether imported names from the U. S. and the Continent are more potent.

The principal protagonists on the island are the Caribe Hilton, which lean stoward Latin talent, and the Intercontinental San Juan Hotel, which opened with U. S. names, starting with Tony Martin, and Ted Lewis is now interspersing Latin and Continental names. However, latter hotel will swing to the style of elaborate revues at the Tropicana, Havana, plus names generally from the U. S.

Milton H. Lehr who will produce the new layout at the Intercontinental starting April 5, says in New York last week signing chorus personnel who will number about 20, including the production singers. Lehr previously produced the shows at the Escambron Beach Club, San Juan, and is reining a once - monthly spectacular over WKAQ-TV.

According to Lehr, the ideal situation would be to get native as well as tourist audiences. As it is, the Hilton hotel is currently appealing to the tourist trade with

(Continued on page 85)

## N.Y.'s Blue Angel Dates Miyoshi, Oscar Nominee

The Blue Angel, N. Y., may get an Academy Award winner into its act lineup. Miyoshi Umeki, nominated for an Oscar for her work as a supporting player in "Sayonara" (WB), has been signed for that spot starting May 1. She'll be billed as Miyoshi.

Also booked for the Blue Angel is George La Faye & Co. starting tomorrow (Thurs.), doubling from the Arthur Lesser revue, "International Soiree," at the Bijou Theatre.

## How to Win a Cafe

London, March 18. Jazz promoter and club owner Rik Gunnell, a man of many gimmicks, is organizing a lottery to dispose of his West End basement jazzery. Tickets will cost \$2.80 each.

Gunnell bought the property 18 months ago and says that he spent around \$14,000 to equip it as a club. The lottery will be made on membership cards and the promoter expects to attract 20,000 new members. The winner will take over the club next Jan. 1 with 12 years of a 14-year lease left to run.

## Pitt's New Nixon Gets B.R. Reprieve

Pittsburgh, March 18.

New Nixon, downtown Pittsburgh's plushiest nitero which has been plagued for weeks with the prospect of a sheriff's sale, has finally straightened out its internal problems and remains in business at the same old stand. Deadline for clearing up some financial troubles was last Wednesday (12) and management was able at the last minute to get out from under.

Big room, which opened only a year ago, was beset by financial difficulties almost from the start and didn't finally get going until more than nine months after the original target date. Although a more than satisfactory grosser during the first year of operation, organization's structure had been such that everything was going out to clear up primary obligations of long standing.

Main trouble, however, seemed to lie with a group of militant

(Continued on page 85)

## Peelers Shed Petrillo

Chicago, March 18. Silver Frolics, artist Chl strippery, has dropped its four-piece band in what's understood to be a recession-induced move.

Spot's 12 "exotics" now peel to record accompaniment, with one AFM'er spinning the disks.

## CNE Pacts Kaye; Hope 104G in '57

Toronto, March 18.

Danny Kaye will headline the 24,000-seater grandstand show of the Canadian National Exhibition (Aug. 20 to Sept. 6). Booking is subject to ratification at a meeting of the CNE board of directors tomorrow (Wed.). Deal was set by Jack Arthur, producer of the grandstand stage spectacle, who spent several hours in New York over the weekend with Kaye. (Cmcic was CNE headliner in Arthur's 1950 stage presentation here).

No figure was disclosed but Bob Hope, last year's topper, got \$100,000 guarantee for the fortnight, plus 50% of the \$3.50 gate over \$472,000. Despite bad weather during the first week and a rainy Labor Day, latter always one of the biggest CNE attendance records, grandstand show pulled \$479,500, with Bob Hope picking up a check for \$104,000.

## Joe E. Subs Sinatra

Joe E. Lewis stepped in to pinch-hit for Frank Sinatra at the Fontainebleau Hotel, Miami Beach, Sunday (16) after headliner Sinatra went down with a severe case of laryngitis. Lewis, who recently played the Eden Roc, next door to the Fontainebleau is scheduled to replay that Inn starting Friday (21). Sinatra returned to the Fontainebleau the following night.

Although many patrons expressed disappointment, very few requested refunds.

## Jones, Valentine Rap AGVA at Meets In Philly, N.Y.; 4A's Gets Charges

### 'Waltz of Toreador'

Rarely has a bullfighter worked in so unusual arena as did Paul Valentine, who essays that role in the legit "Oh Captain." At the conclusion of the first act of the show, Valentine, in costume and makeup, hurried over to the Great Northern Hotel where the N.Y. branch of the American Guild of Variety Artists was in session and asked for a point of privilege in presenting the text of a letter he had written (see separate story).

After the reading, he could not stay for the violent attacks on the missive, since he had to get back to the show.

## Flamenco on A Stompede in Chi

Chicago, March 18.

Show business trend-spotters here see flamenco as the latest Chit nitero fare cycle.

Andalusian clompers and/or wire-pluckers are current at three Windy City spots, the blossoming having begun last December when East Street forsook piano back-grounding for a flamenco guitarist. Blue Angel followed by adding a flamenco act to its normal calypso doings, and continues to feature the former idiom in its new show.

Third in line, last month, was the Gate of Horn, the popular folksong cellar, which paired folk-singer Stan Wilson with the guitar-terp duo of Paco Amaya & Carmencita Torres.

Heretofore flamenco had been pretty much confined in Chicago to legit stages, except when Jose Greco's troupe stopped at the Empire Room three consecutive years through 1956.

The difficulties of the American Guild of Variety Artists over the Dick Jones case is again popping up in various parts of the country. In the first branch membership meeting since the February national board confab in New York, sharp questioning of administration acts were presented from the floor in New York, while Philadelphia members, led by Jones, a former eastern regional director of the union, lashed out against the administration. Jones followed up his actions at this meeting with a letter to the Associated Actors and Artists of America asking that body to take over AGVA in order to safeguard the rights and assets of the membership.

In New York, Paul Valentine, a member of the branch executive board, revealed that he had written a letter to all chairmen of the branch exec committees setting forth a series of charges. These included the administration's raid upon the treasury to pay off the \$20,000 court award against national administrative secretary Jackie Bright in settlement of the Jones case, in which Bright was personally assessed with the judgment after AGVA itself was absolved of any blame in the matter. Valentine also charged Bright and union counsel Harold Berg with

(Continued on page 85)

## Ex-Versailles 'Fashions' Gets Emporium Time

"Fashions in Rhythm," the style show which had a long run at the now defunct Versailles, N.Y., is being revived for industrial presentation. Theatre Network Television has picked up this layout and will initially show it for a group at Bamberger's, Newark department store, on Friday (21).

Music for the layout was written by Jane Douglass, Sid Shaw directed and Charles Tate is redesigning the choreography. Jan Brewster is producer.

# T. C. JONES

"Many Thanks, Again!"

BLUE ANGEL—New York

HOTEL COMMODORE—New York

ROYAL CASINO—Washington, D. C.

THE COPA—Pittsburgh, Pa.

ANN'S 440—San Francisco

BLACK ORCHID—Chicago

GAY HAVEN—Detroit

GAY 90'S CAFE—Minneapolis

Summer Tour of

"MASK AND GOWN"

Opens at Bucks County Playhouse

June 3, 1958 for Two Weeks

THE NEW YORK CRITICS

HAROLD V. COHEN  
PITTSBURGH

LOUIS KRONENBERGER

CUE MAGAZINE, N. Y.

THE NEW YORKER MAGAZINE

WILL JONES

CEDRIC ADAMS  
MINNEAPOLIS

VARIETY

BUCKS COUNTY, N. Y.

BOSTON, MASS.

THE CHICAGO CRITICS

THE MIAMI CRITICS

"NEW FACES OF 1956"—

Sillman & Roberts

"MASK AND GOWN" '57—

Sillman & Halliday

BUCKS COUNTY PLAYHOUSE—

Mike Ellis

COCONUT GROVE THEATRE—

Miami

ED SULLIVAN SHOW

STEVE ALLEN SHOW

DAVE GARROWAY SHOW

WENDY BARRIE SHOW

MITCH MILLER SHOW

MARTY FAYE SHOW—Chicago

MONITOR RADIO SHOW

"T. C. JONES—Famed mimic of female foibles"—Dude Magazine, March 1958

"Top-notch entertainment—great impressionist"—The Visitor—Minneapolis

"When miming Katie Hepburn, fairly sprouts calla lilies"—Ace Magazine, April 1958

MANAGEMENT:

GLORIA SAFIER

667 Madison Avenue, N. Y.

TEmpleton 8-4868

CURRENT RELEASES:

RCA VICTOR—"NEW FACES OF 1956"

CORAL LABEL—"CHAMPAGNE COCKTAILS"



## \$10-\$12 Package Tours by 3 Firms A B.O. Lulu for Honolulu Niteries

Honolulu, March 18.

Night club tours are turning into a solid source of revenue for Honolulu niteries. Three competitive outfits are handling these tours, with virtually all of the biz coming from Waikiki hotel guests.

Essentially, all three tours have a similar format. For a single price, customers get one drink in each of three niteries, plus transportation. Taxes, tips and cover charge are included in the package.

Ted Granstedt, operating Nite Club Tours Ltd., takes his guests to Don the Beachcomber's, the Oasis, and the Royal Hawaiian hotel's Monarch Room—all for \$11.

Bob Dewitt and Ed Tremper, operating as Waikiki Night Life Tour, schedule visits to the Hawaiian Village hotel's Tapa Room, Don the Beachcomber's, and the downtown Gimbasha, latter featuring imported Japanese floorshows, all for \$12.

Jim Tully and Ed Fernandez, both former niteries managers, are hosts for a Waikiki tour, including the Royal Hawaiian's Monarch Room, Hawaiian Village's Tapa Room and Don the Beachcomber's, all at \$12 per.

The Tully-Fernandez team two nights a week offers a "Honky Tonk Tour," covering three downtown spots, places where—according to their folder—"stevedores go slumming." This one costs \$10 per.

All of the tours cater to single men and women as well as couples.

## NAME ARCHIE ROBBINS FLAMINGO ENT'T CHIEF

Archie Robbins has been appointed entertainment director of the Flamingo Hotel, Las Vegas, succeeding Jack Cathcart, resigned. Deal was made last week by Robbins and Al Parvin, inn's prexy, after Robbins returned from a lengthy tour in Australia where he performed on the Tivoli circuit.

Robbins is retiring as a comedian to accept the new post. He starts as entertainment director tomorrow (Thurs.).

**BILLY GLASON'S FUN-MASTER**  
PROFESSIONAL COMEDY MATERIAL for all Theatricals  
"We Service the Stars"  
Big Clean-Out Special on All 35 Gag Files for Only \$15 Plus \$1.00 Postage  
• 3 Parody Books, Per Bk. ... \$10 •  
• 4 Blackout Books, Per Bk. ... \$25 •  
• Musical Budget ... \$25 •  
• How to Master the Ceremonies \$3 per Copy  
No C.O.D.'s "Always Open"  
**BILLY GLASON**  
200 W. 54th St., N.Y.C. 19 Circle 7-1130 (WE TEACH EMCEEING AND COMEDY)  
(Let a Real Professional Train You)

**JOAN BISHOP**  
Currently  
No. 1 5th Avenue  
HOTEL  
New York



## Suva-nirs

Honolulu, March 11.

This news from Suva, Fiji, has just reached Hawaii by way of Sydney, Australia. Despite the roundabout route, it's worth repeating.

When Suva's largest bar reopened for business last month, it was jammed all day by old and new friends. Manager had 864 glasses out for use. Checkup at 9:30 p.m. found that 144 of them had been swiped by "well-wishers."

## \$10 for Share In A Niterie—Walters

The Casino de Paris, N.Y., is floating a stock issue, shares of which are to sell at \$10. Letters have gone out to a group of prospective investors citing the advantageous location near the N.Y. Coliseum, the convention center of N.Y., along with a statement that in 15 years of operation at the nearby Latin Quarter, boniface Lou Walters never failed to clear less than \$250,000 in any one year.

Capitalization of the venture was not given in the initial letter. Shareholders must be residents of New York State.

This is the second stock issue floated this year by Walters. He operated the Florida edition of the Casino de Paris through a stock issue from which he financed 49% of the cafe at \$200,000.

## Paddy's Day Teeoff For Hub's Irish Room

Boston, March 18.

Hub finally got an "Irish Room." The new room in the Manger Hotel was dedicated yesterday (Mon.), to coincide with St. Patrick's Day, by the Irish Ambassador to the U. S., Frederick H. Boland.

Formerly called the Crystal Room, it was completely redecorated with Kelly green carpets and draperies, light fixtures of solid brass and several small clusters of shamrocks. The electric sign over the entrance is a glass fabricated shamrock. Recessed panels in the walls are dedicated to outstanding Irishmen.

At the opening, only Irish whiskeys, wines, beers and cordials were served, and the buffet consisted entirely of Irish imported foods.

## Borge's Mpls., Omaha B.O.

Minneapolis, March 18.

At \$5.50 top at the 4,100-seat Radio City, Victor Borge and his one-man "Comedy in Music" pulled a tremendous \$22,000 for two nights, with approximately 3,500 at each performance.

Last year at the same theatre Borge grossed \$35,000 for two evenings and one matinee. The night performances then were SRO.

\$8,000 in Omaha

Omaha, March 18.

Victor Borge's one-nighter at the Paramount Theatre Friday (14) grossed \$8,000.

The 3,000 seater was two-thirds full.

## Saranac Lake

By Happy Benway

Saranac Lake, March 18.

William (IATSE) Brogan, projectionist of Palace Theatre, Jersey City, registered for the rest and o.o. period.

Many patients here received Purim greetings and a basket of good eats in memory of the late William Morris Sr. from the Sisterhood of the Jewish Community Center.

Joseph A. Grever, billposter artist, in from Flushing, L. I., to recuperate from a recent setback of virus pneumonia.

Pierre Andre, Spanish dancer, drew an OK for major surgery from his clinic report. His mother, sister and brother in from Gotham to bedside him during the ordeal.

Joe Bishop, musician who saw a lot of service with the Woody Herman band the past year, is connected with Coyne's package store. He wrote "Blue Prelude." He has been living in our downtown actors' colony since his discharge here in 1953.

Robert Simril of Omaha, who left here with an all-clear in 1956, s' back with virus pneumonia.

Anna W. Stumpf of Paramount Pictures' homeoffice is in for the general rest and o.o. period.

Write to those who are ill.

## \$2,693,249 Suit Vs. Mad. Sq. Garden

Suit has been brought against Madison Square Garden Corp., N.Y., and several of its directors, for a total of \$2,693,249, representing treble damages for alleged violation of the Sherman and Clayton antitrust acts. Complainant is Leonard A. Peto, a former director of the Montreal Canadiens hockey team, who charges that the Garden and its directors conspired to deprive him of a National Hockey League Franchise to operate in Philadelphia. Suit, filed in the N.Y. Federal Court, named directors James D. Norris, John Kilpatrick, Edward S. (Ned) Irish, Arthur M. Wirtz and Walter Annenborg.

Peto declared through his attorneys, Rothstein & Greenfield, that he had started to build an arena on the site of Baker Field, formerly the home grounds of the Phillies baseball team, but when he was unable to exercise his franchise because of the efforts of the defendants, he was forced to abandon the project and the property was foreclosed. He also set about to acquire the team based on the hockey league offer, and complaint alleges that he similarly lost coin on that deal because of the Garden's opposition.

## GRECO TOPS 'GRANADA' NITE

Unique Affair as Benefit For Local Symphony

San Antonio, March 18.

Jose Greco will bring his dance company to perform in San Antonio Symphony's "A Night in Granada" on Tuesday, March 25 at the Municipal Auditorium here.

This special event has been planned as a partial benefit for the San Antonio Symphony Orchestra. Cabaret tables, festively decorated, are being placed in the orchestra section of the Auditorium. Eight seats are at each table and the price for a table is \$80.

Following the performance, a dance band will move into the pit of the auditorium and all ticket holders, whether at the cabaret tables, or not, will be invited onto the stage for dancing.

## Inside Stuff—Vaude

Ottawa's neighbor city, Hull, at one time the "place to go," is growing milder than a cemetery. Quebec province's curfew on bars which shutters niteries and danceries at midnight, is slenderizing boxoffice and bothering bonifaces. Now a Hull civic bylaw has been activated to impose a fine of \$25 and costs on Jean Guida, Montreal impressionist, on each of two charges of "giving a public exhibition in a public place" (floor show). The manager of the Interprovincial Hotel, where Guida performed, was charged with allowing the show and was remanded to April 10 for hearing.

Because big name headliners have priced it out of the market, "undoubtedly due to television and Las Vegas influences," this year's current Builders Show, an annual event in Minneapolis, has a stage lineup minus any prominent luminary. That's the explanation of manager J. Hale Cavanagh who feels that his five-act layout, "costing half of what previous such shows with the big names have cost," is at least on a par entertainmentwise with previous offerings. Moreover, he claims, attendance is enroute to a new high. In past years, the Builders Show has had Spike Jones and his band twice, the Andrews Sisters, the Phil Spitalny orch, Ralph Edwards and other headliners.

Alice Alexander, who partnered with Joe Frisco 26 years ago, "dancing, comedy and sketches," is writing a bio of the late comic at her home on Blueberry Hill, Provincetown, Mass. Anyone having early anecdotes or info re Frisco is requested by Miss Alexander to write. Inadvertently, she reports, her name became twisted to "Helen" and she is getting inquiries as to what "Helen" appeared with Frisco. There is no "Helen," she pointed out—it's Alice. She has been residing in Provincetown for the past seven years.

Pianist Billy Reid lost his claim to a share in his ex-partner's (songstress Dorothy Squires) \$23,000 home, and a counterclaim by Miss Squires for \$8,400, which she said she had spent on their stage act, was also squashed by a London court. Dismissing both cases, the judge said: "It may be that the best thing is to cry quits and get on with life." He added that he hoped the decision might end disputes between "two talented people."

An unusual post-booking situation has caused mutual agreement on cancellation of the Blackburn Twins. Duo had been signed by the Riviera, Las Vegas, but the deal was made before Jerry Collins was added to the act. With a third person in the troupe, the act wanted more money. The Riviera balked at this. Since the Blackburns elected to work with Miss Collins rather than break up the trio, even if temporarily, they bowed out of the Vegas stand.

Liberace will get \$31,000 for 10 days in Jack Suz & Harry Holmok's Bellevue Casino in Montreal for ninth anniversary show next month, according to Gerald FitzGerald in the Montreal Gazette. It's reputedly the highest ever paid a single artist in any Montreal club. Joe Howard, oogenarian composer of "I Wonder Who's Kissing Her Now," opened Bellevue Casino and headlined the first eight anniversary shows since.

Ricky Layne, who wields a Yiddish dialect dummy, Velvel, is branching out into entirely new areas. Layne was recently signed by his agent, Abner J. Greshler, for a role in one of the "Thin Man" series wherein he manipulates a dummy enacting an Irish leprechaun. Velvel suddenly became Sean.

## Preps Permanent Funway At Vancouver in July As Part of PNE's Acreage

Vancouver, March 18.

Vancouver's all new Gayway will be completed by July, says Gerry Crawshaw, exec of the tub-thumping aspect of Burrard Amusement Corp., operator of the permanent midway at Pacific National Exhibition. Park is half completed.

Corporation is building a 68-foot Coaster to replace the 30-year-old ride that was scrapped to make way for the racetrack.

Possible hitch to Gayway, which expects to operate annually from May to Labor Day, is curfew and curb on night activities, sought by householders in the vicinity. Cassiar district ratepayers association is demanding the midway close down at 11 p.m. except for the two-week PNE, Aug. 18 to Sept. 1. City Hall says a unanimous no to this.

During the PNE, a two-acre picnic park will be deployed as a Kiddieland, additional to the permanent nine-acre amusement area. A Home Show will be added feature at this year's fair.

Exhibition's headmen expect the fair's gate to top 1,000,000 this time. Turnout last year was a near-record 820,000. British Columbia Travel Bureau's crystal-gazing bodes even better. Solons in Victoria expect 3,000,000 tourists, most of which will reach the Gayway, if not the annual fair.

## Renaldo's Stampede Date

Calgary, March 18.

Duncan Renaldo, the Cisco Kid of theatrical films and tv, will play the Calgary Exhibition and Stampede July 7 to 12. He will be accorded a civic reception on arrival and, with his horse Diablo, take part in the opening day parade and appear in front of the grandstand on at least three occasions. Daily appearances will be made at all performances of Polack Bros. Circus in the Stampede Corral during the last four days of the show.

Last year's guest was Leo Carrillo.

## GERRI GALE

CURRENTLY

**BOLERO CLUB  
BARCELONA, SPAIN**

Mgt.—MILES INGALLS, HOWARD HOYT

## 23,000 Comedy Lines

act, routines, bits of business, eight page, parodies, blackouts, double, song titles, classified material, 1700 pages of sharp, up-to-the-minute comedy. No Joe Millers or newspaper writers. For free comedy catalog, write Department V.

**ORBEN PUBLICATIONS**

111 E. Carpenter St. Valley Stream, N. Y.

## VING MERLIN

and  
**LYNDA**

CURRENTLY

**QUAGLINO/ALLEGRO  
London**



Mgt.: Jerry Levy, Fred Amsel

Dir.: WILLIAM MORRIS AGENCY

## INTRODUCING

## NELL WEBSTER

(the comedienne with "low-down" class)

Thank You

Hugo Gravagoli and Paul Marr  
for a wonderful engagement at  
**THE LAKE CLUB, Springfield**

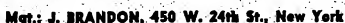
Personal Management—HARRY W. LAWRENCE



## Continued from page 83

## May Resort to Courts

**Mgt.: Stu & Will Weber, New York**



**SOON TO BE RELEASED**

**Mat. BILL MITTLER, 1619 Broadway, New York**

Continued from page 2





**Waldorf-Astoria, N. Y.**

Varel & Bailly with Les Chanteurs de Paris (7), Emil Coleman and Bela Babai Orchs; \$3-\$4 cover.

Unlike England's angry young men, France has sent over a group of happy young men in the person of (Andre) Varel & (Charly) Bailly with Les Chanteurs de Paris. The presence of this talented ensemble should provide a joyous feeling for visitors to the Waldorf's Empire Room, for the team, as it presents its unique repertoire of Gallic tunes, is the essence of joie de vivre.

It's evident they're enjoying what they're doing and this feeling is dramatically conveyed to the audience. Varel & Bailly are composers and lyricists as well as entertainers. With Bailly, a pixie-like French Russel Nye at the piano, and Varel, a handsome Fernandel fronting the seven chanteurs, there is an outpouring of chorality and musicianship that leaves a tremendous impact.

There's not a clinker in the 12-song, 45-minute stint. With Varel & Bailly in black tuxes and the chanteurs in white tights, with the movements excellently choreographed, the pictorial impression is as effective as the precision articulation and the sound of the blended voices.

Out of the 12-tune presentation, a total of 10 are the handiwork of Varel & Bailly, who in addition to their performing chores, are perhaps France's best-known song-writing team. For the most part, the frontmen and Les Chanteurs stick to their native language, digressing only once or twice to offer an English translation in a strong, French-accented manner. The tunesmiths, who have written for Lena Horne, Edith Piaf, Jacqueline Francois, Patachou and others, are perhaps best known in the U.S. for "Le Ciel" (The Sky), which, of course, is among their Waldorf offerings. Their program is varied, encompassing ballads as well as jump tunes in the Gallic tradition. At their previous Waldorf appearance, the group was picked up for tv appearances on the Ed Sullivan and Garry Moore shows and it won't come as surprise if there is strong video bidding for its services during the current U.S. tour.

The French tunes, as translated included "Let's Be Friends," "All My Life," "Let's Win the State Capital," "You're Kidding Me," "What a Ball!" among others. The arrangements "re topnotch and there's a dramatic impact in each rendering. Among the handsome, young chanteurs, the voice of the lyric tenor stands out. The greatest impact made by the team, however, is the transference of an overflowing feeling of joy, a quality frequently lacking in most nitty acts.

As per usual, the Emil Coleman crew provides standout backstopping and alternates with the Bela Babai aggregation for customer dandipation. **Hall.**

**Chi Chi Palm Springs**

Palm Springs, March 11.

Jerry Lewis Show with Dick Humphries, Hal Bell, Peg Leg Bates, Lou Brown Orch, Bill Alexander Orch (5); \$2.50 cover.

Lent and other downbeat biz trends to the contrary, Jerry Lewis brings all weekend records for the Chi Chi Starlite room and looks like a solid sellout for the whole 16 days his package is booked into Schumann's swank bierstube.

Second showing, the bane of the boite de nuit, has finally found an after-midnight audience, though opening night deuce show was not the best. Scheidegger to start at 11:45, Lou Brown's brassy band didn't blast off till 12:30, and it took three audience appeals of rhythmic clapping and stamping to get him off the ground even then. Lewis' outfit of 25 had flown in from Florida the day before and the show and crew were obviously over or under-rehearsed. Cracks of the comic like "Who's handling the lights—Hoo?" and "Take the show" got laughs of course, but they're rather on the intra-trade side and therefore self-limiting.

His ribald material also got limited laughs, and to much of the house that knew him only in pix and on tv, embarrassing. His grandpa-who-turned-out-to-be-grandma is not material for this town. Neither is there much humorous content in his blue limbericks or puns like "Did you ever see a few Jitsu—well I did."

Much of his "well I did" material was tried out here last spring, including audience participation of "Shine On Harvest Moon." By now it looks as if he has squeezed more dough out of the song than Jack Norworth and Nora Bayes did in their whole show biz careers.

His chief defect as a top comic,

is his vacillation between his pretensions to egghedness and the vulgarities of his origins as a saloon entertainer. He keeps looking back as if he weren't sure of himself. Of course he can sing, dance, mugg, tell a joke, play a cornet and burlesque other entertainers and do some of these things supremely well, but he's still a teenager's Grimaldi. Many kids who got in to the Chi Chi with their parents, split their sides at his antics, but his blue material isn't for them. Or even for him any longer.

Show was well publicized for weeks, with Lewis garbed in all sorts of freak costumes. For the show, however, he stuck to a conventional tux with red silk lining. His dancing duels with Dick Humphries are still a delight to see and hear, but the dialog of his Japanese clowning could be cleaned up and not cost him a customer.

Among the crowd on his second night were Mike Todd and Elizabeth Taylor, Arlene Dahl and Fernando Lamas, Mr. and Mrs. Kirk Douglas, Claudette Colbert, Jack Warner and Bill Goetz. But the customers who forked tables in the jammed together and caused SRO were new to niteries in the main, and the sad part is they won't be back unless much of this and the material of other comics is cleaned up.

Peg Leg Bates opened the show and danced up to his best. He graciously asked the audience not to toss money on the stage "because Mr. Schumann pays me very well." Besides, he could break his neck if his peg leg caught a coin and he skidded.

Lou Brown's orch was loud and backed up Lewis' versatile talents adequately. Bill Alexander's sidemen limited their playing to the dances. **Scul.**

**Las Vegas, Las Vegas**

Las Vegas, March 18.

Nat King Cole, Allen & DeWood, Texas Copa Girls (12), Antonio Morelli Orch (17); produced by Jack Entratter; \$3 minimum.

Nat King Cole is back in the Copa Room where he's always been a big draw, and this time he plays to better effect than ever before. His smooth, gimmickless turn consists of a homogenized repertoire that is embellished with a firm bit of emoting on two numbers, "Lullaby of Broadway," and "Just One of Those Things." With dramatic lighting on both, he leaves the stage with body and facial expressions that fit the mood, and he's rewarded with hefty tipping.

A special nod should go to flutist Ralph Gari for the neat assistance on "The Party's Over." Other songs include "Thou Swell," "But Not For Me," "Night Lights," "Stardust," "St. Louis Blues," and "Joe Turner's Blues." Cole's own musicians, John Collins on guitar; Charles Harris, bass, and Lee Young, drums, give strong support to the orch (17), expertly batonated by Antonio Morelli.

Jack Entratter brings comedians Marty Allen & Mitch DeWood into the Sands for their initial effort, and their act, though following a familiar pattern, is punctuated with yock-pulling material. Straightman DeWood scores with impishness of Don Cornell and Louis Armstrong, and is a good balancer for Allen, who has the face and voice of an offbeat comic. Allen's bits in which he portrays, with costume, a Japanese prisoner-of-war, a Los Angeles Dodger, and a bullfighter, get especially big laughs.

Ingenuous production numbers featuring the Texas Copa Girls and the grandiloquent songology of Bob Kaye fill out the package, skedded through April 3. **Duke.**

**Ottawa House, Hull**

Hull, Que., March 15.

Eileen Rodgers, Canadian Jazz Quartet; 75c. admission.

Eileen Rodgers totes along an aura of professional slickness in both sight and sound that gets her loud customer kudos in the Circus Lounge of the Ottawa House. Gal's competent piping avoids new tunes but gives a fresh handling to oldies, standouts including "Lonesome Road" and "Sunday" latter from her new Columbia album, "Blue Swing," a disked collection of the less hectic standouts.

Besides the w.k. tunes, Miss Rodgers, whose thrashing and looks belong on the musical stage plus disk, gives socko presentation to a few special hits such as a hat-tip to Garland, Tuckor, Johnson—no impressing, just affectionate homage. Backing by the house's boffo Canadian Jazz Quartet is, as always, great.

**Fontainebleau, M. B'ch**

Miami Beach, March 15.  
Frank Sinatra, Maria Neglia, Saccas Orch; \$5-\$7.50 minimum.

Frank Sinatra's impact on this jaded-with-stars town can be summed up in seven lucky words: Total estimated gross for one week: \$130,000.

There's never been a week like this for any cafe in the area. The bigwigs fought for tables. Some, with their parties insisting on staying for two shows, willingly paid the minimums. The hydraulic stage was kept level with the floor, and used for an expanded set of ringside tables, with Sinatra working from a bandstand extension that could be called an apron. And for every show, he could do no wrong. From dramatic entrance a la his tv shows, hat on head, coat carelessly tossed around the shoulders, weaving his way through the audience as the spot followed, he spurred pounding that neared pandemonium, among the males as well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that moment on it wound into a 60-minute-plus concert of every tune he's been associated with, an album of every platter click and pix scores, plus a round of newies, plus requests he hadn't counted on and had no arrangements for but ad libbed anyway. To top it all, his vocal equipment was strong-toned, the adroit feel for a lyric line and trick of interpolating added wordage without breaking the beat, all well as the females, until he mounted the stage. From that



**Hotel Pierre, N. Y.**

(FOLLOWUP)

The Hotel Pierre management must be forced to the conclusion by now that it's false economy to expect its posh Cotillion Room to get by with its hybrid fixed policy. This was a room designed for a personality name, of the calibre that seemingly does all right for the Waldorf's Egyptian Room, the Plaza's Persian Room, the St. Regis' Maisonette in New York, and in divers Hilton, Schine and Statler hostilities across the land.

The Paul Getty-owned hotel's reason for attempting an American road company of the Mousigneur's (Paris) policy was the allegation that talent had priced itself out of business. Considering that, originally, the entertainment room of a key city hotel was intended as a trailer for the establishment, this should not apply. It is true, of course, that hotels no longer need the ballyhoo to sell rooms, as in another era when a radio "wire" had as its prime reason the exploitation of the hotel.

An ultra environment, expertly handled by veteran maitre d' Pasquall and his suave staff, good cuisine and all goes with it, has seen the Cotillion Room putting up a losing battle against the reality that a personality is not the best draw. Joe Rieder's dancers are good. Alex Rosati sings romantic Italian ballads, his suave 10 strings are surefire for the Continental addicts, and they've even added attractive blonde Betty Benee for her musically prima donnal, but it still skirts the fundamental—a name.

Stanley Melba, former maestro now entertaining major domo of the Pierre, has probably recognized ere now that the accent on the romantic isn't enough in this type of operation. Close by Chas. Vito has done well with low-key violins and al fresco operatic table-singers, and one or two other spots have fiddled themselves to the fore. The Cotillion Room needs a bigger zing than the strings for the b.o.

Abel.

**Beverly Hills, Newport**

Newport, Ky., March 14.

Jane Kean with Ron Fletcher, Dominique, Dorothy Dorben Dancers (10) with Clay Munday, Mary Fassett, Marijo Leyanada, Don Little, Gardner Benedict Orch (10), Jimmy Wilber Trio, Barbary Coast Boys (2); \$3 minimum, \$4 Sat.

Jane Kean, heavy with regulars, and newcomer Dominique, gay French deceiver, trait Greater Cincinnati's to rollicking entertainment in plush Beverly Hills Country Club, current two-framer. For class support, over a 70-minute route are the location's Dorothy Dorben ensemble and Gardner Benedict's band.

Minus her sister Betty on this visit, Miss Kean has as a new partner Ron Fletcher, ballet artist. He is a lively and delightful fill-in while Miss Kean makes stunning wardrobe changes in a whirlwind of impressions. She mirrors Louella Parsons, Lena Horne, Judy Holliday, Sophie Tucker, Eartha Kitt and Marilyn Monroe, among others.

Dominique keeps tablers wide awake during 22 minutes of magic and looting. Brief card manipulating is the comcon for contact with customers at ringside and onstage. A lively youngster with thick o-lala-lala his pocket-picking hands come up with falsies, ties, shirts and undershirts along with watches and wallets. A novelty fun riot. Rusty Draper returns to top the show opening March 28. Koll.

**Blinstrub's, Boston**

Boston, March 13.

Frankie Laine, Jimmy King, Norton & Patricia, Fredians (4), Moro Landis Line (10), Michael Gaylord Orch (10), Lou Weir; \$4 minimum.

With screams from the femmes and solid mitting by the rest of the denizens of Stanley Blinstrub's 1,700-seat boudoir, Frankie Laine rings up the curtain for what has all the earmarks of a record-breaking 11-day stint. The free-wheeling piper tears through a set of his w.k. items, highlighted by "Jezebel," "I Believe," "Moonlight Gambler," "High Noon" and "Granada" in an hour-long songalot in which he dons his eyelashes with a flourish and kibitzes with the femme ringleaders.

With an upped minimum to \$4 for Laine, the big spot looks to recoup from some thin weeks with this booking.

Jimmy King opens the show with some unusual acro work. Atop a pyramid of platform, he wins with a straight arm horizontal plume. In black treader outfit, working with white props, the single bal-

ancing stylist is terrific sight act and nabs big mitting.

Norton & Patricia are slick with fancy terping and get big returns with their "figures on the clock" routine. The Fredians, European acro act, score with varied routine of lifts, jumps and stands to shoulders. Using no props, except themselves, the four, three lads and father, amaze and with intricate human pyramiding and stands on crossed wrists.

Moro Landis line, with some new additions of lookers, stomps out terp routines in two slickly costumed production numbers. Mike Gaylord backs the show in fine fashion; Lou Weir is nice at the organ in the dance interludes. This layout holds through March 23. Guy.

**Flamingo, Las Vegas**

Las Vegas, March 18.

Vic Damone, Jackie Kannon, Little Buck, Don Kirk, Flamingoettes (12), Jack Cathcart Orch (13); \$3 minimum.

Vic Damone, whose voice and mannerisms seem to improve with age, is in at the Flamingo Room for a 12-day stand. Damone injects spotlight showmanship into his dancing skit which he calls "Two Left Feet," and is also especially effective in his song-savvy on "September Song." Other numbers include "Lulu's Back In Town," "Bewitched, Bothered and Bewildered," "Cheek to Cheek," "I've Got You Under My Skin," "Our Love Affair," a Gershwin medley and his disclick "On The Street Where You Live." Pianist Ian Bernard, drummer Arthur Anton, and guitarist Bob Morgan lend solid assistance, augmenting the orch (13), smoothly led by Jack Cathcart.

Jackie Kannon, long a Vegas fave, is comedy star of the show, and brings in some very funny new material to add to his w.k. one-liners—some of which are classic here—and his trademark egg-in-the-sack sketch. Kannon gags registered consistently with first-nighters, who rewarded him with loud yocks and mitting.

Little Buck, one of the better technicians of the tap, is highly effective with his terping which includes some spectacular acrobatic footwork. Buck makes the psychological mistake of asking for applause—he doesn't need this gesture because he's good enough to get the mitting without solicitation. Production numbers with big-time pipery by Don Kirk, backed by the Flamingoettes, are held over from previous show. Duke.

**Crescendo, Hollywood**

Hollywood, March 11.

Billy Daniels, Benny Payne, Lancers (4), with Slick Slavin, Dave Pell Orch (8); \$2-\$2.50 cover.

In his current Crescendo stand, Billy Daniels scores solidly with a well-concocted potion of whispers and wails, weaving his magic with a potent style. His appeal is compounded by a superbly selected repertoire ranging from the witty "The Masculine Touch" to the haunting "My Yiddish Mama."

The Sunset Strip's opening show was an excessive 90 minutes but with careful scissoring should be able to sustain its effervescence. A shorted microphone further complicated matters with the opening acts—comic Slick Slavin and the Lancers.

Daniels is rather passive about his between-songs patter but properly comes to life when belting one song after another. His change of pace adds the kind of spice that makes for a well-seasoned show, with the vocalist concentrating on standards, dropping in a new pop tune or two and rounding out with an offbeat offering.

An integral part of Daniels' act is accompanist Benny Payne who chit-chats cleverly with the singer, then rates his own rewards with "Lover Come Back To Me" and "St. James Infirmary Blues."

If one can consider three acts, all male, as a well conceived show, then this is it. The Lancers, one of the better sounding quartets, bring out with a pleasant instrumental. Their impersonations of the Ink Spots, the Mills Bros, the Diamonds and the Four Lads are priceless.

Slick Slavin trods the boards first with the intent of warming up his audience. He's a happy, clever comic who unfortunately bore the brunt of the shrill public address system.

Dave Pell's octet handles backing and dancing with good sound. The Daniels show continues for 10 days, with Louis Armstrong bringing in his trumpet and hankie on the 20th. Ron.

**Old Romanian, N. Y.**

Lenny Kent, Eileen Barton, Avon Long, Margaret Tynes, La Vera Hutchinson, Jimmy Roma, Robert Brooks, Boots McKenna's Guys & Dolls (11), Mac Pollack Orch (12); \$4.50 minimum, \$5.50 weekends.

There's something for everybody in Jack Silverman's current layout at his Old Romanian. Lenny Kent's there to sew up the strictly kosher clientele and Eileen Barton's there for those who don't know kreplach from crepe suzettes. The show banks on these two headliners and they pull it off.

Funnyman Kent knows his Catskill-Miami axis and he plays the Yiddishisms to the hilt. It's tough going for a tabler outside the tribe but Kent knows who fills the Romanian, especially on a Friday night when the night is sought, and he gets maximum respect, but he works fast with a brash touch that never gets out of bounds and he seems to keep everyone happy. And even when he gets a little naughty, the more sensitive ringleaders blush in an amiable manner. However, some of the throwaways about Harry Belafonte and Tallulah Bankhead are not in good taste and won't hurt his stint any if done away with altogether.

Miss Barton could have copped a place before she went on because of "cold bud" that was affecting her throat. It was noticeable but it didn't detract. Thrush has a savvy manner and she sells in a captivating way. Her clincher, of course, is the Jolson takeoff at the wind in which she touches on "Swanee," "Mammy," "Toot, Toot Tootsie, Goodbye" and the like in blackface and it's a surefire begoff.

Preceding is a salute to Harold Arlen. It's a solid idea but lacks cohesion. The songs are sock but the interspersed patter on who sang 'em and who's grateful to Arlen for them seems to confuse the issue. Her opener, "Take Me Back To Manhattan," sets the pace for the solid songfest that's to come and her workover of the current pop click, "Witchcraft," warms 'em up for the big stuff that follows.

Avon Long, Margaret Tynes and La Vera Hutchinson close the show with a medley from "Porgy and Bess."

Miss Tynes is the big scorer with "Summertime" and "In the Heat of the Season" and "You Is My Woman Now." Long and "It Ain't Necessarily So" have been together for a long time but some of the old spark seems to be missing.

Trumpeter Jimmy Roma starts the show rolling with some flashy lip-work on "The Man That Got Away" and "An American in Paris." It's just a filler but he gets himself heard.

Boots McKenna's cuties fill the stage attractively during the duetion numbers, while Robert Brooks handles the songs in a serviceable way. It's all backed by Mac Pollack's crew and it's a standout job. Gros.

**Cave, Vancouver**

Vancouver, March 18.

Paris Sisters with Ken Brown, Lennie Gale, Ray Park & Canucks, Fraser McPherson Orch (6), Ken Cooper; \$1.50-\$2 cover.

Cave wicket trade is fair, and bistro's package this fortnight is a winner. Billtopping Paris Sisters, on their second time around in 18 months, have obviously hit with style and stride in the interim.

Sightwise, youthful trio is a candylots festival, a apple-chiffon over looked white totes. Femmes' tune-fights emerge this date as lyrical and clicko as chordletters ever come. They now give a mere nod to r&r numbers, serve up very potent upbeat, and schmaltz, and tending-to-bopish cleffings, for which Norman Haws rates a big hand. Group merits the heavy mitting received. Backstopping the sisters is Ken Brown on bongos, with a touch that tells with tabifiers.

Group makes full use of stop-bet stuff, instrumental-style, and does some pretty and graphic gures with gams and hands, with some of the inevitable checking-for-rain armwork. Deft emcees, they inter each other.

Formal closer spotlights bongo Brown, and some Afro-Cuban dapsation in leotards, which cops a brace of encores. Starry-aspected chicks should capture the kudos in most anybody's room.

Lennie Gale is a veteran wit who knows it and shows it with a stand-out 20 minutes of howl-gain. Some is too fast for the faraway people, and, like the other Crothers, she has a multitude of intasheries, warbles a gussy song. Likeness quills there. Gale is his own storm and a gushy buffoon, raising a riot with impurities of stateside newscasters such as Heatter, Winchell,

Murrow, Churchill's wooing locutions get spoofed.

Gable, Grant, Godfrey, Devine, Jimmy Stewart and Eleanor Roosevelt takeoffs evoke the heavier palm-pounding. Gale is one of the best-equipped boffo-coppers to play this favorite echo chamber.

Ray Park & The Canucks, previously the Rockettunes, and playing homebase, merit New Act treatment. Act's a modified rock 'n' roll sesh, with some socko side-lights.

Fraser McPherson orch, a near-new crew, is groovy and top-deck support to shows, and easy-to-take for dapsanation. Toms.

**The Seville, L. A.**

Los Angeles March 14.

Lecuona Cuban Boys (11), Daisy Guzman, Steven Peck & Lita; 3-drink minimum.

Unrelenting zest on the part of the Lecuona Cuban Boys, most of whom left their boyhood long ago, currently is running wild at the Seville in a 35-minute show that stacks up as good sound and rhythm for the Latin lovers. The heavily pounded bongos still don't draw out Steven Peck & Lita, a pair of terpers who glide smoothly and shuffle quickly in two beautifully executed routines on their home floor.

The Cuban group, founded by and named after Ernesto Lecuona, honors the island composer with arrangements of his "Malaguena," "You Are Always In My Heart" and "Andalucia," then moves on to highlighting its talented members. Raul Martel scores with a fine baritone voice; Olito Castellano stands out instrumentally with some spectacular trumpet work; and Daisy Guzman, the "Cuban Cyclone," whisks and grinds with sexy satisfaction.

The full sound that comes from the 11-piece orch is rich and complete with many inducements for toe tapping. For the mambo-rumba-samba devotee, the group comes up with topnotch dancing music.

Peck & Lita make an impressive looking pair, the footwork of both shining on the Seville boards. Lita's beauty—a face of class and an appealing, curvaceous figure—goes well with the act and the male patrons.

The Lecuona Boys are signed for three more weeks at the Seville, with indications they'll stay five to seven more. Ron.

**Society, London**

London, March 11.

Jill Day, with Ted Taylor Trio & Gypsy Adam's Tzigane Players (5); \$3.50 minimum.

The silky Society restaurant is noted for its flatteringly dim illumination. But even the candles are scarcely needed during Jill Day's radiant act. She bounces into the room like a health cure, with her blonde hair and 1,000-candle-power smile offsetting her black, figure-revealing gown. Miss Day, a well-known tv songstress and comedy actress, is an exuberant young person who bubbles over with zest. Hers is not a restful act, but it is calculated to put a little life into the party.

She offers about 25 minutes of song, slipping in some neat special material amid a few pops. Opening on a lively note with "Sugar Candy," the blonde warbler goes into "I've Taken a Fancy To You" which she sings with a hip wiggle direct at some unsuspecting comethier attack. "Tenderly" changes the mood, but even then Miss Day's restless energy and sense of comedy take over the gentle song. She then successfully essays an original and slightly naughty calypso, "Tick, Tick, Tick," concerning a young woman who tries to smuggle a clock through the Customs by hiding it in a somewhat inaccessible spot. Played for yocks by Miss Day, the double meaning is by no means offensive.

Next comes "I'm a Red Hot Mama" from "Pal Joey," in which she has a colored handkerchief gimmick which means to do with a little. Following another quiet love song, "Let Me Love You," Miss Day tackles a gay medley including "The Lady is a Tramp," "It's Love at Last" and "Just One of Those Things," tidying up the act with "Without You" as a finale in which she pays tribute to the cooperation of the audience.

Unobtrusively backed by the Ted Taylor Trio, Miss Day has a brisk and vitally alive act which could perhaps do with an occasional change of mood. Gypsy Adam & His Tzigane Players share the dancing stint with Taylor's trio, and the only complaint is that there is overmuch noise when Adam players serenade individual tables at close range. Rick.

**Adolphus, Dallas**

Dallas, March 14.

Lou Nelson, Arlene Fontana, Joe Reichman Orch (7); \$1.50-\$2 cover.

Twin bills continue to be popular in the plush Century Rooter, and the current duo's fortnight should reap a neat b.o., judging from opening (13) reception.

Comedian Lou Nelson gets off fast with fresh one-liners and throwaways, subject specialties being dogs, doctors and television. He grabs hefty mitting with his steady pitching and the laughs pile up. After 20 minutes he could leave 'em begging for more. Instead, he drives through a few sagg minutes, holds on to build his 15-minute stint into a yock finish. Flashy finale is a fast dance routine, abetted by deft use of straw-hat and cane, and it's a click closer.

Lovely Arlene Fontana, opening, offers visual assets sufficient to sustain her portion of the show. She has fancy framework fetchingly covered in a minimized satin sheath. Husky-voiced brunet scores with her 20-minute songalot and show savvy.

Smart song selections include a brace of standards, a suggestive "What Every Young Girl Should Know," a rock 'n' roll hit and a sock calypso vocal, "Woman Is Smarter Than Man." Stage strutting with handmake, friendly banter, etcetera, plus a fabulous figure, cage the customers and she's way ahead. Surprise windup finds Miss Fontana at the piano for self-accomp, while she sings "Breezing Along With the Breeze" for a neat bow.

Joe Reichman orch, per usual, offers top assist at showtime. Bark.

**Fack's II, San Francisco**

San Francisco, March 11.

Vagabonds (4), Lord Buckley, Herb Barman Orch (5) with Buck Lenall; \$1-\$1.50 admission.

Vagabonds are pros—solid musicians building a good, funny act on slapstick comedy. But the real surprise package of this 55-minute show is Lord Buckley, vet. night club performer who fractures the customers with a bit in which he line up the Vagabonds and a pretty girl from the audience on chairs and throws his voice to each in turn. This is a fairly bewhiskered trick, but done by an expert it goes over big—and Buckley is an expert.

Vagabonds come on with a couple of relatively straight numbers such as "Waitin' for the Robert E. Lee," then go into fine dialect novelties like "Salt," an Italian "McNamara's Band," a slow-motion preflight of a guy and takeoffs on Arthur Godfrey and, inevitably, Elvis Presley. They're smoothly rehearsed, sharp in timing with both musical and sight gags and get a heavy ratio of laughs and applause.

Herb Barman's orch, under direction of the Vagabonds' musical director, Frank Lenall, does a nice job and the Vagabonds themselves, on two guitars, bass and accordion together with occasional excursions into horns, add plenty of music to this highly satisfying potpourri. Show runs through March 23. Stef.

**Unit Review****Vienna Boys' Choir**

(ST. ANDREW'S HALL, GLASGOW)

Glasgow, March 6.

Anglo-Austrian Society and Anglo-Austrian Music Society Ltd. present Die Wiener Saengerknaben (Vienna Boys' Choir), under musical direction of Gerhard Lang; \$1 top.

Die Wiener Saengerknaben (Vienna Boys' Choir), talented European song group, enhance their international reputation with this latest performance at Glasgow civic auditorium. The 50sters, all boy choristers, give us items by Purcell, Ingegneri, Scarlatti and Cesar Franck, and garner solid mitting from outfronters for clarity of tone and beauty of vocalizing. Juves have lively expression, too.

Main fault of layout is that intervals are too lengthy. Show caught had large quota of moppets in audience, all restless during intermission and destroying atmosphere of concert. Besides, lighting of auditorium should have been lowered during show to concentrate spotlighting on faces of choristers onstage.

Between two sections of concert (the latter segment included Strauss, Schubert, Schumann and Mozart), the choristers staged a one-act comic opera, "Cure for Quacks," by Johanna Schenk.

## House Reviews

### Patachou-Intl. Soiree In Legit-House Try At A Too Tall \$7.50 Tariff

Arthur Lesser, who put Maurice Chevalier into one-man shows and has imported a myriad of Continental attractions for presentation in legit, has put together a variegated package comprising pleasant and talented performers. As its fulcrum his "International Soiree" has Patachou doing the entire second half of the evening as a solo concert. The first half has the format of a variety show with three talented acts, consisting of the Belgian Marcel Cornelis, the French novelty George La Faye & Co., and the Spanish flamenco dancers Caracillo & Maria Rosa. It's a pleasant and entertaining blend of ingredients, but the combined product doesn't measure up to the legit price level.

### International Soiree (BIJOU, N. Y.)

Arthur Lesser production starring Patachou. Features: Hiram Sherman, Marcel Cornelis, Georges La Faye & Co. (4), Caracillo & Maria Rosa (with Rogelio, Reguera), Jo Basile Orch. At Bijou, N.Y., March 12, '58, \$7.50 top.

Lesser has reversed the usual procedure. For example, the late Clifford C. Fischer introduced a lot of Continental tunes in a legit house, but the layout didn't work out. Two acts, however, became majors on the supper club circuit. In this instance, Patachou already has made good in the U.S. on the nitery circuits. For the hard-ticket trade, Patachou needs considerably more stamina. Although an attractive woman with beaucoup Gallic charm and savoir-faire, she still needs the saloon atmosphere to get her over the hump. Miss Patachou has an extremely pleasant way with a song. It's easy to take, she touches the peaks and valleys of sorrow. But for a deep variety of emotion that can move audiences and which would round her out as a performer of stature, she doesn't make it. Some of her tunes make some attempt in this direction, but she doesn't delve deeply into the facts of life. She gives the customers the tourists' view of Paris and not the deluxe excursion that shows the seamy side of that town.

Patachou, dressed in her trademarked blue skirt and white shirt-waist, makes an attractive picture. She's restful on the orbs, has a lot of charm and is a skilled performer, but didn't show enough facets of herself in this situation.

One of the surprises of the bill is the urbane and urbane Hiram Sherman. He sets the scene for the various performers in a witty manner. His lines are germane to the acts and to the situations, and help provide easy bridge for the talents to hurdle. The highlight of his turn comes with a savvy dissertation on castanets just before his intro of Caracillo & Maria Rosa.

The first half is one of the sharpest variety displays seen here since, perhaps, the Palace went off the two-day standard. Marcel Cornelis is an expressive and impish mime who portrays a lion tamer, a juggler and a magician without the aid of props. He has a keen sense of projection in making this gallery of characters come alive. As his encore, he does a piano bit with Irving Acton and the 88 in which he depicts a performer working at an ultra-modern composition for the first time. He comes off well despite the fact that he's not the ideal kind of opening act.

Caracillo & Maria Rosa are a first-line flamenco team who give off the brand of excitement that New York craves years ago with the bow of Rosario & Antonio. This youthful duo endow their dancing with a sense of humor as seen in their open air dialog in castanets. Their flamenco work has the excitement of the gypsy campfire. Their change of costume gives them the country finery of the peasant in their opening number, and they change to the more colorful garb they are accompanied by the skilled guitar of Rogelio Reguera, who provides some intricate musical patterns along with backbocking and other gimmicks that belong to the gypsy string school.

George La Faye & Co. (4) have previously exhibited in New York at the Blue Angel. This troupe has a novelty turn in which the audi-

ence sees unsupported objects floating in space by virtue of tricky lighting and the dead-black costumes worn by the manipulators. They portray an abstract ballet, a misbehaving cello and a player, and a sexy "John & Marsha" in which a tophat and a boa charm each other.

The musical backing is by the orch. conducted by Jo Basile who plays an expressive and colorful accordion.

### Apollo, N. Y.

Evelyn Robinson, Deltones (4), Pastels (4), Willie John, Bill Doggett Quintet, The Upsetters (11), "Houston Story" (Col).

The Harlem vaude flagship continues its rock 'n' roll session this week and brings back Bill Doggett and his quintet to head a pleaser. With Doggett at the organ, the quintet gives out with some hot and mellow tunes which add up to good listening. Doggett gets able support from a sax, drums and a guitar, all blending well together.

Since Doggett's last appearance at this house he has added old singer Val Martinez who belts out "I Won't Cry Anymore" and "You'll Never Walk Alone." Martinez, Doggett's find in Mexico, can belt out a tune with the best of them and rates repeated encores and much merriment.

The maestro's keyboard work is tip-top, reflecting keen musicianship. He gives out with "Honky-tonk" and winds up with "Leaps and Bounds."

The Apollo spread is billed as the Evelyn Robinson Rhythm & Blues Revue. Miss Robinson is a real looker but adds nothing to the fare, her solo contribution being to intro the acts. She might learn a few lines to hold house together while acts are preparing to come onstage.

Rest of Apollo bill is heavily laden with r&R. Deltones open the bill and don't particularly register well. Even on hot lick numbers lyrics should be understandable. There is nothing to differentiate this quartet of girls from other so-so groups that have played the house.

Pastels foursome comes off a little better with singing that's reasonably good. Group could better itself with something fresh and original. Does a nice job on "Been So Long."

Willie John holds down the semi-windup slot and belts out in okay fashion "Fever" and "Don't You Know." John is built for this house, being strictly a rock 'n' roller. He would probably do well to try some mellow stuff that would widen his horizons for the cafe circuit.

The Upsetters, billed as Little Richard's former band, showback in fine style.

### Pavilion, Glasgow

Glasgow, March 14. "Disc Doubles," with Denny Dennis, Peggy Desmond, Harry Rowson & Sylvia Ross, Ted Gilbert, June Haynes, Teddy Wayne, Candy Ross, Dean Perelli.

Denny Dennis, billed as the voice of Bing Crosby, score in this so-so layout, based on gimmick of each performer representing a famous voice from the land of disks. Once a fast-rising song star with N.Y. bookings, Dennis registers in "My Magic Moments" and also in the current hit "Magic Moments." He has poise and experience, plus the know-how to belt over a tune.

Remainder of performers are largely unknowns, apart from Peggy Desmond, who imitates Winifred Atwell in ivory-tinkling and also offers her own fairly bright piano act. Harry Rowson & Sylvia Ross are n.s.g. crostalk comedy pair, Rowson enacting the show in breezy but indigo-tinged style.

Teddy Wayne, a pleasantly relaxed performer, makes passable stab at impersonating Mel Tormé, giving out, naturally, with "Mountain Greenery." June Haynes, in slinky, tight-fitting gown, is a sexy warbler posing as Patti Page in "Lady Is A Tramp" and "Sugar-tune." Ted Gilbert has a strong voice to represent David Whitefield, English tenor, and Candy Ross puts pep into her imitation of Kay Starr.

Other disk stars represented in "doubling" include Judy Garland, Mario Lanza and Elvis Presley.

Bill adds up to adequate entertainment fodder, with main appeal to young disk fans. Show caught had extremely small audience owing to current cold spell, and reaction was weak.

### Empire, Glasgow

Glasgow, March 12. Robert Wilson & White Heather Group (Gordon MacKenzie, Will Starr, Jimmy Fletcher, Bill Crochet & Dizzy, Sidney Devine, Denis Woolford), Jack Anthony, with Bertha Ricardo, Bond Rowell, Ken & Allan Haynes, Ann & Val Shelley, Clyde Valley Stompers (7), with Mary McGowan, Bobby Dowds Orch.

Robert Wilson, fave Scot tenor, scores here with his White Heather Group, combo of comedy and vocal artists. Singer, who has won solid popularity over the years with his jaunty vocalizing of Auld Lang Syne ballads, has built up a group of entertainers for unit tours, and mixes a merry songalog spiced with zaniness on part of rubber-mouthed Jimmy Fletcher and musical clown Billy Crochet, with femme partner Dizzy.

Wilson garners milking for "Highlandman's Umbrella" and, with Gordon MacKenzie, "Wedding of Sandy Mac." MacKenzie, stockily-built warbler, registers with "Bonnie Lass o' Ballochmyle." Sidney Devine adds a modern flavor on the guitar, and Denis Woolford handles the ivories.

Jack Anthony, established Scot comedian, is aided in comedy sketches by his longtime foil Bertha Ricardo, a blonde looker, and Bond Rowell. Scores most in "Rest and Be Thankful," a bedroom skit.

Ken & Allan Haynes give out briskly in tunes at the piano, ranging through current hits, including "Put A Light in the Window." Ann & Val Shelley fill the dance routine slotting prettily. Will Starr is accordion accompanist, though his act in first segment is overlong.

Clyde Valley Stompers garner strong reaction from younger out-fronters with jazz offerings, but tend to be too noisy at times. Their leader's announcing lacks professional touch, and was inaudible at times at show caught. Mary McGowan, their resident thrush, warbles lustily in such tunes as "Ma, He's Making Eyes At Me" and "Freight Train."

Billy Crochet, as well as aiding the White Heather Group antics, provides his own comedy act with partner Dizzy; it rates well on miltimeter. Bobby Dowds resident orch showbacks.

Mainly Auld Lang Syne in flavoring, layout suffers from slowish opening scene, which is too concert-party in style, but perks up in later stages. For the record, it's currently touring a number of U.K. vaudeities both in Scotland and England.

## New Acts

### PATTI JONES Organ-Piano

30 Min. Sheraton-Fontenelle Hotel, Omaha. Strong in the looks department and also boasting considerable talent, Patti Jones is one of the top pianist-organists to invade Omaha in recent semesters. Sharply clad, brunet, in a low-cut formal, is generous with the smiles as she shifts back and forth from the 88 to the organ and has no trouble getting plenty of requests from the drinkers.

At the 30-minute set caught Thursday (19), high spots were novel arrangement of "Rain or Shine," "Tea for Two" and "Laura." No dancing in the Bombay Room of the Sheraton-Fontenelle Hotel, so all eyes are on her. Truop.

### RAY PARK & THE CANUCKS (4) Vocal-Instrumental Quintet

Cave, Vancouver. Around some two years, with six months of stateside club lounge dates under their belts, Ray Park & The Canucks (4) currently fledge for the nitery circuit at home base. They rate it.

Quintet, in early twenties, are dominantly rock 'n' roll. Ray Parks is on accordion and vocals; Ben Wiebe, bass; Red Lewis, traps; Johnny Faas, guitar; and Glen McDonald, tenor sax. Group disk for ABC Paramount.

Act looks good and sounds excellent. There are some rough spots on vocal backstopping to Ray Park lead. Saxman McDonald weaves standout counterpoint behind opener, "Saints Marching In," and on solo "Consideration" he belts the horns with some Bostic. Lewis projects plenty of personality from behind neat drumming and emcee. Park chatters well between takes. Bass and guitar men could use energy, though tune-wise rate fair.

Pipes-wire there's a sameness to tuneless, and some upbeat insertions would assist. Group's a good staple and needs only sprucing to rate second billing on the bistro beat.

# VARIETY BILLS

WEEK OF MARCH 19

Numerals in connection with bills below indicate opening day of show.

## NEW YORK CITY

Music Hall 20  
Comics of Ballet

### AUSTRALIA

Reg Priestman  
Norman Thorpe  
Tivoli 24  
Larry Griswold  
Johnny Lockwood  
Eddie & Max  
A. Robins  
Rayes & Faye  
Ann & Gerry  
Medlock & Marlowe  
Winnetou & Squaw  
B. & D. Stuchberg  
Jimmy Parkinson  
Eddie Jubasz  
Frank Ward

### BRITAIN

Chas. McDowell Gp.  
Andy Stewart  
Gilmour  
Hollander & Hart  
Slick Slavin  
LEEDS  
Empire 17  
Alma Cogan  
Lane Twins  
Terry Wayne  
De Kay  
Billy Stitt  
Patsy Sylva  
Gordon Collville  
Gordon Collville  
Metropolitan 17  
Harmonics Jackports  
Bill Kent  
Deanna Barbara  
Gillian & June  
Mother Riley & Co.

BRADFORD  
Albion 17  
Johnny Duncan Co.  
Candy Sis  
Southlanders  
Carlo Sis  
P & P Page  
Smoothee & Layton  
Freddie Earle

BRIGHTON  
Mippodrome 17  
Roy Cohn Orch.  
McAndrews & Mills  
Dave Daye  
Les Braxianos  
Zodiac  
Ladrioles  
EDMUNBURGH  
Empire 17  
Russ Hamilton  
Horley Twins  
Betty Driver  
Joe Henderson  
Joe Rasmus  
Johnny Luck  
N & C Carls  
Dea & Ptnr.

FINSBURY PARK  
Empire 17  
David Hughes  
Martins  
Kings Bros.  
Skyline  
Mervyn  
Harry Worth  
Audrey Jeans  
Tony Lacey  
GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

GLASGOW  
Empire 17  
Marty Wilder Co.  
Margo & John

Conrad Hilton  
"Big Top"  
Glenn & Coleen  
Menachess  
Lambert  
Paul Castle  
Danielle Solik  
Joan McGowan  
Fred Adrian  
Adrian Swan

## LOS ANGELES

Avante Garde  
Matt Dennis Trio  
Jacqueline Fontaine  
Ben Blue's  
Ben Blue  
Kay Lee Jones  
Barbara Heller  
Sammy Wolf  
Frankie Sands Trio  
Dick Bernie  
Ivan Lane Orch.  
Eugene Groves  
Sophie Tucker  
Frances Brunn  
Freddy Martin Orch.  
Crescendo  
Billy Daniels  
Slick Slavin  
Dave Pell Orch.  
Donny Warren  
Johnny Walsh  
Interludes  
George Shearing  
Quintet  
Frances Farrow  
Peter Wood  
Eddie Grady Orch.  
Larry Potter's

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena

Capri  
Margarita Sierra  
Tony Martin  
M. Alverez Mera  
Luisa Chores  
Somavilla Orch.  
L. S. Seville  
W. Reeves Orch.  
Riviera  
Ted Lash  
Eddie Chester  
Cathy Basic  
Blanca Marshall  
Sol Klein Orch.  
Elena Del Cuetto  
Manolo Corrente  
Monique Stenier  
Mercedes Valdes  
Arminia Martinez  
Maria Magdalena



# Why Not Jack Up the Lecturers And Put a New Theatre Under 'Em?

Chicago, March 18.

A spiritual renaissance would be the salvation of the theatre, and that rebirth must extend to all elements—actors, playwrights, producers, directors—and audience. That's the view of Harold Clurman.

"I think we have to cleanse, to renew ourselves in the theatre. Plays today are viewed as a commodity rather than artistic expression. At the Chi's Goodman Theatre last Friday (14), He contrasted the esthetic courage of Eugene O'Neill with contemporary playwrights, sparing the latter as the "most intimidated group I've ever met. They're shivering in their boots" losing their identities and articulation in a frantic desire to woo the public.

Clurman spoke of playwrights who are "geniuses for a season," faltering when public acclaim subsides, and turning to "agents and psychoanalysts for their spiritual guidance." They are burdened, he said, by fright—the fear of economic disaster and loss of ego stimuli.

Shifting his focus to actors, he referred to many famous actors "in show business, but not in the theatre." Not in the sense, he explained, that Olivier belongs to the theatre, essaying divergent roles or divergent size and toiling over extended periods for pittance wages with such repertory groups as Old Vic.

Clurman blistered the star fat on picture loot and mass worship who comes down from the olympian Hollywood hills every few years or so to spend a few weeks on Broadway—usually in a romp. An actor of merit, he feels, should have some trouble, and not a romp, when he takes a role. The film, "Sayonara," for example, was hardly a test for Marlon Brando. "I felt," Clurman asserted, "he could have done it between cocktails."

Critics were also on the pan. Most of the aisle-sitters said Clurman, no longer are "fully attuned" to what they see. He asserted, they ought not be swayed by public tastes. They should lead, not

Continued on page 92

## Catholic Univ. Group Revives 'Bernadette' As Warmup for Latino Tour

Washington, March 18.

Current production of "Song of Bernadette," at Catholic U's campus theatre, is serving as a dry run for a 10-week tour of the religious drama through South America this coming summer. The 18-member cast, directed by Rev. Gilbert Hartke, head of university's famed School of Speech and Drama, will make the Latin American trek at invitation of Drama Panel of ANTA, under aegis of the President's Special International Program for Cultural Presentations.

Opus first saw the light of day on this same campus in 1944, when Walter Kerr, then on faculty of school, and Jean Kerr, a drama student, adapted it for the stage from Franz Werfel's novel. "Bernadette" not only launched the Kerrs in professional theatre when it went on to Broadway, but later skyrocketed Jennifer Jones to stardom via the film version. Father Hartke also directed the original production.

Production of play has been specially tailored for touring. Set designer James Waring has created a series of compact, collapsible settings for easy air transport, and cast members double as stagehands and technical crew. One set of wooden frames carries two sets of canvas, so that even the sets do double duty. Entire operation will act as a model for similar touring companies in countries visited.

The Kerrs' drama was chosen in commemoration of the apparitions at Lourdes, and because of its special appeal for the Catholic countries of South America. Father Hartke, who has made many overseas jaunts with both student and graduate troupes, will not go on the Latin American junket, because of the demands of the campus summer schedule, as well as the strawhat season at Olney Theatre, which is operated by Players Inc., a professional group of CU alumni.

## Equity Donates \$5,000 To Hypo Brussels Fund

Actors Equity is spearheading a fund-raising drive to bolster U.S. participation in the live performing arts at the Brussels Fair this summer. The union is contributing \$5,000 for that purpose and hopes its move will cue similar action by other organizations and individuals.

Equity recently joined with the American Guild of Musical Artists and a number of prominent individuals in issuing a statement protesting the limited funds allotted by Congress for the arts phase of the Brussels program. The statement scored the degree of U.S. participation in comparison with other countries, with particular emphasis placed on the estimated \$60,000,000 Russia is spending on its own programs.

The total U.S. expenditure is estimated between \$12,000,000-\$14,000,000.

## 'Body Beautiful' Took 350G Loss

"Body Beautiful," which folded last Saturday (15), is figured to have dropped around \$350,000 on its 60-performance run at the Broadway Theatre, N.Y.

The loss involves most of the \$350,000 invested in the production. Of that amount, \$50,000 was listed on the show's initial accounting as a general partner's contribution. It was presumably put up by Albert Selden, who co-produced the musical with Richard Kollmar. Also figured in the loss is an additional \$18,000 raised for an intensive ad-publicity campaign.

During its eight weeks on Broadway, the tuner failed to hit as much as half its potential \$74,000 weekly capacity gross. The musical lost \$76,997 on its four-week Philadelphia tryout. That, plus a \$220,858 production cost and \$30,603 pre-opening expenses brought the total tab on opening the show in New York to \$328,458.

The musical earned \$6,052 operating profit on its initial five performances in New York and possibly a little more on some of the subsequent stanzas. Incidentally, the grosses on the Philadelphia stand were overquoted in VARIETY.

## LITTLER & BEAUMONT'S NEW STOLZ MUSICAL

London, March 18.

A London production of "Little Hoax in Paris," which debuted in Vienna in December, 1957, is now planned for late next fall by Prince Littler and Hugh Beaumont. The tuner, with music by Robert Stolz, has been retitled "Lady on the Loose." Arthur Macrae is adapting the book, originally written by Robert Gilbert and Rudolf Weys.

William Chappell, who staged the current West End production of "Where's Charley?" will probably ditto on "Lady." Ian Carmichael, currently appearing at Her Majesty's Theatre here in "Tunnel of Love," is being sought for a starring role in the production.

Stolz, incidentally, is currently represented in Vienna by a new musical, "Hallo This Is Love."

## Tilla Durieux Returns In Swiss 'Potting Shed'

Lucerne, March 11.

Actress Tilla Durieux, who was a personality in the legendary Max Reinhardt era, is making a comeback in the Stadtheatre production of "The Potting Shed." The German-language presentation of the Graham Greene play, adapted by Peter Sandberg, caught on after a slow start, with excellent word-of-mouth helping.

The newspapers gave extensive coverage to Mme. Durieux's legit return, with the publicity also figured a b. o. aid. The 70-year-old actress gives an accomplished performance of quiet dignity.

## Seeks \$35,750 Damages For Backstage Injury

Houston, March 18. Damage suit for \$35,750 has been filed in Federal Court here against the city of Houston. Plaintiff in the action is Andreas Nomikos, of New York, who claims he received a compound fracture of his right leg and other injuries when he fell through an unlatched stage trap door of the Music Hall while supervising the erection of scenery for the Houston Grand Opera Assn., which had rented the municipal house in January, 1957.

Nomikos alleges he was disabled for 28 weeks, and asks \$35,750 damages and \$750 for medical expenses.

## 'Jane Eyre' Cost 300G—So Far

"Jane Eyre," which closed in Philadelphia last Saturday night (15) for renovations, has already become the most costly straight play production in recent legit history. By comparison, the Broadway production of "Auntie Mame," previously rated the champ in that division, is a shoestring venture.

"Eyre" has cost around \$300,000 thus far as compared to a \$179,307 capitalization on "Mame." Huntington Hartford, who adapted "Eyre" from Charlotte Bronte's presentation himself. The drama, produced by Courtney Burr, in association with Sterling Productions, dropped around \$20,000 weekly on its tour, which began five weeks ago. Sterling, incidentally, is a firm headed by Al de Lynn, an agent involved in the production.

The play is scheduled to reopen late next month with Eric Portman starring in the role originally handled by Errol Flynn and subsequently by John Emery. Flynn withdrew from the production following the first two tryout weeks and after publicly panning the play. His actions resulted in Burr and Hartford filing charges against him with Actors Equity. No action has been taken on the case yet. It's understood that besides the \$300,000 involved in the production, Hartford also paid Flynn over \$100,000 to appear in the presentation.

The management, meanwhile, has to get an okay from Equity to employ Portman. That's in accordance with the union's rules covering aliens. However, because of a March 27 television commitment in "A Tale of Two Cities," Portman will be unable to begin rehearsing his "Eyre" assignment until the end of March.

The present sick calls for the show to rehearse the first fortnight in April, then play a tryout stanza in Washington April 21 for a limited run. Hartford, reportedly, has agreed to accept script revisions suggested by Portman, who caught the show several times during its tryout run.

## ST. L. MUNY RETAINS TAX EXEMPT STATUS

St. Louis, March 18. Municipal Opera is breathing easier after a ruling from the Internal Revenue Service that Municipal Opera tickets will be exempt from federal excise taxes again this summer. Otherwise the Opera would have had to pass on the taxes to patrons or absorb the loss to keep from raising prices.

Muny Opera tickets have been exempt in previous seasons, but last year the Internal Revenue Service tried to apply a narrow interpretation of "opera" in the law providing for exemption of non-profit organizations. If "opera" were restricted in meaning to grand or light opera, a good many of Muny Opera's musicals would have been subject to tax.

Dorothy Bennett's dramatization of St. Clair McKelway's New Yorker story, "The Burglar With the Notebooks," is planned for Broadway presentation next season by Jay Julien, whose production sked also includes Michael Gazzo's "Dance With the Baby." Steve Hill's "A Little Sex in the Family," Frank Corsaro's "The Squirrel Cage" and Ira and Jane Avery's "Walking on Air."

# Arena Theatres Could Save Road, Philly's Park Playhouse Mgr. Figures

## Frances Hyland Leaving 'Angel' for Motherhood

Stratford, Ont., March 18. Frances Hyland, currently featured on Broadway in "Look Homeward, Angel," will not appear at the Stratford Shakespeare Festival here this summer. Her intended roles of Hermione in "Winter's Tale" and Lady Percy in "Henry IV," Part I, will be taken over by Charmion King.

Miss Hyland will leave the cast of "Look Homeward, Angel" some time during April because of approaching motherhood. It will be the second child for the Canadian-born actress and her husband, actor William Hutt.

## Pidgeon to Stay As 'Millionaire'

Walter Pidgeon is apparently happy as "The Happiest Millionaire." Last summer, he delayed vacationing from his starring stint in order to keep the Kyle Crichton-Cordelia Drexel Biddle comedy running on Broadway. Now, he's agreed to remain with the show five weeks past its scheduled April 12 closing in Philadelphia. That depends on the postponement of a commitment to make a pilot film, however.

Meanwhile, the Howard Erskine-Joseph Hayes production is edging into the black after 13 months of operation. As of a March 1 accounting, the comedy had a deficit of \$14,400 on its \$99,000 investment. The show had actually earned back that amount, plus an additional \$600 as of the audit. However, \$15,000 of the receipts represents an advance to the producers against their 1 1/2% share of net profits on payoff stanzas.

The production has thus far distributed \$63,000 to the backers, and even if the unrecouped coin isn't earned back on the tour, it's figured likely that subsidiary income, particularly from stock, will eventually push the show into the payoff bracket. And, as the producers point out in a letter to the backers, there is still a possibility of a film sale.

If the tour is extended as planned it will take in southern bookings through May 17.

## LEROY & CHAS. VIDOR READY B'WAY 'STATION'

Warner LeRoy, who broke into the managerial ranks this season as co-producer of the off-Broadway presentation of Tennessee Williams' "Garden District," now has his eye on Broadway. He and film director Charles Vidor have acquired Erich Maria Remarque's "The Last Stations" for production next fall.

Vidor's association with the play, which was previously under option to William Wyler and Robert Whitehead, will mark his debut as a legit producer. LeRoy, who's in his early 20s, also has a longterm option on Waldemar Hansen and Richard Astor's version of Henri de Montherlant's "Queen After Death." In addition, he's negotiating for the rights to Nigel Dennis' dramatization of his book, "Cards of Identity."

Besides his production activity, LeRoy operates the York Theatre, where "Garden" is berthed. His producing partner on the Williams double bill is John C. Wilson.

## Plan Equity Strawhat Season at Poultny, Vt.

Hartford, March 18. The Green Mountain Theatre, a strawhatter of Poultny, Vt., has been taken over by Ward Williamson of this city and Saul Elkin of New York. Williamson, who teaches drama and directs plays at the Hartford branch of the U. of Connecticut, will direct. An Equity company will be maintained. The summer theatre will get underway in mid June for a nine weeks season.

Theatres-in-the-round could revitalize the road. That's the belief of Sam Handelsman, managing director of the Playhouse in the Park, Philadelphia. A circuit of hard-top arena houses in principal legit cities would not only cut expenses for touring shows, but would provide great intimacy of performance and add audience excitement, he figures.

The success of Philly's Park Playhouse and other in-the-round theatres demonstrates the value of similarly-styled hard-top arenas capable of year-around operation and suitable for either touring show bookings or stock operation. Especially if located in suburban areas away from the congestion and inflated realty rates of downtown sites, the arenas have enormous possibilities, Handelsman contends.

The stock producer notes that the minimum scenery required by in-the-round presentations would reduce railroad, hauling and setting up costs. He also feels that shows could be directed for both proscenium and in-the-round presentation as was the case with "Saint Joan," starring Siobhan McKenna and "Witness for the Prosecution," which was booked in proscenium houses after being presented at the Playhouse.

Meanwhile, the Playhouse is being converted into a hardtop operation after six years as a canvastop. The cost of constructing the new showcase will come to about \$190,000, while the initial expenditure for the tent was around \$60,000. Equipment from the teepee will be utilized in the new setup.

## Coward Seconds Hayes' Theatre Party Squawk; Suggests Baseball Bat

Noel Coward has joined the controversy about theatre parties. "Never again will I play so long in New York," the actor-author told an interviewer last week in Hollywood, where he is currently starring in alternate performances of his two comedies, "Nude with Violin" and "Present Laughter." He indicated that theatre parties are the reason for his decision.

"I suppose they are considered economically necessary," Coward commented, "but the parties are killing the theatre. People come to see plays because of charity, not to see a good show. And there is no enjoyment for actors to play before cold, rude audiences."

"In three months in New York, I had only six or eight audiences that I considered good," he was quoted by AP staff writer Bob Thomas as saying. "You can't play light comedy to people who resent paying \$50 for a pair of tickets to see you. They defy you to be funny."

"I went to a matinee of 'Time Remembered' and saw the magnificent Helen Hayes pulling every trick she knew to get laughs. She got nothing. I felt like wandering among the audience with a baseball bat."

"At another party matinee of 'Look Homeward, Angel' the audience was absolutely rude in the face of the anguished efforts of the actors. One woman came in during the second bags and talked down with her paper bags and talked about shopping. I shook her as a terrier would a rat and said, 'Madam, will you please be quiet!'"

The British star's views are much more extreme than opinions on the same subject recently expressed by Miss Hayes, in an interview with Ward Morehouse, of the Newark Star-Ledger and the North American Newspaper Alliance. A letter to the editor, by Ivy Larric, president of the Assn. of Theatrical Benefit Agents, rebutting Miss Hayes' statements, appeared in last week's issue of VARIETY.

## Kramer-Singer Set Own Talent Management Ofc.

Milton Kramer and Ron Singer have left the Hillard Elkins office to form their own operation. The new outfit, tagged Kramer Associates, will concentrate on the management and development of new scripting-composing talent.



# Road Biz Generally Tapers a Bit; 'Darling' 47½G, Phila.; 'Love' 23G, Hub; Pidgeon 27G, Pitt; 'Fella' 20G, Chi

Business was generally a trifle down on the road last week. There were 23 shows on tour, Philly being the most active city with four entries on the boards, and San Francisco next with three.

Of the Broadway-bound tryouts, "Love Me Little" got a split press and passable business on subscription in Boston, "Say, Darling" had a satisfactory week in Philly and "Back to Methuselah" did well in another split-week. The Stratford (Ont.) Festival had grim pickings in Montreal, Joyce Grenfell had a favorable reception in Toronto and "Jane Eyre" closed in Philly for a complete overhaul.

**Estimates for Last Week**  
Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but as on Broadway, grosses are net; i.e., exclusive of taxes.

**PHILADELPHIA**  
Jane Eyre, Walnut (D-T) (1st wk) (\$4.80; 1,340; \$30,000). Opened to unanimous pans (deSchauensee, Bulletin; Gaghan, News; Murdoch, Inquirer). Just topped \$5,000. Folded Saturday night (15), but is to be revised for Broadway. Previous week, \$5,700 in seven performances, Wilbur, Boston.

**Long Day's Journey Into Night**, Locust (D) (2d wk) (\$4.80; 1,580; \$43,000) (Fay Bainter, Anew McMaster). Around \$18,500. Previous week, \$19,300.

**No Time for Sergeants**, Forrest (C) (2d wk) (\$4.80; 1,760; \$48,042). Over \$35,600 on subscription. Previous week, \$40,100.

**Say, Darling**, Shubert (MC-T) (2d wk) (\$5.40-\$4.14; 1,870; \$52,500) (David Wayne, Vivian Blaine, Johnny Desmond). Over \$47,700. Previous week, \$40,600 in seven performances.

**SAN FRANCISCO**  
Middle of the Night, Curran (D) (1st wk) (\$4.95-\$4.40; 1,758; \$47,500) (Edward G. Robinson). Over \$26,700 on subscription. Previous week, \$47,600 in nine performances, Billmore, Los Angeles.

**Tunnel of Love**, Alcazar (C) (23d wk) (\$4.40; 1,147; \$32,000) (Russell Nye, William Bishop). About \$8,400. Previous week, \$8,100. Tours weeknights and plays weekends here for the next two weeks, then goes to Los Angeles.

**Marcel Marceau**, Geary (Panto) (1st wk) (\$4.40; 1,147; \$34,000). Opened Tuesday (11) and got \$14,000 in seven performances. Previous week, \$27,300. Great Northern, Chicago.

**CHICAGO**  
Most Happy Fella, Blackstone (MD) (6th wk) (\$7; 1,425; \$58,700). Under \$20,000. Previous week, \$20,300.

**My Fair Lady**, Shubert (MC) (19th wk) (\$7; 2,100; \$72,979) (Brian Aherne, Anne Rogers). Nearly \$68,300. Previous week, \$69,100.

**BOSTON**  
Love Me Little, Wilbur (C-T) (1st wk) (\$4.95; 1,241; \$32,699) (Joan Bennett, Donald Cook). Drew two affirmative reviews (Durgin, Globe; Maloney, Traveler), to fairish (Doyle, American; Hughes, Herald), one yes-and-no (Norton, Record) and one pan (Melvin, Monitor); grossed nearly \$23,000 on subscription. Previous week, \$14,000 in five performances, Shubert, New Haven.

**MONTREAL**  
Broken Jug, Her Majesty's (C-T) (1st wk) (\$4.50; 1,074; \$33,000). Stratford (Ont.) Festival Co. production got \$7,500. Previous week, same group's revival of "Two Gentlemen of Verona," \$12,000.

**LOS ANGELES**  
Nude with Violin-Festant Laughter, Hartford (C-R) (1st wk) (\$8; 1,024; \$34,000) (Noel Coward). Alternate-performance presentation of two plays by the actor-author drew \$33,700. Previous week, \$35,500. Curran, San Francisco.

**PITTSBURGH**  
Happiest Millionaire, Nixon (C) (single wk) (\$4.95-\$4.50; 1,769; \$40,000) (Walter Pidgeon). Over

\$27,200 on subscription. Previous week, \$17,500. Harris, Chicago.

**DETROIT**  
Tunnel of Love, Shubert (C) (3d wk) (\$3.50; 2,050; \$25,000) (Larry Parks, Marsha Hunt). Almost \$17,500 on subscription. Previous week, \$16,000. Folded last Saturday (15).

**COLUMBUS**  
Auntie Mame, Hartman (C) (single wk) (\$5.50-\$5; 1,443; \$42,000) (Constance Bennett). Over \$41,300 on subscription. Previous week, \$47,200. National, Washington.

**BALTIMORE**  
Visit to a Small Planet, Ford's (C) (single wk) (\$4.98; 1,819; \$47,000) (Cyril Ritchard). Over \$24,700 on subscription; previous week, \$30,600. Shubert, Washington.

**MILWAUKEE**  
Cat on a Hot Tin Roof, Pabst (D) (single wk) (\$4.75; 1,623; \$36,000) (Victor Jory). Under \$22,000. Previous week, not reported.

**SPLIT-WEEKS**  
Back to Methuselah, (CD-T) (Tyron Power, Faye Emerson, Arthur Treacher). Totaled \$37,100 in seven performances, as follows: three, Monday-Wednesday (10-12), Constitution Hall, Washington, \$16,600; four, Thursday-Saturday (13-15), Playhouse, Wilmington, \$20,500. Previous week, \$41,000 in six performances.

**Damn Yankees** (MC). Totaled \$23,100 in seven performances, as follows: single, Monday (10), Lanier H.S., Montgomery, Ala., \$4,100; two, Tuesday (11) Jordan Aud., Columbus, Ga., \$6,900; single, Thursday (13), Music, Aud., Savannah, \$4,600; three, Friday-Saturday (14-15), Peabody Aud., Daytona Beach, Fla., \$12,500. Previous week, \$32,000 in eight performances.

**Diary of Anne Frank** (D) (Francis Lederer). Totaled \$14,500 in eight performances, as follows: four, Monday-Wednesday (10-12), Community, Hershey, Pa., \$6,000; three, Friday-Saturday (14-15), Aud., Rochester, \$8,500 on a guarantee. Previous week, \$27,700, Ford's, Baltimore.

**Joyce Grenfell** (Mono). Three performances, Friday-Saturday (14-15), at \$3.75 top at the 1,275-seat Eaton Aud., Toronto, \$9,000.

**No Time for Sergeants** (C). Totaled over \$40,000 in seven performances, as follows: three, Sunday-Monday (9-10), Music, Aud., New Orleans, \$20,800; single, Tuesday (11), Post Theatre, Ft. Polk, La., \$2,200; single, Wednesday (12), College Aud., Texarkana, Tex., \$3,400; two, Friday-Saturday (14-15), Music, Tulsa, Okla., \$14,500. Previous week, \$30,100 in seven performances.

**Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overall, if any. (R) designates amount of original investment repaid to the backers. (P) designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.**

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	\$179,307	(a) \$92,337 (P)
Auntie Mame (2d Co.)	130,000	130,000 (R)
Bells Are Ringing	360,000	150,000 (P)
Damn Yankees	250,000	437,500 (P)
Dark at the Top of Stairs	100,000	(b) 90,000 (P)
Diary of Anne Frank	75,000	99,300 (P)
Entertainer	60,000	30,000 (R)
Happiest Millionaire	99,000	63,000 (R)
Jamaica	90,000	120,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
Look Homeward, Angel	125,000	112,500 (R)
Look Back in Anger	40,000	4,000 (P)
Middle of the Night	100,000	87,500 (P)
Most Happy Fella	375,000	176,000 (P)
Music Man	300,000	135,000 (R)
My Fair Lady (2 Cos.)	300,000	(b)(c)680,000 (P)
New Girl in Town	300,000	45,000 (P)
No Time for Sergeants (2 Cos.)	100,000	545,965 (P)
Romanoff and Juliet	80,000	48,000 (R)
Sunrise at Campobello	110,000	20,000 (R)
Tunnel of Love	100,000	120,000 (P)
West Side Story	300,000	300,000 (R)

**CLOSED SHOWS**  
Moon Is Blue (3 Cos.) 185,000 156,250 (P)  
Note: (a) Backers receive 34.71% of the profits.  
(b) Backers receive 40% of the profits.  
(c) Figure is estimated.

## Touring Shows (March 17-29)

Auntie Mame (2d Co.) (Constance Bennett-American, St. Louis (17-29); Tyrone Power, Faye Emerson, Arthur Treacher) Locust, Philly (17-22) move to N.Y. (Reviewed in VARIETY, Jan. 23, '58).  
Cat on a Hot Tin Roof (Victor Jory) Murat, Indpls. (17-19); State, Toledo (20-22); Memorial Hall, Dayton (24-25); RKO Orpheum, Davenport, Ia. (26); KRNT, Des Moines (27); Victoria, K.C. (28-29).  
Damn Yankees (2 Cos.)—Hanna, Clev. (17-22); Municipal Aud., Sarasota (25); Municipal Aud., Orlando (26); U. Aud., Tallahassee (27); Murphy Aud., Mobile, Ala. (28-29).  
Diary of Anne Frank (Francis Lederer)—Royal Alexandra, Toronto (17-22); Her Majesty's, Montreal (23-29).  
Happiest Millionaire (Walter Pidgeon)—Her Majesty's, Montreal (17-22); Shubert, New Haven, Conn. (23-29).  
Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—National, Wash. (17-22); Ford's, Balto. (24-29).  
Love Me Little (tryout) (Donald Cook, Joan Bennett)—Wilbur, Boston (17-22); ETV, March 12, '58).  
Marcel Marceau—Geary, S.F. (17-22); Aud., Denver (29).  
Middle of the Night (Edward G. Robinson)—Curran, S.F. (17-29).  
Most Happy Fella—Blackstone, Chi (17-29).  
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (17-29).  
Municipal Aud., Oklahoma City (17-19); Memorial Aud., Wichita Falls, Tex. (19); Gregory Gymnasium, Austin, Tex. (20); Municipal Aud., San Antonio (21-22); Municipal Aud., San Angelo, Tex. (24-25); H.S. Aud., Midvale, Colo. (26-29).  
Municipal Aud., Lubbock, Tex. (28-29).  
No Time for Sergeants (Nat'l Co.)—Forest, Philly (17-22); National, Wash. (24-29).  
Nude with Violin & Present Laughter (Noel Coward)—Hartford, L.A. (17-22, closed).  
Say, Darling (tryout) (David Wayne, Vivian Blaine, Johnny Desmond)—Shubert, Philly (17-29) (Reviewed in VARIETY, Feb. 23, '58).  
Tunnel of Love (Coast Co.) (Russell Nye, William Bishop)—Civic Aud., San Jose (17-22); Santa Ana, Calif. (23-29).  
Alcazar, S.F. (20-23); Junior College Aud., Sacramento (24-25); Pacific Station (26-27); Alcazar, S.F. (28-29).  
Visit to a Small Planet (Cyril Ritchard)—Hanna, Clev. (17-22); Cass, Det. (24-29).

## British Shows

(Figures denote opening dates)

**LONDON**  
At Drop of a Hat, Fortune (17-24-57).  
Bells Ringing, Coliseum (11-14-57).  
Boy Friend, Wyndham's (12-1-57).  
Cat on a Hot Tin Roof, Comedy (1-30-58).  
Dear Delinquent, Aldwych (6-5-57).  
Dinner with Family, New (12-10-57).  
Flowering Cherry, Haymarket (11-21-57).  
Free As Air, Savoy (6-5-57).  
Graveyard Book, Lyric (12-26-57).  
Happiest Millionaire, Cambridge (11-21-57).  
Kiddlers, St. Martin's (13-18-58).  
Lady at Wheel, Westminster (2-19-58).  
Lovers, St. Martin's (12-18-58).  
Mousetrap, Ambassadors (11-25-57).  
New Crazy Gang, Vic. Pal. (12-18-58).  
Paddy, St. Martin's (12-18-58).  
Plaisirs de Paris, Wales (4-20-57).  
Pouting Shad, Globe (2-5-58).  
Rags, St. Martin's (12-18-57).  
Repertory, Old Vic (9-18-57).  
Rear Like a Dove, Phoenix (9-25-57).  
Ringside, St. Martin's (9-24-57).  
Share My Lettuce, Garrick (9-25-57).  
Touch It Light, Strand (2-7-58).  
Touch of the Sea, Strand (3-1-58).  
Tunnel of Love, Majesty's (12-3-57).  
Where's Charley, Palace (2-20-58).  
"Transit"

**SCHEDULED OPENINGS**  
Simola Spymen, Whitehall (3-19-58).  
Beth, Apollo (2-20-58).  
Catalpa, Arts (2-26-58).  
Breath of Spring, Cambridge (3-26-58).

**CLOSED LAST WEEK**  
School, Prince (3-13-58).  
Dry Rot, Whitehall (3-13-58).

**ON TOUR**  
Breath of Spring  
Chalk Garden  
Desert Song  
Dinner with Family  
Duet of Angels  
House by the Lake  
Odd Man In  
Reluctant Debutante  
Silent Savers  
Separate Rooms  
Summer of the 17th Doll  
Waltz of the Toreadors

## Legit Payoffs

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overall, if any. (R) designates amount of original investment repaid to the backers. (P) designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	\$179,307	(a) \$92,337 (P)
Auntie Mame (2d Co.)	130,000	130,000 (R)
Bells Are Ringing	360,000	150,000 (P)
Damn Yankees	250,000	437,500 (P)
Dark at the Top of Stairs	100,000	(b) 90,000 (P)
Diary of Anne Frank	75,000	99,300 (P)
Entertainer	60,000	30,000 (R)
Happiest Millionaire	99,000	63,000 (R)
Jamaica	90,000	120,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
Look Homeward, Angel	125,000	112,500 (R)
Look Back in Anger	40,000	4,000 (P)
Middle of the Night	100,000	87,500 (P)
Most Happy Fella	375,000	176,000 (P)
Music Man	300,000	135,000 (R)
My Fair Lady (2 Cos.)	300,000	(b)(c)680,000 (P)
New Girl in Town	300,000	45,000 (P)
No Time for Sergeants (2 Cos.)	100,000	545,965 (P)
Romanoff and Juliet	80,000	48,000 (R)
Sunrise at Campobello	110,000	20,000 (R)
Tunnel of Love	100,000	120,000 (P)
West Side Story	300,000	300,000 (R)

**CLOSED SHOWS**  
Moon Is Blue (3 Cos.) 185,000 156,250 (P)  
Note: (a) Backers receive 34.71% of the profits.  
(b) Backers receive 40% of the profits.  
(c) Figure is estimated.

# B'way Up; 'Story' \$52,900, 'Girl' 34G, 'Captain' \$58,200, 'Romanoff' \$21,900, 'Denim' \$21,300 'Toreadors' \$15,900

Broadway climbed last week. Receipts jumped substantially for most shows, while the previous week's powerhouse entries held steady. There were 25 productions on tap.

The lineup of sellouts and virtual capacity entries included "Dark at the Top of the Stairs," "Entertainer," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Oh Captain," "Sunrise at Campobello" and "Two for the Seesaw."

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

**Auntie Mame**, Broadhurst (C) (68th wk; 517 p) (\$6.90; 1,214; \$46,500) (Greer, Garson). Previous week, \$41,800; last week, nearly \$43,300.

**Bells Are Ringing**, Shubert (MC) (68th wk; 540 p) (\$8.05; 1,453; \$58,101) (Judy Holliday). Previous week, \$52,000; last week, almost \$56,200.

**Blue Denim**, Playhouse (D) (3d wk; 20 p) (\$5.75-\$6.90; 996; \$31,500). Previous week, inadvertently overquoted, was \$20,700, with parties; last week, nearly \$21,300.

**Dark at the Top of the Stairs**, Music Box (D) (15th wk; 116 p) (\$5.75-\$6.90; 1,010; \$33,000). Previous week, \$33,600 with parties; last week, nearly \$33,400, with parties.

**Entertainer**, Royale (CD) (5th wk; 38 p) (\$7.50; 1,050; \$43,500) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Previous week, \$43,600; last week, same.

**Fair Game**, Longacre (C) (19th wk; 153 p) (\$5.75-\$6.90; 1,101; \$32,000) (Sam Levene). Previous week, \$18,300; last week, almost \$18,500.

**Jamaica**, Imperial (MC) (20th wk; 156 p) (\$8.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). Previous week, \$59,200; last week, over \$59,600.

**L'I Abner**, St. James (MC) (70th wk; 556 p) (\$8.05; 1,615; \$58,100). Previous week, \$28,000; last week, around \$27,800.

**Long Day's Journey Into Night**, Hayes (D) (68th wk; 380 p) (\$6.90; 1,039; \$30,000) (Frederic March, Florence Eldridge). Previous week, \$17,600 on twofers; last week, over \$18,900 on twofers. Closes March 29.

**Look Back in Anger**, Lyceum (D) (24th wk; 191 p) (\$5.75; 995; \$26,400) (Mary Ure, Kenneth Haigh). Previous week, underquoted, was over \$12,600; last week, over \$14,400. Moved last Monday (17) to the Golden Theatre.

**Look Homeward, Angel**, Barrymore (D) (16th wk; 124 p) (\$6.90; 1,076; \$40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, \$41,000; last week, same.

**Music Man**, Majestic (MC) (13th wk; 100 p) (\$8.05; 1,626; \$68,658). Previous week, \$69,000; last week, same.

**My Fair Lady**, Hellinger (MC) (105th wk; 835 p) (\$8.05; 1,551; \$68,210) (Edward Mulhare, Sally Ann Howes). Steady at \$69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

**New Girl in Town**, 46th St. (MD) (44th wk; 351 p) (\$8.06-\$9.20; 1,297; \$59,085) (Gwen Verdon, Thelma Ritter). Previous week, \$29,300; last week, almost \$34,000.

**Oh Captain**, Alvin (MC) (6th wk; 47 p) (\$8.35-\$9.20; 1,331; \$60,000) (Tony Randall). Previous week, \$55,000, with parties; last week, nearly \$56,200, with parties.

**Romanoff and Juliet**, Plymouth (C) (23d wk; 180 p) (\$5.75-\$6.25; 1,062; \$36,625) (Peter Ustinov). Previous week, \$21,100; last week, almost \$21,900.

**Rope Dancers**, Miller's (D) (17th wk; 133 p) (\$5.75-\$6.90; 944; \$27,850) (Siobhan McKenna, Art Carney). Previous week, \$11,400; last week, almost \$11,600.

**Sunrise at Campobello**, Cort (D) (7th wk; 52 p) (\$6.90; 1,155; \$36,000) (Ralph Bellamy). Previous

week, \$35,300, with parties; last week, over \$36,400.

**Time Remembered**, Morosco (C) (18th wk; 143 p) (\$9.60; 946; \$43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, \$39,900; last week, nearly \$38,800.

**Two for the Seesaw**, Booth (CD) (9th wk; 68 p) (\$6.90; 780; \$31,700) (Henry Fonda). Previous week, \$31,700, with parties; last week, almost \$31,900.

**Waltz of the Toreadors**, Coronet (C) (2d wk; 15 p) (\$6.90; 1,101; \$35,040) (Melvyn Douglas, Betty Field, Lili Darvas). Previous week, \$10,900 for first seven performances; last week, over \$15,900.

**West Side Story**, Winter Garden (MD) (25th wk; 196 p) (\$8.05; 1,404; \$63,203). Previous week, \$51,300; last week, nearly \$52,900.

**Who Was That Lady I Saw You With?** Beck (C) (2d wk; 16 p) (\$6.90; 1,280; \$47,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Previous week, \$43,300 for first eight performances; last week, over \$39,800.

**Closed Last Week**  
**Body Beautiful**, Broadway (MC) (8th wk; 60 p) (\$8.05; 1,900; \$74,000). Previous week, \$26,900; last week, over \$31,700. Closed last Saturday (15) at an approximate \$350,000 loss (see separate story).

**Wonderful Town**, City Center (MC) (2d wk; 16 p) (\$3.80; 3,090; \$61,812) (Nancy Walker). Previous week, \$42,400 for first eight performances; last week, over \$52,700. Ended limited two-week stand last Sunday (16).

**Opening This Week**  
**Oklahoma**, City Center (MC) (\$3.80; 3,090; \$61,812) (Helen Gallagher, Gene Newsum, Harv Low, Beck, Betty Garde, Douglas F. Rodgers, Michael Maule, Genzie de Lappe, George Church, Owen Martin, Sheppard Kerman, Herbert Banke, Lois O'Brien). Last in a series of three N. Y. City Center Light Opera Co. revivals; opens a limited two-week stand tonight (Wed.).

**Two Gentlemen of Verona**, Phoenix (C) (\$4.60; 1,150; \$29,382). Revival of William Shakespeare play, the first of two SoHo Hard Festival Co. of Canada productions, opened last night (Tues.) for a two-week run and then alternates with Donald Harron's "The Broken Jug," based on Heinrich von Kleist's comedy. The company is booked at the house through April 20.

**Off-Broadway Shows**  
**Boy Friend**, Downtown (1-25-58).  
**Brothers Karamazov**, Gate (12-6-57).

**Children of Darkness**, Circle in the Square (2-28-58).

**Clerambard**, Rooftop (11-7-57).  
**Courageous One**, Greenwich Mews (1-20-58).

**Crucible**, Martinique (3-11-58).  
**Dark of the Moon**, Carnegie Playhouse (2-26-58).

**Endgame**, Cherry Lane (1-28-58).  
**Garden District**, York (1-7-58).  
**King's Standards**, Blackfriars (2-12-58; closes April 1).

**Power of Dreams**, Sullivan St. (3-10-58).  
**Threepenny Opera**, de Lys (9-25-55).

**Closed Last Week**  
**Long Gallery**, RNA (3-6-58).

**O'Casey Bars Plays**  
**In Native Ireland**

Dublin, March 11.  
Dublin-born playwright Sean O'Casey, now living in England, said he would not allow cuts to be made in his latest, "The Drums of Father Ned," which had been scheduled for International Theatre Festival here, has now nixed production of his "Juno and the Paycock" which had been set for major presentation by Radio Eireann, state-owned radio setup.  
"Father Ned" incident was one of series which led to postponement of the Theatre Festival.

**SCHEDULED N.Y. OPENINGS**  
**BROADWAY**  
(Theatres Set)

Methuselah, Ambassador (3-26-58).  
Say, Darling, ANTA (4-3-58).  
Joyce Grenfell, Lyceum (4-7-58).  
Love Me Little, Hayes (4-9-58).  
Jane Eyre, Bel

THE THEATRE GUILD Presents  
THE NATIONAL COMPANY

of

# Bells are Ringing

- BOOK AND LYRICS BY **BETTY COMDEN and ADOLPH GREEN**
- MUSIC BY **JULE STYNE**
- ENTIRE PRODUCTION DIRECTED BY **JEROME ROBBINS**
- SETS AND COSTUMES BY **RAOUL PENE DU BOIS**
- DANCES AND MUSICAL NUMBERS STAGED BY **JEROME ROBBINS and BOB FOSSE**

"A Sweetheart of a Musical Comedy."

—KERR, N. Y. Herald Tribune

More Than Sixteen  
Months on Broadway!

Over \$3,500,000  
Gross to Date!

London Co. Now  
20th Big Week, London!

## 3 BIG HITS NOW BOOKING!

1958-59 1959-60  
Playing in 20 Subscription Cities

Organized by  
THE THEATRE GUILD-AMERICAN THEATRE SOCIETY  
Under the Auspices of  
THE COUNCIL OF THE LIVING THEATRE

71 Additional Cities — 120 Playing Weeks

WRITE OR WIRE:  
**INDEPENDENT BOOKING OFFICE, INC.**  
1501 BROADWAY, NEW YORK CITY

Over \$1,800,000  
Gross on Broadway!

24th Big Week  
San Francisco!

15th Big Week  
London!

THE THEATRE GUILD Presents  
THE NATIONAL COMPANY of the  
**COMEDY SUCCESS**

## "TUNNEL OF LOVE"

- BY **JOSEPH FIELDS and PETER DE VRIES**
- DIRECTED BY **JOSEPH FIELDS**
- PRODUCTION DESIGNED AND LIGHTED BY **RALPH ALSWANG**

"Hits the box office target smack in the middle of the bulls-eye!"

—TOM DONNELLY, N. Y. World-Telegram and Sun

Grossed a Record  
Breaking  
\$400,000 in  
First 10 Weeks  
On Tour This  
Season!

THE THEATRE GUILD in Association  
with **ARNOLD MOSS** presents  
**BERNARD SHAW'S Parable in Comedy**

## "BACK TO METHUSELAH"

IN THE ARNOLD MOSS VERSION

16 WEEK FALL TOUR  
NOW BOOKING!

Johnson City (1) ... \$9,786  
Miami (2) ... \$16,474  
Hartford (2) ... \$15,766  
Atlanta (3) ... \$16,825

## Legit Bits

Patricia Ripley has withdrawn from the off-Broadway production of "Threepenny Opera" to appear in the Tennessee Williams drama, "Orpheus Descending," at the Coconut Grove Playhouse, Miami.

Alan Green has resigned as casting director for the N. Y. City Center to join the Gus Schirmer Jr. talent agency.

The Theatre Guild will celebrate its 40th anniversary with a dinner-party at the Hotel Plaza, N. Y.

A campaign has been launched to raise \$1,000,000 for a five-year fund for the N. Y. Shakespeare Festival, which operates on a cuto-admission policy.

Lee Blattner has exited as stage manager of the N. Y. company of "Tunnel of Love" to join the production staff of the Greek Theatre, Los Angeles.

Deirdre Owen has been added to the cast of "Back to Methuselah" to play a role written into the second act of the Bernard Shaw play by adaptor Arnold Moss.

Joshua Shelley has optioned Robert Wilson's drama, "Hayride," which he plans to produce and direct next season.

Barbara Wolfman and James Hammerstein have acquired the legit rights to two books, Margery Sharp's "The Eye of Love," and Strindberg's "Purely Academic." Miss Sharp is adapting her own novel for pre-Broadway production this summer in London. No adaptor has been set yet for the Barr novel.

Robert Griffith, Harold Prince and Shirley Ayers are planning a tryout of Jess Gregg's "A Sea Shell," starring Peggy Wood, for the week of April 21 at Rollins College, Winter Park, Fla.

"My Jean," a musical play based on the life of Robert Burns, is scheduled for Broadway production next season by Showworld Productions. Broadway conductor Max Meth is a partner in the producing firm. The script written by the late Warren P. Munsell Jr. and subsequently worked over by Stephen deBann, was originally titled "Comin' Thro' the Rye."

A London production of "Simply Heavenly" is planned by Laurence Harvey and Jack Hylton.

The rights to present Ronald Alexander's "Holiday for Lovers" in German-speaking countries have been acquired by literary agent Mrs. Liesl Frank Mittler, with the initial production in Germany scheduled for early next season at the Thalia Theatre, Hamburg.

"Bells are Ringing" hasn't issued a statement to backers since the week ending Dec. 28.

An off-Broadway edition of the long-run British musical, "Salad Days," is scheduled for a late September opening at the Barbizon-Plaza Theatre by Nicholas Benton and Stanley Fink in association with William Freedman and Barry Morse, who produced a Toronto edition of the show last year.

The N. Y. City Center is making its "Showcase," a program of excerpts from productions presented at the theatre, an annual event, with the next one scheduled for next Monday (24).

Francis Curtis has purchased the rights to Peggy Mann's dramatization of her novel, "A Room in Paris," which he plans to produce on Broadway next fall.

George Axelrod's dramatization of Alfred Hayes' novel, "My Face

For the World To See," is planned for Broadway production next season by Martin Gabel and Henry Margolis, with Axelrod directing.

Designer Robert Soule is keeping busy off-Broadway. Already represented by "Garden District" and "Long Gallery," he's now working on "The Enchanted," which opens April 15 at the Renata Theatre.

Souvenir program salesman Sam Saul is out of the hospital after undergoing surgery.

"You Touched Me," by Tennessee Williams and Donald Windham, is being presented by Equity Library Theatre today (Wed.) through next Sunday (23) at the Lenox Hill Playhouse, N. Y. The group's production at the house next Wednesday-Sunday (26-30) will be Arthur Laurents' "Time of the Cuckoo."

Katherine Spear, exec-secretary of the Seven Arts Center, N. Y., was inadvertently referred to as Marjorie Spear in last week's VARIETY.

Uta Hagen and E. G. Marshall are planning to appear in their own production next season of Gilbert Perlman's adaptation of Ugo Betti's "The Queen and the Rebels."

Judith Anderson has been set to star in Speed Lamkin's "Comes a Day," which Cheryl Crawford and Alan Pakula plan for Broadway production next November.

"The Heart's a Wonder," a musical version of J. M. Synge's "Playboy of the Western World," is scheduled for overseas production, first in Dublin and then in London, by Winifred Comstock. The tuner was originally presented in Dublin by the National U. Dramatic Group.

Alfonso Paso's "Cielo Dentro de Casa" ("Heaven Is Home") has been purchased by Reginald Denham, who plans co-producing the play, which he'll adapt and direct himself.

The second annual Eastern College Undergraduate Play Festival will be held March 28-30 at Yale U.

John S. Rodell's "Crazy Old Owl," with Stuart Erwin in a co-starring role, is planned for Broadway production next season by Shepard Traub.

Peter Davis, Theatre Guild general manager, and his wife, Freddie, are on a two-week Barbados vacation.

The Australian rights to "Auntie Mame" have been purchased by Garnet H. Carroll.

"Li'l Abner" will start Sunday afternoon and evening performances April 13 in lieu of Monday evening performances and Wednesday matinees.

Marriage dates have been announced for two members of the "Waltz of the Toreadors" company. John Stewart, featured in the comedy, will wed Nancy Travis, a professional ice skater, May 1, while Frances Stridinger, a standby for costar Betty Field, and scenic designer Robert Barnes will be married April 20.

Peter Davis, who had a long run in London and then on Broadway and on tour with Agatha Christie's "Witness for the Prosecution," will star in the same author's new meller, "Verdict," to be presented by Peter Saunders, with a premiere scheduled for March 31 at the King's Theatre, Edinburgh.

Michael Evans playing Henry Higgins in the second company of "My Fair Lady" currently at the Shubert in Chicago, while Brian Aherne vacations for two weeks.

"The Duchess of Washoe," a new musical with music by Emil Martin and book by Cass Stevens and Madilyn Safanov, will open March 28 at the Encore Theatre, Frisco.

Marcel Marceau will appear with the San Francisco Symphony at the Frisco Opera House in a single performance for the symphony's pension fund.

Legit and ballet producer-backer Blevins Davis was tagged with a \$2,317 judgment in N. Y. Supreme Court last week by Suburban Landscaping Corp.

## 'CAREFREE HEART' WAS \$283,155 TRYOUT DUD

"Carefree Heart," which folded during its pre-Broadway tryout earlier this season, rang up a four-week operational loss of \$72,324. That represented a little more than 25% of the \$283,155 dropped on the Lynn Loesser-Shamus Locke production. The venture was financed at \$287,500, including 15% overall.

The financial status of the Robert Wright-George Forrest musical adaptation of Moliere's "Doctor" stories, as revealed in a post-closing Dec. 31 audit, also listed the production cost at \$199,676. Another \$12,404 went down the drain in expenses incurred after the show's Oct. 26 wrapup in Cleveland. Income on the project was \$1,250 from the sale of souvenir programs.

The weekly operating expense on the production, which costarred Jack Carter, Susan Johnson and Melville Cooper, ranged from \$23,205-\$26,324, with the performer net levelling off the final fortnight at \$7,125. The weekly gross, with respective losses listed parenthetically, were as follows:

Cass Theatre, Detroit, first week, \$18,447 (\$14,077).

Cass Theatre, Detroit, second week, \$17,206 (\$14,713).

Hanna Theatre, Cleveland, first week, \$17,127 (\$14,805).

Hanna Theatre, Cleveland, second week, \$10,534 (\$18,670).

## Off-B'way Review

### The Common Wind

Poetry center of the YM-YWHA presentation of one-act concert reading by H. A. L. Craig. Stars Max Adrian and Frank Silvera; features Frederick O'Neal, Martin Wolfson, Ned Wright, Jonathan Morris, Jim Colby, Martin Wolfson. Music effects: Ned Wright, George McClain. Chorus: Cyril Jackson, George McClain. Chorus: At Kaufmann Court Hall, N. Y., March 8, '58; \$2.50 top.

Cast: Max Adrian, Frank Silvera, Richard Ward, Frederick O'Neal, Ned Wright, Phelps Manning, William Hindman, Neil Vipond, Max Adrian, Jonathan Morris, Jim Colby, Martin Wolfson. Music effects: Ned Wright, George McClain. Chorus: Cyril Jackson, Michael Arquette; Manuel Ramos, George Da Costa.

The Kaufmann Auditorium, at the Lexington Avenue branch of the YM-YWHA, has been the seedbed of several distinguished concert readings. Dylan Thomas' "Under Milk Wood," and Sean O'Casey's "I Knock At the Door," and "Pictures in the Hallway," each of which subsequently had commercial mountings, started there.

The latest to make the attempt, although it is only notable in attempt and not in deed, is a well-acted reading of H. A. L. Craig's "The Common Wind," a one-act re-evocation of the career of Toussaint Louverture, the Haitian Negro martyr of the late 18th century.

Despite a generally sympathetic reading, staging that includes off- and on-stage drumming, an eight-person chorus, and such capable performers as Max Adrian, Frank Silvera, Frederick O'Neal and Martin Wolfson, the attempt to recreate the life and times of Toussaint remains in a distant literary realm rather than in the area of theatrical immediacy.

This is graphically illustrated each time Max Adrian reads the part of the Frenchman Souffran. By virtue of his incisiveness, his preparation, and his affirmative stage presence, the actor invests his scenes with attention and life. His exchanges with Frank Silvera, as Toussaint, are the closest the reading comes to living and breathing.

This is not to reflect adversely upon the efforts of Frederick O'Neal, who is directly vigorous as a freed one-eyed slave, Martin Wolfson as a sadistic French captain, and jailer, or Godfrey Cambridge, who gives an extremely sympathetic reading as Billy Baptiste.

What it all gets back to is that Craig's dramatic, poetic biography of Toussaint is more for the library than the stage. If says less than it states, it describes without portraying, it is literary rather than dramatic.

The mounting at Kaufmann Poetry Center has been thorough and thoughtful. Drums are used to good effect atmospherically and the George McClain Chorus is used well for mood, although sometimes at the cost of clarity. But Toussaint remains locked away in history rather than being brought to useful stage life.

Geor.

## So They Say

"If the writing is honest it cannot be separated from the man who wrote it. It isn't so much his mirror as it is the distillation, the essence, of what is strongest and purest in his nature, whether that be gentleness or anger, serenity or torment, light or dark."—Tennessee Williams, excerpted by the N. Y. Times from the preface to the forthcoming Random House published edition of William Inge's play, "The Dark at the Top of the Stairs."

"Terrific! A row like this is just what I've been hoping for. Carry on! Terrific!—British playwright John Osborne, referring to a brawl in a London pub, following the one-night production of "The Tenth Chance," by Stuart Holyrood, at the Royal Court Theatre, London, as quoted by the AP.

"I hated the play, but I loved all this excitement."—British author-composer Sandy Wilson, referring to the same scuffle, as quoted in the same AP dispatch.

"Nobody ever won an interview."—Laurence Olivier, as quoted by columnist Leonard Lyons in the N. Y. Post.

## Engage Pino Donati For Chicago's Lyric Opera; Guild President Quits

Chicago, March 18. Carol Fox, general manager of Chicago's Lyric Opera Co., has appointed Pino Donati, of Rome, as her musical assistant for the 1958 fall season. Her action follows criticism in the local press last season that she had taken too many administrative duties upon herself.

Donati, a composer and in recent years a director of operatic productions on the Continent, is due here in June to start his new job. Also already set for return engagements next season are singers Renata Tebaldi, Giuseppe di Stefano and Tito Gobbi all notable successes with the company last year, and conductors Tullio Serafin and Arturo Rodzinski, the former another returnee from 1957.

Latest financial statement from the non-profit civic enterprise reveals that the Lyric finished \$12,000 in the red last season, as anticipated, but actually wound up with a \$11,190 surplus for the year, owing to a refund from city tax collections, following a ruling giving it tax exemption. The refund was applied to back deficits, reducing the total debt to \$67,246.

Mary Waggoner, president of the Lyric Guild, the fund-raising arm of the Lyric Opera, resigned yesterday (Mon.) after two years as one of its most active members. She explained, "I simply have too many other things to do." The Guild is a voluntary group.

Miss Waggoner's regular job is to arrange social functions for the Sheraton-Blackstone Hotel here. She was formerly editor-publisher of Playbill, program publisher for local legit, ballet and concert offerings, but sold it about a year ago.

## Show Abroad

### Open Verdict

Glasgow, Feb. 4. Rutherglen Repertory Theatre presentation of three-act (six scenes) melodrama by Ronald Adam. Staged by Charles Baptiste. Settings, Peter Wilson. At Rutherglen, Scotland, Jan. 25, '58.

Mr. Curtis ..... Margaret McMath  
Mrs. Curtis ..... John Falconer  
Sally ..... Christine Taylor  
Charles Curtis ..... Bill Young  
Aunt Vera Devenport ..... Isabel McVey  
Sgt. Thrale ..... George Smith  
Coroner ..... Hugh McGuire  
Mrs. Peate ..... Maude Peate  
Dr. Strachan ..... McNab Robertson  
Mr. Wemyss ..... George Steele  
Mrs. Benson ..... Margaret Watson  
Court Officer ..... Robert Stewart

New whodunit by English actor-author Ronald Adam tends to be slow, repetitive, and obviously contrived. The play's appeal is mostly local.

Bill Young is good as the central figure, a respectable middleclass London banker trying to give a good start in life to his son and daughter. Suspicion falls on him after a spinsterish family friend is found dead after calling on the banker to settle up her financial affairs.

Young, like others in cast, is inclined to mumble his lines, and John Falconer is particularly guilty of the same fault. The characters are shrewdly conceived and written, especially a chattering charlady played by Sheila Peate and a shifty nervous odd-job carpenter acted by George Steele.

Gord.

## Equity Council Selects Nominating Comm. Reps

Actors Equity has started the machinery for its June 6 election of all officers and 15 councillors. The union's council yesterday (Tues.) appointed its segment of the nominating committee, which will select candidates for the regular ticket. The council will be represented by five members, while another 10 will be elected at the next membership meeting March 28.

Of the councillors, three are principals and two are chorus. Of those selected by the membership, seven will be principals and three chorus. The five members already set are Stanley Tackney, Ruth Gillette, Lucia Victor, Jack Lee and Mary Roche. The last two are chorus. Tackney is chairman of the committee.

Alternates for principals and chorus, respectively, are Staats Cottsworth and Paul Brown.

## Lecturers

Continued from page 89

follow. Critics have become influenced by the public's craving for new hits, hence they appear to Clurman as "shoppers" for playgoers, "a sort of consumer's union." (The speaker is also a critic, for The Nation mag.—Ed.)

Directors? Why don't they do good older plays, more works by Shaw, Wilde, Pirandello, Giraudoux? Clurman sees the theatre plagued with an imbalance of viewpoint and content, a condition he likened to the art gallery with nothing but moderns, nothing to show us the genius and viewpoint of the past.

What Clurman called a "diffusion of goals" by the theatre was berated as trying to satisfy everyone, "and if you do that, it's public relations and not the theatre."

Judging by the bursts of applause and laughter, Clurman registers socko as a one-man show, with good prospects especially for sophisticated urban areas. He's a vet on the lectern circuit, and shows it with welcome animation and gusto of delivery.

## Smash Location

for THEATRICAL FOLK

West of Broadway  
OFF Times Sq.

CHEERFUL ROOMS with BATH

Special low rates for Entertainers

## HOTEL PRESIDENT

48th St., West of B'way  
Circle 6-8800

PROFESSIONAL CARDS HONORED  
Theatrical and TV Make Up • All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fashion Services  
FREE DELIVERY OPEN SUNDAYS  
"The Drug Store of the Stars"  
HADLEY REKALL DRUGS  
1181 4th Ave., Cor. 44 St., NEW YORK  
Telephone PLaza 7-5523

## FOR SALE

**BRAE MANOR THEATRE**  
Knowlton, Quebec, Canada

21 Successful Seasons under one management. Playhouse and 20-room house fully equipped. Would sell theatre separately if desired.

ERNEST PITT & CO. INC.  
5157 Sherbrooke St. West,  
Montreal, Que., Canada

Air-Conditioned

## CARL FISCHER HALL

165 West 57 Street, New York 19

Available For Off-Broadway Productions.

Plaza 7-2027



## Literati

### More Madison-Ave.

Edwin Fadiman Jr.'s novel, "The 21st Screen," has to do with the Madison Ave. television field, focused around a video star.

Another adman-turned-author is Christopher Hilton whose upcoming summer publication of his novel, "A Twist of Lemon," has a Madison Ave. locale. Both are Doubleday books as is Vicki Baum's also-in-July publication of "Theme For Ballet," novel which utilizes the ballet as its background.

More "gray flannel suit" stuff: adman Robert Van Riper's novel, "A Really Sincere Guy," novel with a public relations agency background, due via David McKay. Same pub bringing out actress-audience Helga Moray's third novel, "Dark Fury." Former wife of director Tay Garnett now resides in London.

On a more serious plane is ex-adman Shepherd Mead's novel, "The Admen" (Simon & Schuster), said to be a less jaundiced perspective of the craft.

Other show biz items off the Doubleday press are "Mister Music Maker, Lawrence Welk," by Mary Lewis Coakley, straight biog of the bandleader, due in May; Herb (S.F. Chronicle) Caen's "New Guide to San Francisco (And The Bay Area)," and book publication of Herman Wouk's third Broadway play, "Nature's Way." An anthology of American humor edited and with foreword and notes by Kenneth S. Lynn is a Doubleday item for April under the title, "The Comic Tradition In America."

### Clear 'Playboy' Publisher

Charges against Hugh Hefner, publisher of Playboy mag, of contributing to the delinquency of a minor were dismissed last week, while the teenage girl who allowed herself to be photographed nude for the magazine was sentenced to 15 days in Cook County Jail for contempt of court. The girl, Elizabeth Ann Roberts, refused to answer questions regarding her age. Illinois state had brought the charges against Hefner and the girl's mother, Mrs. Cathy Darnell, who professes to be a nightclub entertainer, when detectives received information that the girl was only 16 at the time the photo was made. Hefner stated he was informed the girl was 18.

**Movieland's New Editor, Also TV**  
James Gregory appointed editor of Movieland by Alex L. Hillman, publisher. Gregory was formerly an account executive in tv and radio publicity at Brandt Public Relations. Prior to this he was associated with the J. Walter Thompson Co. as editor of the RKO Radio pressbooks, with Columbia Pictures as a publicist, and with Michigan newspapers as a reporter. In addition, he has written for film magazines.

Movieland plans a dramatic change in its editorial appeal to include television news, features and services.

### Author On The Lam

Ted Pratt's new house in the Delray Beach environs, "is out in the piney woods, distant enough from the tourist-trap Florida gold coast . . . can only be reached by secret directions." Author of "The Barefoot Mailman" (10th printing sold out pre-Xmas and an 11th just off the press) and "The Flame Three" (third printing) will see the third of the Florida trilogy, "The Big Bubble," due via a Popular Library reissue in September. "These Florida books," says Pratt, "made me such a mark at our other house in Boca Raton that people used to drop in unannounced just to see a live author it seems. One couple one Sunday morning came walking right into the house and it drove both my wife and me slightly nuts."

### Pearson Salutes WW, Pegler

Drew Pearson's "Washington Merry-Go-Round" syndicated column last week saluted Walter Winchell and Westbrook Pegler under the caption, "Newsmen Led Struggle Against Crime, Cancer." While all three columnists appear in many Hearst dailies it was not long ago when all three were engaged in strong political and other differences although, at one time, Winchell and Pearson were quite friendly. Pegler's crack about "gent's room Journalism" is also recalled. Since then all concerned have made their columnist peace.

Pearson utilized the Florida Southern College honorary degree to Winchell as Doctor of Humanities as the peg for reacquainting Winchell's Damon Runyon Cancer Fund work. Pegler's crusade

against labor racketeering, dating back to George Browne and Willie Bioff's muscle on Hollywood, was likewise kudos.

The Times-Herald editorial in the Lakeland (Fla.) Ledger incidentally recalled how Winchell was struck by Runyon's observation that Ben Piazza (onetime Metro and RKO talent executive, now dead) annually kept the late playwright Paul Armstrong's memory alive with a one-inch ad in the VARIETY obit dept. When Runyon expressed the hope that at least one such friend would remember him after life Winchell determined to see that this was done. He never dreamed the Runyon Memorial Cancer Fund would reach its present astronomical total of over \$13,000,000.

### Bye-Brown Agencies, Merre

The 30-year old George T. Bye & Co. literary agency has merged with the 10-year old James Brown Associates agency.

Mrs. Marian D. McNamara, associated with Bye for six years, will join John Van Bibber and James Oliver Brown in the operation of the merged organization. She'll be concerned particularly with matters pertaining to the Bye clients.

### Zolotow's 2d Novel

Maurice Zolotow, who has been veering away from "profiles" and interviews of show biz personalities into fiction, has just completed his second novel, "Oh Careless Love." It has not been placed as yet. Random House published his first, "The Great Balsamo," thinly disguised version of a Houdini magician.

Zolotow's short stories have been prolifically published in the popular mags this past year.

### Mrs. Jack van Urk's 2d Novel

Virginia van Urk, wife of ad exec J. Blau van Urk (veepee of Calkins & Holden), has authored her second whodunit, "Grounds For Murder," which Arcadia House is publishing.

Ex-Harper's Bazaar staffer and formerly p.r. director for Norman Bel Geddes previously wrote "Speaking of Murder," which has been translated into French, Italian and Portuguese since its original U.S. publication in 1952.

### The American Language

Press release from Louise Thomas' flackery at: Doubleday, heralding the new Thorndike-Barnhart dictionary, rings in via pseudo-dialog some new additions to the American language, such as:

"Drag race, holding action, recording, Taipei, heat up, flemout, Asian flu, Strontium, fuel injection, merengue, calypso, cha-cha, bird-mog, free-pistone engine, scoff-law, twer and woofie bikini, benny, airburst, boondocks, among others."

### Samm Baker's Green Thumb

Samm S. Baker has temporarily put aside murders, in the mystery books he writes, along with television and advertising material, to produce a new "Miracle Gardening" book just published by Bantam. "Miracle Gardening" was selected as the title of the new book in spite of urging by friends who are mystery fans to name the volume "Blood From A Turnip" or "The Poisoned Ivy."

Baker is on the executive staff of Donahue & Coe. Up to several years ago, as President of Kiese-wetter, Baker, Hagedorn & Smith, he had worked extensively on leading accounts in the gardening field and was a prime creator of the "miracle gardening" trend. In on the beginnings of a number of miracle gardening products, and experience in the agricultural area also, it was a natural that he should write a gardening book.

### Biog On Jean Giraudoux

"Jean Giraudoux" by Donald Inskip (Oxford; \$4.75) traces the life of the late French dramatist from his native Bellac to his death in Paris Jan. 31, 1944. In addition to analyzing the writer's plays, much space is given to Giraudoux's brilliant association with Louis Jouvet. A chronological list of the author's plays is included; also a list of his works published in English, and a thorough bibliography.

Inskip, who prepared this excellent reference work, is professor of English Language and Literature at the University of Cape Town.

### Book On Nonsense in Show Biz

A new hardcover book by Robert Benayoun, published by Jean-Jacques Pauvert, "L'Anthologie Du Nonsense," has a good deal of it

devoted to the film. To Benayoun nonsense is the real avant garde in creative fields. To him this is summed up as a way of implacably looking at the world from a headstand position and chronicling it in an upside down but logical manner, due to one's angle of view.

According to Benayoun the film is the logical place for enthroning the nonsense approach to subjects due to its very nature of being a photographed, juxtaposed aspect of reality. He decries the late W. C. Fields as the head practitioner in this field who has never been quite replaced.

Most film purveyors of this specialized category usually fall into facility, like Walt Disney, according to Benayoun. Mark Sennett, Danny Kaye and Red Skelton are cited. Benayoun also feels that Groucho Marx is a top survivor of the great film nonsense days, and Jerry Lewis has been the nearest to Fields in being the only living comic who could discourage a chimpanzee. Tome sells for \$7.

### Rowan & Harris Shifts

Roy Rowan, chief correspondent for Life mag in Chicago the past three years, has replaced T. George Harris as midwest bureau chief for Time Inc. Harris has been reassigned to the New York office to become an editor on Time.

Rowan had spent a year in New York as an assistant editor on Life before he came to the Chi bureau. Midwest office covers 13 states for Time, Life, Fortune and Sports Illustrated.

### New Teenage Monthly

New monthly mag aimed at teenagers is being readied for June publication by Fred W. McDarragh and Edward J. Widmayer of Harvard Publications Inc. It'll be titled Cheer ("reflecting tastes and trends of modern young Americans").

Priced at 25c, Cheer will have a circulation guarantee of 125,000. Frank C. Becker named to handle promotion and advertising.

### Red Cross Honors

Gen. Alfred M. Gruenther, prexy of American Red Cross, recently presented to Roy Popkin, vet newsman and publicist, who is now assistant executive director of Brooklyn Red Cross chapter, special citation for creating better understanding of ARC relief work.

Citation was one of two, the other going to Roscoe Drummond of N. Y. Herald-Tribune, who had covered Red Cross operations following Louisiana-Texas hurricane last summer.

### Reader's Digest's Peak Run

Presses of the McCall Corp., Dayton, have been rolling day and night, seven days a week, to turn out a record number of copies of the March Reader's Digest, a company spokesman revealed. Terming it "the greatest print order in the history of printing," the spokesman said 13,724,897 copies were turned out for March. Previous records were set in printing both the January and February issues. The spokesman said much of the increase represents new sales of the magazines in supermarkets.

### CHATTER

Lippincott luncheonfest Catherine Gaskin, author of soon-to-be "Blake's Reach," at a "21" shindig.

Archibald MacLeish's new play in verse, "J. B.," which Houghton Mifflin has just published, will be produced at the Salzburg Festival July 25.

Comedian-author Steve Allen's new book of short stories is titled "The Girls on the 10th Floor (And Other Stories)" which Holt will publish in April.

Actress Ruth Chatterton's new novel, "The Southern Wind," for June publication by Doubleday, deals with white and Negro relations in the south of today.

Yank author Robert Faherty, who resides in Paris, finds that his Florida novel, "Big Old Sun," is being reprinted in the U. S. by Crest Books under the title of "Swamp Babe."

Meredith Willson's click Broadway musical, "The Music Man," being published in book form by Putnam next month which has also just brought out William Saroyan's "The Cave Dwellers."

David Weiss, eastern story editor for David O. Selznick, is author of a thinly disguised novel based on the life of Isadora Duncan which he calls "Sacred and Profane." Putnam is publishing.

Tv producer Harry Olesker has utilized the video medium as background for his latest whodunit, "Who Will You Kill Murder?" which Simon & Schuster (Inner Sanctum Mysteries) is publishing. French Embassy press and information officer Roger Vauris "pouring" for Mrs. Enid Annen-

## What Is A Literary Agent?

New York.

Editor, VARIETY:

The senior editor of a well-known publishing house upon arrival in Honolulu was interviewed by VARIETY recently and asked whether he thought a writer needed an agent. Said the senior editor: "An author needs an agent as soon as his manuscript is accepted for publication." (My italics).

This is to me—a fascinating bit of information, because I have (for years) been under the misapprehension that agents were supposed to get your manuscript accepted for publication. I honestly thought that's what they got their 10% for. Not so, says our senior editor!

It is this sort of little tid-bit of information that can change one's entire life! Now that I know it's after acceptance one needs an agent, I shall not take up desk space (or back shelf space) at an agent's office any longer. Too bad some agents are too polite to tell you they don't really expect to get into the picture before acceptance; one would not have to bother them; if they'd just say so.

To be a little more serious about this agent-writer relationship—and it is serious—although I have never seen it stated as frankly, the after-acceptance attitude seems to be quite prevalent. The neophyte writer is caught in a never-never land. It simply is not worthwhile for the agent to do the necessary contact work to "sell" an unknown writer. Most good agents will not even take on a new writer, let alone sell his work. The dilemma is particularly evident in television. A good agent will hardly ever find it worthwhile to handle individual scripts—even of well-established writers—and many tv producers will not accept scripts unless they are submitted by agents. I have found that the only way out was to sell my own work, but always let the producers to whom I submitted scripts know who my agents were. This apparently made it respectable for producers to read—and quite often—buy my scripts. And thus, I guess, my agent "earned" his 10%.

I have found the same principle holds true with almost any medium—even a novel!

The question now remains: What do agents do? Supposedly they handle contracts, try to get better prices and otherwise represent the writer. But contracts are pretty standard—and only "name" writers can do much bargaining.

There is undoubtedly an agent's side to all this. Agents have to live and pay rent. It is understandable that they cannot spend their time speculating on new talent. It is even understandable that they cannot spend much time selling a tv script for \$750 or \$1,000 which would net them \$75 to \$100. Perhaps the literary agent is right to step into the picture only after the manuscript has been sold, and then preferably only after it has been accepted by the Book-of-the-Month Club. One can hardly force an agent to accept unremunerative assignments.

And yet . . . it is a rather sad situation. Not only for the non-bookclub writers, but for the agents! After all who needs an agent's advice, help and encouragement more than the neophyte? Who needs more to learn where his work might find publication, how to read a contract, what to expect?

It is a perplexing dilemma, and, to be fair to all sides, only one suggestion can be made: Let agents be frank about this! Let them admit that they don't consider themselves salesmen of the writer's work. Let them stop kidding about being interested in the writer and all his work. They are not—they are simply trying to insure themselves by taking out a claim in the desert. If oil is struck (accidentally, or by someone else) they'll reap the harvest. They do not wish to invest in drilling expenses. That's all right—they certainly cannot be forced into speculation. But—it seems to me—10% on nothing but gilt-edged, sure-fire blue-chip investments is a lot more than any other business expects to get—even without the self-created halo of aiding the artist!

Alice Mary Hilton.

berg Haupt, editor and publisher of Seventeen, on the occasion of the mag's "You Go To France" special April issue.

Coward-McCann publishing Jean Anouilh's play, "Time Remembered," his seventh on Broadway. It is current on Broadway starring Helen Hayes, Richard Burton and Susan Strasberg. English version is by Patricia Mayes.

TV scripter Ellick Moll, whose "Seldman and Slick" has been given two Playhouse 90 productions, first with Eddie Cantor, later with Walter Slezak, publishing the novel in book form via Putnam. It was serialized in part in Cosmopolitan. Book is a Reader's Digest Condensed Book Club section selection in June.

K. S. Giniger, v.p. and g.m. of Hawthorn Books, left Saturday (8) for a month's European biz trip, London, Paris, Frankfurt, Milan and Rome publishers and authors. In Rome, he will join with editors of the new Catholic family Bible to be published by Hawthorn this fall, in presentation of first copy off the press to the Pope.

Lewis Broad, whose "Winston Churchill" is in its 14th edition in England, and who has authored biogs of Sir Anthony Eden, G. Bernard Shaw and other important contemporary British figures, has done a two-volume definitive biography of Sir Winston Churchill. The first of the two volumes will be published next fall by Hawthorn.

Almost coincidentally Putnam's is reissuing Frank Graham's "The N.Y. Yankees" in revised edition (originally sold 40,000 copies) and Frank Graham Jr., also a sports writer, has authorized "Casey Stengel: His Half-Century in Baseball" for John Day. Graham Jr. was p.a. for the Brooklyn Dodgers in 1952 and latterly assistant managing editor of Sport mag.

Arvis Chalmers, Capitol reporter for the Albany Knickerbocker News, won a bonus of \$500 from Gannett Newspapers for his recent series of articles on legislative payrolls; a day later, received the annual \$100 prize of the N. Y. State Legislative Correspondents' Association—for all-around excellence in covering State government and politics, particularly the series on legislative salaries and payrolls.

Getting the Red Cross story told in 22 different languages is the

assignment of Sigmund Gottlober, executive secretary of the Foreign Language Press Film Critics Circle, as chairman of the division of the foreign language newspapers of the public information committee of the Greater New York Red Cross campaign for \$6,000,000. Gottlober serves as Red Cross liaison for 21 dailies and 27 weeklies printed in foreign languages with an estimated 1,000,000 foreign-born readers.

Paul Gardner of Young & Rubicam has written the sports review for the Book of Knowledge annual, just issued.

John Pieretti, N. Y. Post, reelected prexy of National Cartoonists Society for second term. Tom Gill, comic book artist, named veepee and Bill Crawford, Newark News editorial cartoonist, retained office of second veepee; Ben Roth reelected treasurer; George Wolfe, This Week cartoonist, secretary; and Al Smith, who draws "Mutt and Jeff," general membership representative. National Cartoonist Society plans exhibition of members' work at Brussels Fair.

Look Magazine's S. O. ("Schap") Shapiro, v.p. and circulation director, will be honored by the publishing industry at a March 26 Waldorf (N. Y.) dinner sponsored by the Joint Defense Appeal.

## Texas Opera Tops Self

San Antonio, March 18.

San Antonio's Symphony's 14th annual Grand Opera Festival was a success both artistically and financially.

Early returns, still incomplete, show box office receipts of at least \$85,000, a good \$5,000 more than the previous high water mark of about \$80,000. The good return promises a profit of some \$12,000 on the production cost of \$73,000, and it represents practically capacity crowds of 6,000 at three of the four operas.

The one that fell short, drawing only some 4,000 people, was "The Marriage of Figaro" on Sunday, March 2. The others were "Carmen" on March 1, "La Boheme" last Saturday and "Lakme" last Sunday afternoon, which was played here for the first time with Lily Pons.

## Broadway

Former bandleader George Hall in St. Barnabas' Hosp in the Bronx for Parkinson's Disease. Patricia Collinge en route to Rome for a role in Warners' *Italo* locationer, "The Nun's Story."

Publisher Ed Weiner's daughter, Natalie Jane Weiner, engaged to Wall Street Robert H. Levy. Wedding in June.

On the eve of his Gallagher's chophouse being slated to mark its 25th anniversary on May 23, prop. Jack Solomon is entering the Roosevelt Hospital.

Maurice Barrett is editing The Script, bi-monthly club organ of Type Lambs, and also supervising editorial matter for the spring Lambs' Gambol Journal.

Harold P. Bock, new manager of the Sheraton-East (nee Ambassador) open-house the press at the Lou's Seize suite (\$200 per-day) of the hotel on St. Patrick's Day.

Maurice Winnick, London band-leader turned tv producer and packager, back today (Wed.) by boat following a fortnight's U.S. stay scouting new properties for British video.

Hollywood agent Irving Paul Lazar, who isn't as witness his frequent hops to London, Paris, Rome, Madrid on properties and client relations—has "Lazy" for his cable address.

Robin Moore, author of "The Piteousman" and son of the chairman of the board of the Sheraton Hotel chain, back from a two-month stay in Jamaica recuperating from major chest surgery.

Claude Sullivan, vet newscaster and traveler, is conducting a tour of Holy Land and Mediterranean countries starting July 3. Sullivan who is with Station WFLX, Lexington, Ky., will be accompanied by his wife, Alyce. This marks third annual tour.

Frank Folsom, chairman of the executive committee of the board of RCA, has been named the Laureate Medalist for 1958 according to communiques from Rev. Theodore M. Hesburgh, president of Notre Dame. He and Folsom were the Vatican ambassadors to the Atoms-for-Peace Conference in Vienna last fall.

This is Rodgers & Hammerstein week on Broadway with the "South Pacific" film preem in Todd-AO at the Criterion, the City Center's revival of "Oklahoma!" and Juana Hall, the original "Bloody Mary" of the original stage production of "SP" and also in the film version, bowing into Le Cupidon nitery.

Eartha Kitt purchased the top prize-winning painting by Frank Ashley from the recent "Art: USA '58" exhibition at Madison Square Garden. Backers of the Garden show hope to stage next year's exhibition at the Colosseum. Despite sale of \$45,000 worth of art at Garden, exhibition ended in the red.

Gene Murphy, press chief of Wilbur Clark Desert Inn, will have Walter Winchell on scene April 24-27 for the annual golf tournament, and Ed Sullivan is due July 1 for four weeks which, he observes, "reminds me of the days when I was p.a. at Loew's State and we had Nick Kenny, Ted Friend and others emceeing the vaudeville."

## Palm Beach, Fla.

By Ralph Lyett  
(Box 231; Phone TE 3-8541)  
Ann Leonardo, Capitol recording artist, a hit at the Patio. Las Chavales opening for week's frame March 20 in Poinciana Room of Palm Beach Towers.

Marion Marlowe and Danny Schell played in for "Roberta" rehearsals, opening at Royal Poinciana Playhouse Monday (24).

Alexis Smith and Craig Stevens played back to Hollywood Monday (17) after week's stanza at Playhouse in "King of Hearts." Co-star Murray Matheson returned to New York.

Billie Burke, a Palm Beach resident for several years, current starrer at Playhouse in Paul Crabtree's new comedy, "Lady of House," a Broadway try-out. Cast features Addison Richards and Enid Markey.

## Palm Springs

By A. P. Scully  
(Fairview 4-1828)  
Record rain to date well-spaced. Goons riddled Liberate's mailbox with buckshot.  
Leo Carillo emceed masked ball for Rose Bowl fund funds.  
Jerry Lewis golfing at Tamarisk between shows.

Kirk Douglas and femme in their cottage for a spell.  
Mike Todd and family in villa leased from widow of Leo Spitz.  
Joe Pine now managing Signature Room of Milton F. Kreiss.

Millie Considine queened for a

week by Rol Ray Ryan.  
Mel Torme sang at Jane Russell's benny for WAIFS.  
Lily Pons has bought acreage on Salton Sea.  
Leo Carillo goes Navajo-Hawaiian wearing lei with beaded Indian belt.

First time in 13 years hubby Burt McGuire has not hit the road with Lillian Roth.  
Starts up in to sign for Police Show March 29—Cantor Harris, Crosby, Marx among 'em. Coin is for Boys Club.

Village fighting to annex North Palm Springs before Bobby Garcia's group can incorporate it for their poker parlor.

Robert Stack and femme Rosemary Bowe loafed at Ocotillo Lodge before he hopped overseas for "John Paul Jones" pic.

Sir Francis Scully talked to Writers Guild on "Who Isn't A Werewolf" and was paid off in a deluxe, leather-bound five-volume edition of history of California.

## Brussels

By John Florquin  
Spyros Skouras visited local 20th-Fox branch.  
Chinese singer Liu-Li-Fei adding true Oriental flavor to "Madame Butterfly" at the Monnaie.

All Brussels night clubs prepping brand-new shows to coincide with opening of World's Fair.

German Hardy Kruger in town to bally his first English film, "The One That Got Away."

Local press invited to visit Cinema installations at World's Fair where "Seven Wonders of the World," will preem next month.

Billed "the fabulous Johnnie Ray," the American singer received rapturous welcome during one night stint at Ancienne Belgique.

Presentation by Madeleine Renaud & Jean-Louis Barrault Co. of Expo opening, start International Theatre Festival.

Audrey Hepburn, just back from the Belgian Congo, expected here from Rome for final location work. It will be her prodigal daughter's return to the city where she was born.

Organizers of International Experimental Film Competition, to be staged by Cinematheque de Belgique April 21-27 wading through miles of film. Hundreds of entries have been duly registered.

Complete with "explanatory foreword," "Paths of Glory" reintegrated the cinema where it recently preemmed, only to be taken off in a hurry following public protest from indignant pro-French sympathizers.

## Miami Beach

By Larry Solloway  
(1755 Calais Dr.; Union 5-3389)  
Barry Gray set sail from the Campus in Havana next month following stay at the Seville here.

Natalie Wood and Herman Wouk in for preem of "Marjorie Morningstar" at Florida State's Beach Theatre.

Milton Berle parted by the Footlights, local performers club at their oceanfront layout Sunday afternoon.

Al and Walter Jacobs "officially" opened their new DuPont Tarleton Sunday (16), with cocktail bash for bigwigs and press.

Sneldon Reynold's associate producer Nicole Millinaire in from Paris and visiting with Ruth and Milton Berle at the Roney.

Julie Wilson plays first date here since decade ago discovery by manager Barron Polan at old Mother Kelly's. She'll reap the Americana bill on March 19.

"South Pacific" will replace long run "50 Days" at the Sheridan, with preem performance proceeds to the Variety Children's Hospital and Miami Herald's Lend A Hand Fund.

Walter Winchell organized show and emceed proceedings at first annual Turf Writers dinner at Leone's; will do same for the push Raining Beach Ball for charity which has Duke and Duchess of Windsor as honor-chairmen.

## San Francisco

Bob Hall, Call-Bulletin drama editor, back on the job after a siege of illness.

Emilia Hodel, News' drama editor, was elected president of the Frisco Critics Council. Paine Knickerbocker, Chronicle drama editor, secretary-treasurer.

Alan Rich, KPFA music director, did a piece on the Frisco Film Festival for Frontier, liberal Los Angeles monthly, but forgot to mention the laughter that punctuated the showing of "Sensu."

C. V. Whitney, here with bride Mary Hosford to plug "Missouri Traveler," remarked: "Theatres must spruce themselves up and modernize. I think some will have to relocate because of the parking problem on 'main street'."

## London

(COVent Garden 0135/6/7)  
British actor Leslie Henson, who died last September, left about \$45,000.

N. K. Dewes, assistant sales manager of the Rank Film Distributors setup, has quit.

Ballet dancer-actor Robert Helpmann learning to skate following an offer to produce an ice-show.

The Emlyn Williams' new play, "Beth," bows in at the Apollo March 20, with Robert Fleming and Irene Browne in leads.

Ann Todd mulling over proposition to star in "Lady of Camellias," in West End and on Broadway, following her recent hit in the role.

Starlet Jamie Collins changed her monicker to Jackie Douglas to avoid confusion with her star sister, Joan Collins.

Tv commentators Michael Ingrams and Chris Chittaway guests of honor at Variety Club luncheon yesterday (Tues).

"Bride on River Kwai" opens at the Ritz March 13, (Thurs.), its third West End run, within six months.

Veteran 82-year old vaude comedian Albert Whelan in St. Bart's Hospital following a leg amputation.

The Ukrainian Cossack Dancers returned to London for a new West End season at the Princes Theatre beginning March 19.

Eric Chipman, named Warner Bros. publicity director by Arthur S. Abeles Jr. He was formerly with the Rank Organization.

Curt Jurgens in to take up his role in "Inn of Sixth Happiness" which will roll on location in North Wales.

Sabrina returned to the cast of "Pleasures of Paris" at Prince of Wales last Monday (17) following her recent visit to America.

Eric Goodhead to New York and Hollywood to launch Janet Munro who has been signed by Walt Disney for "Darby O'Gill and the Little People."

Kenneth More, Dame Ninette de Valois, Joan Cross and Henry Sherek lined up as orators at the Critics' Circle annual dinner March 17.

## Tokyo

By Dave Jampel  
(Press Club—27-0161)  
Chicago American columnist Nate Gross here on last leg of Australia and Southeast Asia news-gathering tour.

Mr. and Mrs. Jack Cutting due here April 9 to supervise dubbing for "Cinderella" and "Peter Pan," slated for reissue.

The Meiji Theatre, one of Tokyo's oldest, destroyed by fire last April, reopened after remodeling.

Kabuki actor Kuroemon, who spent two years in the U.S. studying at the Pasadena Playhouse, left for a three-month revisit.

Finance Ministry has turned thumbs down exhibition of USIS film concerts that the Marunouchi Shochiku Theatre was showing free to lure early patrons.

Shaw & Son Co., affiliated with Shaw Bros. of Hong Kong, opening a Japanese office. Shaw outfit has made several co-productions with Japanese studios.

Allied Artists division manager William W. Osborne here to cement renewal of co-distribution agreement with Eihai. Pact expires end of this month.

Indie producer Steve Parker here. Expects to go to Hong Kong and return to work, with actress-wife Shirley MacLaine joining shortly.

The 110-member Leningrad State Philharmonic Symphony to make extended Japan concert tour in April and May under baton of Eugene Mvraivinsky.

## Madrid

By Ramsay Ames  
(Castellana Hilton 57-22-00)  
Tino Rossi due in any day.  
Metro scouting for actors and technicians for "Ben Hur."

Caterina Valente in to ballyhoo her pie "Dixie Bunk" (You Are Music) which opens this week.

Ana Maria Iriarte will sing lead in perennial operetta "Donna Francisquita" in Vienna this season.

Classic quartet of Radio Nacional is off for a series of concerts in England.

Italy's Amedeo Nazzari and Yvonne Sanson in to start "Cafe de Puerto" (Port Cafe).

Kathryn Nelson of New York's Radio City Music Hall doing a single here at York Club.

Germany's new star Erika Remberg in for presentation of her "Tyrolean Castles."

Gustavo Rojo off to Rome to film "Afrodite, the Goddess of Love" with Gianna Maria Canale.

Sonia Kelly and Eddy Georgia terping at Morocco. They've just

arrived from Music Hall Parisien. Actress Elisa Montes doing a new tv show every Monday night, a drama in which she costars opposite Antonio Ozores.

Cy Endfield started shooting English-American-Italian coproduction "Sea Fury" in Barcelona. His stars: Victor MacLaglen, Stanley Baker and Luciana Paolucci.

Director Antonio Roman started rolling on "Clarines de Miedo" (Bugs of Fear) which stars Francisco Rabal and matador Pache Madrid.

Carmen DeLirio, Spanish picture and revue star who clicked in Mexican TV last year, putting together a new revue which she plans to preem in Madrid within a few weeks.

Jose Tamayo preparing Pirandello's "Henry IV" with Manuel Dicenta in the title role. Show goes into Teatro Espanol following "Requiem for a Nun" which stars Aurora Bautista.

## Paris

By Gene Moskowitz  
(28 Rue Kuchette; Odéon 40-44)  
Alan Jay Lerner in to visit his new in-laws.

Czech (Karlov Vary) Film Fest to unspool July 12-27.

Jack Wiener, Col pub rep here, off with William Holden on a Continental tour to hypo "River Kwai."

Pierre Vanec and Nicole Berger will play scrapping pair in John Osborne's "Look Back in Anger" which opens at the Theatre Mathurins in April.

Bobino Musichall goes legit next month for operetta "The Hardway Woman of Chicago" which will run until September when the house reverts to vaude bills.

Next season Claude Dauphin will make a legit Paris comeback at the Madeline Theatre in Terence Rattigan's "Separate Tables." Andre Roussin adapts.

Deborah Kerr in for the opening of "Bonjour Tristesse" (Col), then heading for Vienna where she stars opposite Yul Brynner in "The Journey" (M-G). Anatole Litvak directs.

According to Olympia Music Hall prexy Bruno Coquatrix, Judy Garland will finally play the Olympia next September. She heads for Berlin first this summer for a film stint and will also sing at a local nitery there.

Yves Montand finally has his U.S. visa but will not visit the States until early next year. He does a one-man show here first early next season. Montand will probably do his one man show on Broadway in '59.

## Ireland

By Maxwell Sweeney  
(22 Farnley Pk; Dublin 684506)  
Mario Lanza concert at Belfast postponed until March 29.

Sir John Barbirolli and Halle Orch set for fall tour here.

BBC Symphony to play one-nighter at Theatre Royal, Dublin, May 24.

Irish Actors' Equity clapped levies on all members for current quarter to meet increased operating costs.

Trade Union Studio Committee, reping eight unions, set to handle labor relations with new Ardmore Studios.

As of Nov. 30, 7% of entertainment industry workers insured under Social Welfare laws here were unemployed, according to official return.

Sam Wanamaker has booked Cyril Cusack's production of "Roger Casement," which opened at Theatre Royal, Waterford, last week for his New Shakespeare Theatre, Liverpool.

## Toronto

By Bob McStay  
Fred (Tivoli) Trebilcock holidaying in San Juan.

Margaret Ann Smith off to join "Ice-Capades" in Detroit.

Lady Kilmer, sister of Rex Harrison, holidaying here with her husband.

Leonid Kipnis here to plan immediate indie-film shooting on "The Hunter," to be directed by Tyrone Guthrie.

Peter Donat, nephew of Robert Donat, signed for summer roles at Stratford (Ontario) Shakespearean Festival.

Col. David Niven and his wife to journey from Hollywood to attend annual ball of Imperial Officers Assn. of Canada at Park-Plaza Hotel.

Nat Cohen, drama commentator for CBC, rated the "toughest critic" in Canada, commencing a Saturday column in the Toronto Telegram.

Lois Marshall, soprano for Columbia Artists, to tour Russia in September, following concert series in U.S., Britain, Holland and Western Germany.

## Hollywood

Norman Vane in from London. Gerd Oswald down with chicken pox.

Frances Farmer granted divorce from Alfred Lobby in Seattle. Clark Gable will tour to bally "Teacher's Pet."

Joe Ellis joined Screen Directors' Guild as assistant to Joe Youngman.

Virgil E. "Buz" Ellsworth ankled MGM-TV post of commercial-industrial division director.

Adrian will design costumes for L. A. Civic Light Opera's "Grand Hotel" musical.

Robert L. Sande and Larry Greene resigned from prexy and veepee posts of Songs Ads Inc.

Kitty Davis and Jean Fadely dissolved their pub relations firm, J & K Agency, after three months.

Danny Thomas and Phil Silvers will share necesse honors for "Emmy Award Program" April 15 over NBC-TV.

Bobby Helfer will be music coordinator and Murray Gerson his assistant for Academy's upcoming Oscar derby.

Mike Todd spoke before UCLA on "Cultural Exchange—or Propaganda?" discussion of his recent Russian visit.

Hollywood Ministerial Assn. will sponsor free screenings of "King of Kings" during Holy Week at Hollywood Paramount.

## Barcelona

By Joaquina C. Vidal-Gomis  
(Angli. 43; Tel. 30-89-20)  
Palacio de la Musica celebrating its 50th anni.

Pilar Lopez and her Ballet Espanol at the Comedia.

South American comedian Verdaguier at Rigat nitery.

Rosario (ex H & Antonio) at the Calderon, with her ballet, for six performances.

Italian actor Umberto Spadaro in town for Spanish-Italian coproduction, "We Already Have a Car."

First pic presented by RKO under its new Spanish management is "Beyond All Reasonable Doubt" starring Dana Andrews and Joan Fontaine. It's being advertised as a new RKO distribution activity.

## Milan

American soprano Luella Sansing a hit with her concert at the Conservatoire.

At Nuovo Theatre legit actor-manager Renzo Ricci and Eva Magni a hit in new Diego Fabbri play, "Delirious."

Vittorio De Sica and Gino Cervi (now at the Manzoni in Tennessee Williams' "Cat on Hot Tin Roof") lead an exceptionally good cast.

Prospects for Terence Rattigan's "Separate Tables" starring Olga Villi and Gianni Santuccio will continue at Odéon theatre well after Carnival season.

French composer Francis Poulenc here to deliver lecture series on the twentieth anniversary of Maurice Ravel's death. Commemorations comprise presentation, at La Scala, of three one act operas and ballets by Ravel.

## Chicago

(Delaware 7-4984)  
Jazz singer Lucy Reed topping the entertainment side at Cafe Continental.

Theatre First doing "Teahouse of August Moon" April 11-12, at \$1.50 per seat.

Legit pressagent Bev Kelly stopped out a few days before rejoining Ringling Bros. circus in Charlotte, N.C.

Two oldtime vaudevillians are playing niteries here currently, Billy Carr at the Embers on Dearborn and Gus Van at Club Hollywood.

Tom Dowd's recently organized Central Film distribution has moved to larger space here. He represents Times Film Corp. in the Midwest.

Frankie Masters, whose orch played for the Conrad Hilton shows seven years, opens at Tony De Santis' Martiniene in Evergreen Park March 19.

Legit producer Noel Behn in town for powwows with attorney Art Morse, head of the Edgewater Beach Playhouse anent the coming straw hat season.

Max Miller, who once operated his own jazz club in Chicago, now keyboarding at the Brass Rail in the Loop in relief of Buddy Greco and Lurline Hunter.

Ed Buckley, manager of the Edgewater Beach Hotel, planning down to Cuba with his wife (Conrad Hilton's sister) for opening of the new Hilton-Havana.

Rev. Younger, Charles Grunwell and Dorothy Conrad taking principal roles in Goodman Theatre's production of "Camino Real" which opens Friday (21). Company is doing Tennessee Williams' revised version of the play.



# OBITUARIES

## JAMES A. SAUTER

James A. Sauter, 56, former president of USO-Camp shows and former president of Air Features Inc. which cast the daytime serials for Dancer-Fitzgerald-Sample, until CBS absorbed the firm, died March 18 in New York of a cerebral hemorrhage.

Details on Page 2.

## DOUGLAS L. GRAHAME

Douglas L. Grahame, 64, who was VARIETY's correspondent in Mexico City for about 30 years, having been appointed by founder-editor Sime Silverman, died in the Mexican capital on March 14 of a heart attack.

A Canadian he had worked on various Dominion and American papers and news services before drifting to Mexico where he settled down and married a Mexican wife.

Grahame had been briefly in the insurance business in Mexico but essentially worked as a correspon-

Theatre of Berlin. Starting in silent films, he created more than 70 roles. He played 12 top parts in pix since the end of World War II, including appearances in "Des Teufels General" (The Devil's General) and "Maedchenjahre einer Koenigin" (Gorlihood of a Queen).

## DONALD E. GLENN

Donald E. Glenn, assistant manager and publicity head of the Shubert Theatre, New Haven, died of cancer March 12 in that city. A staff member of the Shubert since 1950, he also was resident press representative at the Shakespeare Festival Theatre in Stratford, Conn. Previously, he had served as press rep and boxoffice man at the Westport (Conn.) Country Playhouse.

Glenn was a familiar figure to names and personnel on both sides of the footlights. Prior to entering management side of show business, he appeared briefly in Hollywood film roles and Broadway stage pro-

March 15 after a long illness. He helped found the Maurice H. Needham agency in 1925, and when the agency was reorganized under its present name in 1929, he was elected secretary-treasurer.

Survived by wife and two brothers.

## OCTAVIO BOBONE

Octavio Bobone, 69, noted cameraman and photographer, died March 8 in Lisbon. Son of an Italian photographer long established in Portugal, he became that country's top cinema lensman. He won first prize for camerawork at the 1942 Venice Film Festival and produced more than 100 documentaries. He also did extensive newsreel work.

His wife and two sisters survive.

## EMILIO G. LINO

Emilio Gomez Lino, 41, scenic designer and architect, died of cancer March 4 in Lisbon. He was scenic designer of all English and American plays produced at Lisbon's Teatro Nacional over the last 20 years.

Lino was wed to Portuguese legit star Mariana Ray Monteiro, daughter of Amelia Rey Colaco and Robles Monteiro, impresarios of the Teatro Nacional. His wife and four children survive.

## JOHN FULCO

John Fulco, 65, former singer and actor and most recently with ABC, died March 12 in Red Bank, N. J. He appeared in shows produced by Ziegfeld, George M. Cohan and Sam Harris and at the Chicago and New York World's Fairs.

His wife survives.

## JOHN NELSON

John Nelson, 25, former Hollywood black, died March 7 in Palma, Majorca, of complications following major surgery. He had press agent at Metro, Rogers & Cowan, and for past 10 months had been handling publicity on various films in Europe.

Surviving is his mother, Lillian, in 20th-Fox studio publicity department.

## HI PESKAY

Hi Peskay, 57, associated with Fox West Coast Theatres from 1933 to 1947 and onetime manager of the Egyptian Theatre, Hollywood, died

## IN MEMORIAM

### IRENE BORDONI

March 19, 1953

L. J. W.

March 13 in Hollywood after a nine-year illness.

Surviving are a son, daughter, and brother, Ben, indie exhibitor-distributor.

## HARRY KANE

Harry Kane, 43, singer-comedian, died March 13 in Brooklyn, N. Y., following an operation for a brain tumor. During his vaude and nitery career, he had been straight man to comics including Red Buttons and Phil Silvers.

Survived by wife, daughter, brother and sister.

## OSCAR DA SILVA

Oscar Da Silva, 88, Portuguese composer and concert pianist, died March 6 in Oporto. A child prodigy, he toured Europe and the Americas. He composed a number of operas and symphonic works.

Da Silva, who retired in 1950, left no survivors.

John M. Scadding, 24, announcer at radio station CFJB, Brampton, Ont., died March following an auto accident near Toronto. Surviving are his father, mother and sister.

Mildred Metz, 50, a director with Central Casting for past 25 years, died of a heart attack March 8 in Hollywood. Mother and brother survive.

Jimmy Goldman, 58, in Columbia Pictures studio grips dept. for past 20 years, died of a heart attack March 12 in Hollywood. His wife and mother survive.

Sydney P. Summers, 67, IATSE member and longtime stagehand with the Pantages Theatre, Vancouver, died recently in that city.

Mrs. Tommy Handley, 59, widow of the British comedian, died March 11 in London.

Father, 70, of Bill Waddington, English stage comedian, died recently in Oldham, Eng.

Dr. Leigh Vaughan Henry, 68, British composer and conductor, died March 8 in England.

William Edward Berge, 72, for-

mer piano accompanist for Vernon and Irene Castle, died March 12 in Manistique, Michigan.

## MARRIAGES

Rita Sullivan to Ben Coleman, Little Falls, N. Y., Feb. 15. He's buyer-booker for Carman Drive-In, Guilfordland, N. Y.

Sigrid Heine to Bernie Winters, London, Eng., recently. Bride's a dancer; he's a comedian (of Mike & Bernie Winters).

Patsy Green to Donald Mutch, Newcastle, Eng., March 7. Bride's a dancer.

Fay Lenore to Jay Scott, Kilmaronock, Loch Lomond, Scotland, March 17. Bride's a singer and pantomime Principal Boy.

Mary Enck to Robert K. Doerr, Ashland, O., March 8. Bride is editor, Cleveland TV Guide; he's publicity director of station WEWS.

Ronnie Mehlich to Darrell Edwards, Winchester, Va., March 13. He's all-night deejay at KDKA, Pittsburgh.

Susan Levine to Jordan E. Laurie, New York, March 18. Bride is daughter of Martin Levine, executive v.p. of Brandt Theatres.

Norah Kaye to Jerry Gold, New York, March 9. She is a fashion model; he's a free lance film director.

Francoise Sagan to Guy Schoegler, Paris, March 13. She is an author; he's a publisher.

Ann Bernstein to Arnold Archer, Boston, March 16. He's with an act called "The Two Chords."

Geraldine Brooks to Herbert Sargent, March 8, N. Y. Bride is an actress and daughter of James E. Strock, president of Brooks Costume Co.; groom is a writer for the Steve Allen television show.

## BIRTHS

Mr. and Mrs. Jim Raser, son, Burbank, Cal., March 8. Father is KNX writer-director.

Mr. and Mrs. Edward Andrews, daughter, Darien, Conn., Jan. 17. Father is an actor.

Mr. and Mrs. Johnny Janis, daughter, Chicago, March 10. Parents are pop singers; mother's professional name is Dianne Davis.

Mr. and Mrs. John Conte, son, Beverly Hills, March 9. Mother is actress Ruth Conte; father hosts "NBC Matinee Theatre."

Mr. and Mrs. Jerome L. Doff, daughter, Hollywood, March 13. Father is vp of Skiatron TV Inc.

Mr. and Mrs. George Condon, daughter, Cleveland, Feb. 22. Father is Plain Dealer radio-TV editor.

Mr. and Mrs. Johnny Western, daughter, Encino, Cal., March 14. Father is an actor.

Mr. and Mrs. Sterling E. Johnson, son, Pasadena, Cal., March 11. Father is assistant film editor at ABC-TV.

Prince Rainier and Princess Grace, son, Monaco, March 14. Mother is former film actress Grace Kelly.

Mr. and Mrs. Robert Hogan, son, Philadelphia, March 12. Mother, the former Sharon Harper, is a commercial artist; father is actor in national company of "No Time for Sergeants."

Mr. and Mrs. Richard Wendley, son, Lindenbush, L. I., March 9. Mother is actress Vera Marshall; father is a tv actor.

Mr. and Mrs. Bill Badger, daughter, Philadelphia, March 2. Father is WFIL, WFIL-TV deejay.

Mr. and Mrs. John Newton Reeds, son, March 17, N. Y. Father is an actor, using the stage name John Newton; mother is an actress-designer, Dusty Reeds.

## 'Gaslight' Ruling

Continued from page 2

first time whether a parody and burlesque are covered by the copyright law, so that nobody could parody a work without permission of the copyright owner of the original.

Attorneys for Loew's argued that "Autolite" was an infringement on Loew's copyright of "Gaslight." Attorneys for Jack Benny and CBS contended that by long tradition and use, the art of parody and burlesque was recognized as something outside the coverage of the copyright statute.

But what actually came out of it was a tie vote. It will take at least one more case, in which no judge remains away, to settle the question. There is, for example, no indication of how Douglas would have voted, and he might have tipped the scale the other way.

## \$100-Mil Vidpix

Continued from page 1

wise here, with something like \$30,000,000 in production a likely possibility for the MCA subsid this year. Revue, which on-the-record admits to around 10 pilots, will probably be shooting closer to 20, but since it usually tosses its pilots into one of several anthology series it produces, doesn't have to worry about taking a loss. Sponsor of the series involved will foot most of the bill for the pilot, and reruns will more than pay off the rest of the loss.

Desilu, No. 2 in the production-parade, is also plotting and shooting quite a few pilots, with Desi Arnaz planning a minimum of eight. Four Star Productions, Ziv, Screen Gems, TCF-TV, Metro TV, Warner Bros. TV, Hal Roach Jr., NBC, CBS and ABC are among others readying pilots for next season. One thing they all seem to agree on is that there will be an upheaval such as has never been seen before come next September and a new season.

Syndication field has dropped off, however, with stations showing resistance to higher prices sought by syndicators as talent and labor costs soar. Those brave but foolhardy producers who shoot series without any sponsor or distribution setup are also diminishing in number, many having been burned badly in such investments.

Past year has seen a hike in the number of hour-long vidseries, and the longies are currently in production at Revue (which has three such series) and TCF-TV, where CBS' "Perry Mason" series is filmed. Most important longie of the new semester appears to be the "Desilu Playhouse," currently in preparation for production as an hour-long series, with six of them to be 90-minute films. Metro TV is also considering an hour-long show.

Because the element of risk is still so strong in vidpix, the number of telefilmseries is waning, with only about 40 in existence today as compared to around 70 just a few years ago. Tradesters predict these 40 will be pruned to something like eight or 10 before the shrinking process is over, uppointing the fact the pattern is following that of the theatrical film industry, with only the giants able to survive.

It wasn't at all unusual a few years ago for a self-styled producer to somehow scrounge up the coin for a cheap pilot, hang up his shingle, hire a press agent and be "in business." But as more and more shoestringers get off the ground, their species is all but eradicated these days.

But the pot of gold in tv film is there for the knowledgeable, the ones with savvy and understanding.

## Variety Bills

Continued from page 88

Roy Sedley	Tong Bros.
Linda Bishop	Kabouki Dncra.
Sue Lawton	Ruth Wallis
Nautilus	Charles & Faye
Rene Hardaway	Henry Levene Ore
Frank Scott	Seville
Holly Warren	Don Rickles
Carlos & Yvonne	Gray Gray
Byd Stanley Ore	Dolores Leigh
Pat Sevel	Pat Brady 3
Dick Hall	Marty Franklin 3
Freddy Calo Ore	Bob Sennett
Anita O'Day	Muriel & Ruth
Gelsia Girl Revue	Shelborne
Ming & Ling	Cappiello
Toy & Wing	Leonard Young
Florence Ahn	Len Dawson Ore
Tony Toyada	Lord Fleta Calypso

## RENO

Harold's Club	Holiday
Jodimars	Baron
Knox & Korral	Eddie Bush
Wildner Bros.	Mapes Skreem
Marshall's	Jack Martin
King Pins	Wood Woe Stevens
Carmen LeFave	Jack Melick 3
Lou Styles &	Riverside
Amie O'Day	Muller Bros.
Jan Stewart 4	Starlets
	Bill Clifford Ore

## SAN FRANCISCO

Ann's 440 Club	Hangover
Patsy Kelly	Earl Falha Hines
Inez Torres	Mugsy Spanier
Marsh Bros.	Hungry 1
Backstage	Don Dennis
Joanne Bernita	Gateway Singers
Bernard Bragg	Jo Ryder
Blackhawk	Tom O'Horgan
Billy Taylor 3	Jack's Waterfront
Easy Street	Ernestine Anderson
Turk Murphy Ore	Henry Midgett
Pat 2	Pat Paulsen
Vagabonds	Jazz Showcase
Lord Buckley	Purple Onion
Fairmont Hotel	Li Greenwood
Johnny Mathis	Lou Guttie
E. Heckscher Ore	Jim Shaw's Puppets
Gay 40	345 Club
Bee, Ray & Ray K.	Jeanne Johnson
Goman	Allen Cole
Joey Dncrs 6	Dorothy Dorben
Wally-Rose Ore	Alex Dushin Ore

## Irene Bordon

March 19th, 1953

dent for various publications. Later he divided between VARIETY and the London Daily Mail.

## RUDOLPH F. ELIE

Rudolph F. Elie, 48, longtime columnist and music critic for the Boston Herald, died on assignment in Los Angeles March 11 of a heart attack. Elie, who was VARIETY correspondent from Boston from 1942 to 1955, was a member of a party of newsmen in San Francisco to view new electrical devices of the Hughes Co., owned by former film maker, Howard Hughes. He joined the Herald in 1939 as assistant to the music and drama critics. Previously he had worked as a script writer for Concord Productions and other indie film studios in Hollywood.

Three years after joining the Herald, Elie became music critic and assistant drama critic, posts he held until 1945, when he was assigned as Herald's war correspondent in the Pacific. He was president of the Boston Press Club in 1953 and 1954. His column, "The Roving Eye," which ranged from show biz to rare wines, appeared daily in the Herald. He received a Navy citation in 1946 for his work

ductions. He was a native of Kiowa, Kan.

Surviving are a sister and a niece.

## ERICH MORAWSKY

Erich Morawsky, 67, German film industry pioneer who produced many silent pictures and later became a writer, died March 13 in Ascona, Switzerland. After starting in the business as distribution chief for Terra films, he produced a number of silent features. Morawsky, who was credited with having turned out the first film version of "The Marriage of Figaro," also produced "Letzte Liebe" (Last Love) with Rudolf Lowenthal in Vienna. Shortly before his death he completed a play, "Das Spiel Ist Aus" (The Play Is Over).

## PATRIC DOONAN

Patric Doonan, 61, actor was found dead March 13 in his gas-filled London apartment. He appeared for three-and-a-half years as a detective-sergeant in Agatha Christie's "The Mousetrap," which is currently playing at the Ambassadors Theatre, London. Doonan left the cast last year, and had

## Jack Kapp

as war correspondent. In 1957, his stories on the Boston Symphony's Russian trip, were judged best writing in any Boston paper and won him the Amasa Howe Award at the annl Boston Press Club dinner.

Elie, who studied music first with his mother and father, then with Alan Hohnvans, played the piano and the viol da gamba. He was an amateur painter, a composer and a playwright. He had written a play about Simon Bolivar which was produced by the Federal Theatre Project. He was a native of Somerville, Mass.

Surviving his wife, a brother, Curtis, Hub musician, three children, and a sister.

## KARL L. DIEHL

Karl Ludwig Diehl, 61, German stage and film actor, died March 9 in Oberbayern, West Germany. Son of a university professor in Halle, he started his stage career in a production of "Old Heidelberg" in 1922, and continued in outstanding roles for the next 36 years.

In 1929 Diehl toured America with the ensemble of the Lessing

since appeared in "All Kinds of Men," at the Arts Theatre, and more recently in "Roseland," which came off after four performances at the St. Martin's Theatre.

He also appeared in several pictures, including "The Blue Lamp," "Appointment With Venus," "Seagulls Over Sorrento," and "The Gentle Gunman."

## JAMES C. SHANKLIN

James C. Shanklin, 74, longtime theatre owner and exhibitor leader in West Virginia, died March 7 in Roncoveite, W. Va., after a long illness. He operated the Grand there and until a few years ago owned the Greenbrier in Charleston and the Lewis in Lewisburg. Shanklin was a constant champion of the small-town theatre owners and headed their cause as president of the West Virginia Theatre Managers Assn.

His wife survives.

## OTTO R. STADELMAN

Otto Robert Stadelman, 64, senior v.p. and media director of Needham, Louis & Brorby ad agency, Chicago, died in that city



**SERIES:**

CASEY JONES  
RANCH PARTY  
SHOWCASE 39  
77th BENGAL LANCERS  
ALL STAR THEATRE  
BIG PLAYBACK  
CELEBRITY PLAYHOUSE  
CRUSADE IN EUROPE  
DAMON RUNYON  
THEATRE  
JET JACKSON  
JUNGLE JIM  
PATTI PAGE  
TALES OF THE  
TEXAS RANGERS  
TOP PLAYS OF 1958

**FEATURES:**

MOVIE PARADE  
MYSTERY PARADE  
PREMIERE PARADE  
SHOCK  
TRIPLE CROWN  
LIBRARY 300  
WESTERNS  
SERIALS  
CARTOONS  
2-REEL COMEDIES  
SHORT SUBJECTS

# OUR FACETS ARE YOUR ASSETS!

You get  
a lot  
of sparkle  
at SCREEN GEMS  
when it comes  
to mounting  
a TV film show  
that's a dazzler.

Take programming.  
Whether it's half-hours,  
or features,  
or cartoons—  
our cluster-of-lustre  
is worth its  
weight in carats.

Take marketing.  
Our shows are precision-cut  
to do a brilliant  
job in selling  
sponsors' products.

Take budgeting.  
We offer you  
a glistening glitter  
of diamond-attractions  
at rhinestone prices.

You'll find us  
just gem-dandy  
to do business with.  
Why not try us  
for an appraisal  
of your needs?

Remember...  
NOBODY  
IN TV FILMS  
OUTSHINES

## SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

# VARIETY

PRICE  
**35¢**

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879. COPYRIGHT, 1958, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 210 No. 4

NEW YORK, WEDNESDAY, MARCH 26, 1958

80 PAGES

## 'LOOT SONG' FOR NAMES: GIFTS

### Boston Not Prudish, Says Censor; Cites N.Y. Burley Ban, Philly Pic Nix

By GUY LIVINGSTON

Boston, March 25. Boston is not censor-ridden. It's an adult city with adult tastes. It's less prudish theatrically than most other American cities.

That's the assertion of Walter R. Milliken, who's known as the local censor, but points out that his official title is Chief of the Boston Licensing Division of the Mayor's Office. It's not true that chorus girls playing here must wear long underwear, that shows dealing with sex, perversion and such matters must play "over the river," or that "darn it" is the saltiest dialog permitted on the local stage.

"Such fantasies have been kicked around out of all proportion," Milliken claims. They had some reality many years ago, he readily concedes, but have been a greatly magnified and widely spread myth in recent years. He believes that inconsequential censoring incidents here have sometimes been distorted and played up to get "banned in Boston" exploitation elsewhere.

Two recent events have made "censorship" news here recently. They involved "Cat on a Hot Tin Roof," in which some dialog was deleted or played down, and "The Entertainer," in which Milliken required the management to put a bra on a showgirl portraying a nude Britannia. The latter incident

(Continued on page 72)

### Elvis-in-Crewcut Still Figures as Hot Disk Name; Victor Readies New LP

After a spectacular two-year disk spree in which he sold a record-breaking 40,000,000 singles and around 10,000,000 LPs and EPs, earned over \$2,000,000, and created a new word, "rockabilly," in the music biz lexicon, Elvis Presley started a two-year term as a U. S. Army draftee Monday (24) at \$78 a month. Presley's induction and farewells to his most recent assortment of girl friends grabbed wide press coverage from coast to coast.

Presley, though now a soldier, will still be heard from plenty. RCA Victor is readying a new Presley single release next week along with a new LP comprising 14 of his 15 1,000,000 disk sellers. Actually, one of Presley's disks, "Don't Be Cruel," has now topped the 5,000,000 marker while most of the other clicks have passed the 2,000,000 mark. In the package field, Presley's initial album, "Elvis," became the industry's first 1,000,000 package seller for a solo singer. Victor has a couple of Presley sides still in the can, but Steve Sholes, the company's artists & repertoire chief, plans to set up on-the-spot recording ses-

(Continued on page 72)

### 'Singing Commercials' Team Into Class Cafe

Bill Hayes & Florence Henderson, a team put together for the Oldsmobile television commercials and its touring industrial show, will get a class metropolitan hotel airing with a five-weeker at the St. Regis Hotel, N. Y., starting next Thursday (3).

The act was staged by execs of the D. P. Brother & Co., a Detroit advertising agency in charge of the Olds account. It's the first team stemming from commercials ever to make the class hotel circuit.

### Was Todd Biog Lost in Crash?

Random House was inundated with requests from Life (which offered a sizable fee just for the "looking" rights) and from London for chapters on the Mike Todd biog, ironically titled, "The First Nine Lives of Mike Todd."

RH prez Bennett Cerf stated the showman's Boswell, Art Cohn had it; he thought he was bringing it with him for further discussion; and for all he knows it may have been destroyed in the crash unless there's a copy in Cohn's study in his Beverly Hills home.

Todd had objected in the first draft to two things which he felt were "too strong." Cohn's deal was not to condition his biog for any plug or puff-stuff but he and Cerf acquiesced that, if it was in the interests of accuracy, it was pertinent that he correct same.

### Ed Sullivan's 'Act'

Ed Sullivan says that he and Julia Meade, who does the commercials on his t.v. set, will "break in a new act when we open July 1 at the Desert Inn, Las Vegas." It'll be a song-and-dance routine which he and the spieler have been rehearsing. Nat Hiken is writing some special material for them.

The columnist's showmanship has been restricted to encephalic and he is the first to admit, even he has sometimes been open to professional criticism. But even the pros can't laugh off a decade of Sullivan's public acceptance with his top-rated vaudeo.

### LURE ACTS VIA CADILLACS, ETC.

By JOE COHEN

Money no longer talks as loudly as it used to when it comes to getting some of the top names to play various types of dates, whether cafes, video or films. It's getting so that bonifaces have to watch for various gimmicks in order to interest a performer, and the money part is only secondary.

One of the practices that has arisen of late includes the furnishing of a headliner's home; another got a set of farm equipment. It's been a common practice to offer topline a piece of a cafe or hotel in return for exclusive services. There have been various other lures devised to interest an attraction in playing dates.

These performers generally accept engagements based on the advice of their accountants or business managers, and thus these angles have been cropping up. Some bonifaces invent their own "give-aways" to bait a headliner.

In most instances, the side-returns have been tacked on as gifts, or "gestures of appreciation." However, they are helps generally in reducing taxes. Sometimes, the gift of a Cadillac or a diamond wrist watch, if the performer does excellently, could be construed as an additional return in lieu of a percentage deal. Generally, the donor pays the tax bite on the gift, and

(Continued on page 18)

### Record Hops & Live Jazz Sprout As DJ's Penny-Ante 'Em for Teeners

San Antonio, March 25.

### Morton Downey Jr. To Debut at N.Y. Nitory

Morton Downey Jr., son of the singer, is embarking on a nitery career. He's starting at the Living Room, N. Y., Monday (31).

Young Downey has signed with MGM Records. His first pop platter will be released shortly.

### BMI Given Access To ASCAP Figures

The defendants in the songwriters' suit against Broadcast Music Inc. and the broadcasters scored an important point this week when they were given the right to examine all of the American Society of Composers, Authors and Publishers' performance records. Former Federal Judge, Harold Kennedy, who is sitting as special master in the pre-trial examinations, ruled that the defendants are entitled to the ASCAP records to properly prepare their case. This issue was argued last year before N.Y. Federal Judge William Herlands who

(Continued on page 72)

The fastest growing entertainment fad among the younger set in this city is the record hop. It's also becoming a national phenomenon.

Reflecting the popularity of dancing to recorded music played by a disk jockey is the attendance figure of more than 1,000 at a recent hop in the school gym of the Little Flower Church here.

This PTA and church-sponsored dance takes a 50c admission fee from each youngster attending, then turns the revenue over to church and school. The delay, Don French of KTSA, is paid about \$50 for the evening for furnishing the sound equipment and spinning the records.

Lee Perkins, Jack Elliott and Gene Crockett and French (KTSA) and Herb Carl and Charlie Van (KONO) are the spinners from two local stations which almost dominate the hop disk jockey scene here and they take regular weekly assignments at the shindigs.

Regularly scheduled hops are on tap at the Little Flower, the Teen Tavern, the USO and at community centres and Y's throughout the city. The Alazafar Shrine Temple plans to institute a series starting April 12. At the local military bases also, week's hops

(Continued on page 20)

### Russian Dancers Big American B.O.

### Bolshoi Ballet \$25 Top When Playing Manhattan For 3 Weeks Next Season

London, March 25.

The Bolshoi Ballet (over 100 in the company) will be scaled at \$25 top at the Metropolitan Opera House, New York, when it debuts in America next year, which would mean a \$65,000 nightly gross, perhaps a new world's record for an indoor theatrical attraction. Idea is to limit the Bolshoi to three weeks only and then a lightning tour of one-nighters in Los Angeles, San Francisco, Chicago, Detroit and Washington.

Depends, of course, on the possibility of transporting the approximately 180 people (including orchestra and other personnel) by air.

All dates are distant from New York—purposely—with the exception of Washington, the latter an insistence by the Russian diplomatic masterminds.

### Moiseyev Dance Co. Mail Order Already \$175,000 And Expect Cleanout

New York area ticket-buyers have reacted so strongly to pending three-week visit to the Metropolitan Opera House of the 106-member Moiseyev Dance Co. from Moscow that handlers are frankly swamped by the mail order. Re-sultantly the Met boxoffice was open two days ahead this week of official Thursday start of public sale to make adjustments and switches.

Sol Hurok office, with \$175,000 advance sale via mail, expects that prior to the curtain-rising April 14 the Met will have gone clean for the three weeks, or about \$315,000 capacity scaled to \$8.05.

This is a first time for the Soviet folk group which will work with a recruited orchestra of 50 and will remain some 11 weeks in the States and Canada. Montreal, Toronto, Detroit, Chicago, San Francisco, Los Angeles, Boston, Philadelphia and Washington, all big week stands, are included in the Hurok bookings.

### See 'Kwai' Oscar Sweep; Guinness, Woodward, Lean Lead 'Daily Variety' Poll

Hollywood, March 25.

"Bridge on the River Kwai," Sam Spiegel's indie production for Columbia release, should dominate 30th annual running of Oscar Derby at Pantages Theatre Wednesday, according to DAILY VARIETY's 11th annual straw poll. In addition to Oscar for "best picture" "Kwai" should reap three other major awards—for "best actor" (Alec Guinness), "best direction" (David Lean), "best screenplay" (Pierre Boule), according to poll of Academy members.

If Oscars are handed out as predicted, it would mark fourth consecutive year an indie film copped best-picture award. Last year best picture of year was Mike Todd's "Around World in 80 Days" year previous it was Hecht-Hill-Lancaster's "Marty," and year prior it was Spiegel's "On the Waterfront."

DAILY VARIETY's poll heavily favors "Kwai," Guinness, Lean and Boule.

Joanne Woodward garnered wide margin of votes, to be leading candidate for "best actress" laurels, for role in "Three Faces of Eve" (20th-Fox). Red Buttons, making first dramatic film in "Sayonara," is favored to win Oscar for "best supporting actor." Sessue Hayakawa of Japan appeared close rival

(Continued on page 20)

# Edinburgh Fest's 'Maybe Next Year' On Yock-It-Up Yankee Name Vaude

By GORDON IRVING

Edinburgh, March 25. A suggestion which VARIETY put forward some years ago in these columns is at last being mooted and discussed at a fairly high level in International Festival circles here.

The idea: That Danny Kaye, Bob Hope and Victor Borge are the quality and category of artist who should be invited over to the annual culture junket that rejoices in the name of the International Edinburgh Festival.

The chairman of the Festival Society has now suggested ditto, stating that the Festival toppers (of which he is one) should consider "such famous people as Victor Borge and Danny Kaye." Lord Provost Ian Johnson-Gilbert is the chairman in question. He is civic topper of Edinburgh.

He said: "There is nothing definite at the moment. I think it is a thing which will require a great deal of persuasion. Provided it is of the highest standard, I think it is highly desirable to have an international variety show for one week of the Festival. I am thinking of people like Danny Kaye and stars of that calibre."

Anna Russell Paved Way  
The success of Miss Anna Russell at last year's Festival indicates that something of this sort would be acceptable. Miss Russell had packed houses at every performance, and I am sure she could have filled the Usher Hall.

Secretary of the Edinburgh Festival Society, John Reid, said: "The position is that the Festival can never pay its way if we maintain the high artistic standard we require at the moment. I agree with the idea of a variety show with people like Danny Kaye and Bob Hope. I suggested some time ago that we should put on the Windmill Girls in the Waverley Market at a local auditorium, normally used for circuses, carnivals

(Continued on page 18)

## Bendix's D.C. Citation

Washington, March 25. Screen and tv star William Bendix was cited by the Government today (24) for his longtime service in promoting U.S. Savings Bonds. Bendix, in Washington to serve as pageant master for the Cherry Blossom Festival, received an honorary appointment as "roving ambassador of good will" from Mrs. Ivy Baker Priest, the U.S. treasurer. Award was made at a luncheon of the Washington Advertising Club at which 53 Cherry Blossom Festival princesses were honored. Bendix will crown the queen on Saturday, after her selection.

## PARIS-LONDON AIRLIFT BUSIER THAN LINDY'S

Paris, March 21.

Editor, VARIETY:

Our shrinking world (it seems to me) was very graphically illustrated by a quickie hop I just made to London and back.

I caught an 8 a.m. plane from Orly. On the plane I met Nicholas Koudriavtzeff, the Montreal theatre and concert impresario scouring Europe on his semiannual tour for attractions. We arrived in London at 8:10 a.m. (a trick of the clock, of course) and, at the airport I saw Herman Levin, just about to leave for Paris. At the hotel, as I was checking in, I bumped into Moss Hart and exchanged the latest gossip. During lunch, Kay Swift came over to the table and told me about a musical she is cooking for London and about the unfortunate demise after a very short run, of Marc Connelly's newest play. At a nearby table S. Hurok was talking a deal with

(Continued on page 70)

## TRUMAN & BENNY

Pair Nearly Wipe Out Kansas City Symph Deficit

Kansas City, March 25. Harry Truman and Jack Benny as a concert team got the Kansas City Philharmonic virtually out of hock with the benefit performance they gave with the orchestra in a special program in the Music Hall Saturday (22) night.

The 2,572 seats were scaled from \$2.50 to \$100 and were all sold for take of \$51,000, and when expenses come out the orchestra association is expected to have reduced its perennial deficit of \$60,000 by about two-thirds. That is virtually in the black for a large civic-backed orchestra today, association execs said.

Benny played two violin concertos and avowed they were not "dubbed, although that might have been better." Truman handled the m.c. chores. The affair was a reprise on a benefit they did a few weeks ago on a similar basis in Chicago.

## Chevalier Headlines D.C. Correspondents Dinner-Show Sat. (29)

Maurice Chevalier headlines the White House Radio-Television Correspondents dinner-show this Saturday (29) at the Shaton-Plaza, Washington, which Ed Sullivan will emcee. Latter is houseguesting with the Walter T. Shirlays in Palm Beach on a golfing binge all of this week, and will fly into the Capital Saturday morning. A chartered plane will transport the show from N. Y. to the capital under CBS veepee Robert M. Weitman's auspices.

Chevalier is flying over for the Academy Awards tonight (Wed.) and will double back to D.C. from L.A. Ray Block and orchestra (22) will back the show comprising Jane Morgan, Jean Carroll, Smith & Dale, Connie Towers, Johnny Carson, Prof. Backwards, Bob Lewis, Eileen O'Dare and Carol Burnett ("I'm In Love With John Foster Dulles" disk). It's planned to be a one-number-and-off show, not to exceed much over an hour so that the chartered plane will leave D.C. by midnight Saturday.

Chevalier, incidentally, stays on in America to open a four-six week stay at the Waldorf-Astoria Easter Monday.

Understood Smith & Dale are working up a gag routine with Vice-President Nixon. The President has eliminated all such functions because of health.

## Cuban Biz Off; Yanks Plane-Deaf At Hilton-Junket

The captive audience of some 350 VIPs—screen and stage personalities and press—whom Conrad N. Hilton airlifted in four plane-loads from Hollywood (1), New York (2) and the fourth plane from Miami, was about the only "glamor" and excitement in Havana last week, in light of the sensitive political situation. These are the reports brought back by the Gotham newspaper people who did the long weekend on occasion of the new Habana Hilton's formal premiere.

Hotel and casino operators com-

(Continued on page 72)

## Exhib Fund to Buy Up All Post-'48 Pix

San Francisco, March 25. The board of directors and executive committee of Theatre Owners of America authorized the establishment of a non-profit, tax-exempt trust by exhibitors for the purpose of purchasing all post-'48 films in order to keep them off television.

Action, taken today (Tues.) at the exhib organization's midwinter meeting here, would have exhibitors subscribing to the trust which, in turn, would make a down payment to the distributors and issue bonds for the rest of the coin due. The pictures would be returned to the distributors for theatrical reissue for which they would receive a handling cost still to be determined.

The project, it's stressed, is open to all exhibitors.

## W. C. Handy, While Still On Critical List, Asks Par Not to Cancel Preem

W. C. (for William Christopher) Handy, 84, famed as the "father of the blues," was in critical condition in New York's Sydenham Hospital yesterday (Tues.) with bronchial pneumonia complicated by uremic poisoning. He was rushed to the institution from his Yonkers (N. Y.) home Monday night in a state of coma but had regained consciousness at VARIETY prestime late yesterday.

Because of Handy's severe illness a special showing by Paramount of (Continued on page 72)

## Dancer Sues Nightclub When Asked to Strip

Vienna, March 18.

Local courts have been asked to rule on the Erika Nussbauer, danseuse, action against a nightclub here. Dispute is over whether a nightclub, which engages a dancer, can compel her to do a strip-tease.

Miss Nussbauer did her dance for several months at the club in question. When the management demanded stripping, she refused, pointing out that her contract reads for dancing, not strip-teasing.

Case was postponed recently to ask "expert advice" from the Union of Artists.

## Priest Cool Re Stars Who 'Brag' They're Catholics

Albany, March 25.

Speaking here at a Communion breakfast in the Sheraton-Ten Eyck Hotel, Father Edgar Holden, O.F.M., professor of theology at nearby St. Anthony-on-Hudson seminary, said, "Let's think twice before publicly extolling the virtue of Catholic screen and television stars."

Franciscan priest, a frequent speaker at Catholic affairs, continued, "I, for one, am pretty tired of holding my breath every time a theatrical personality lets it be known that he or she is a Catholic. And I am equally fed up with trying to look the other way when the same entertainer becomes a 'fallen star' in the eyes of the Catholic Church."

It is "no great boon to the Catholic Church" that such celebrities are counted among members, Father Holden declared. Catholicism is not thereby strengthened.

While a star's defection does not discredit Catholicism, over-emphasis upon the individual's membership in the faith may "lend credence to the view" that "defection is damaging to the Church," Father Holden observed.

## WW on a Bicycle

Walter Winchell is on an aerial bicycle from Miami Beach to Chicago (yesterday) for the Basilio-Robinson fight; tomorrow (Thurs.) with Frank Sinatra at the Boys Town of Italy dinner to the latter, both returning that midnight to Hollywood. Winchell is en route to Palm Springs. Eventually, on April 2, he starts his fresh 13 episodes in "The Walter Winchell File" at Desilu.

In between Winchell will emcee the Police Dept. benefit for underprivileged children in Palm Springs March 29 and on April 2 accept the 1958 Saint-Sinner Award at a Moulin Rouge (Hollywood) shindig.

## Belgian Exhibs Fear B.O. Inroads Of Brussels Fair

Brussels, March 25.

It is feared here that competition set up by World's Fair will put a terrible strain on local exhibitors. Latter believe that unless they are able to get really big pictures they will play to empty seats. Important films will probably remain locked in vaults during the local pix biz's. "Public Enemy No. 1" reign from April till October, as distributors are apparently averse to taking risks.

Even now the shortage of film product is making itself being felt and, contrary to what happened until recently when pictures failing to reach their percentage were mercilessly removed, films are already being held over even without reaching the set figure.

## JESSEL JIBES OPERA SNEER AT BELASCO

New York.

Editor, VARIETY:

May I report to you, sir, that in almost a half century of going to the opera, I've never seen or heard so beautiful a presentation of "Madame Butterfly," as I did last Wednesday night with Mme. Stella on the stage and Mitropoulos in the pit. The new staging, the delightful new settings, added a hundred pleasantries to this great score and heart-touching story, but upon looking at the program for the second time, I was surprised that the names of those who wrote the original story, David Belasco and John Luther Long, were omitted.

On the next page I was shocked to find in an article by William Ashbrook called The Chrysalis of Butterfly, this offending note, "this opera is derived from a fossilized play." The great Puccini didn't share this opinion and the one act play from which the opera came is not an unborn thing. Every element from the original story is in the opera, and loving the theatre and the memory of David Belasco and his great contribution to it, I shudder at this unwarm reference to his and Long's "Madam Butterfly," and I have a sorry feeling for the kin of Long, whose only bid for fame was "Butterfly," that he be stripped of the high compliment due him. I hope that this idea of programming will not be continued.

I would hate to see the name of Shakespeare removed as the author of Verdi's "Othello," and even more in the program of "Traviata" some small mention of it being derived from a fossilized Alexander Dumas' Camille.

Very Earnestly,  
George Jessel.

# VARIETY

## Subscription Order Form

Enclosed find check for \$

Please send VARIETY for

- ☐ One Year  
☐ Two Years  
☐ Three Years

To ..... (Please Print Name)

Street

City..... Zone..... State.....

### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00

Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

# VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1292 National Press Building, Stirling 3-3443

Chicago 11

612 No. Michigan Ave., DEAler 7-4984

London W2

8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210

120

Number 4

## INDEX

Bills .....	72	New Acts .....	70
Chatter .....	78	Night Club Reviews .....	71
Film Reviews .....	6	Obituaries .....	79
House Reviews .....	70	Pictures .....	3
Ice Show Reviews .....	70	Radio .....	27
Inside Music .....	61	Radio Reviews .....	53
Inside Pictures .....	16	Record Reviews .....	58
Inside Radio-TV .....	57	Frank Scully .....	77
International .....	11	Television .....	27
Legitimate .....	73	Television Reviews .....	39
Literati .....	77	Tollivision .....	26
Music .....	58	TV Films .....	30
		Vaudeville .....	66

DAILY VARIETY

Published in Hollywood by Daily Variety, Ltd.

\$15 a year. \$20 Foreign.



# STUDIO TAIL WAGS MOST FILMS

## U's Pro-Liquidators Unsilenced

Certain stockholders of Decca Records, at the corporation's annual meeting April 8, will move for a major revamp in the operation of Universal Pictures, over 80% of which is owned by Decca, according to Wall Street sources.

Although Milton Rackmil, president of both U and Decca, has insisted the film company is remaining in the production and distribution business, these sources claim that an influential group of Decca shareholders believe that U is facing too many hurdles and it would be more profitable to liquidate many of the assets, including studio and post-1948 pictures, than to continue the operation.

There was no confirmation of this from any official source. It's to be noted too, that rumors anent sweeping changes at U have persisted for some time, undoubtedly spurred at least in part by the company's production hiatus.

## 'Charming, Carefree, Unrealistic'

### So Rossano Brazzi Characterizes Film Industry In His Native Italy

Trouble with the film industry in Italy is that nobody meant for it to be there in the first place. Italian actor Rossano Brazzi said in New York last week.

"We never thought to create an industry," he held. "We never planned anything. It's rather typical of us. Everyone gets excited. We make a picture. And later on, someone starts to wonder about distribution. It's all very charming and carefree, but not very realistic."

Brazzi, star of the newly-opened "South Pacific," said the exodus of European stars to Hollywood was easily explainable. "Europe is a disaster," he stated with finality. "In Italy, at least, there are a lot of actors, and very few pictures are being made. We've got to make a living somewhere." He added that, as things stood now, he wouldn't appear in a European film unless the offer were extraordinarily attractive.

"Back in 1948," he told them in Italy that it was necessary to turn their artistic success into a commercial one. After all, if you make a product, you also have to be able to sell it. Pictures aren't made just to show to your kids at home."

**Ex-Lawyer**  
Brazzi, a former lawyer turned actor, has a long career behind him. As a matter of fact, "South Pacific" is his 89th film. He came to Hollywood in 1948. Success was slow in coming. But then he made "Summertime" and "Three Coins in the Fountain," and the Brazzi name became a marquee attraction.

Pleased with the response to "South Pacific," Brazzi felt that the critics who disliked the film on the grounds that it didn't stand up to the stage play were unrealistic. (Continued on page 18)

## 20th-Fox Covets Howard Hughes' 300,000 Shares

Twentieth-Fox is seeking to work out a deal to purchase Howard Hughes' large block of stock in the company, reportedly about 300,000 of the common shares. Although not confirmed by either of the principal parties, this has become a matter of some discussion among brokers in the Wall Street area.

One source had it that Hughes earlier had been asking an "outlandish" price for his holdings but now is coming around to the idea of unloading at a market trading level, which would be about \$25 per share.

This would place the total price at \$7,500,000.

Hughes, according to individuals claiming knowledge of the situation, has been "friendly" toward management—that is, refraining from any openly-voiced complaints about policy matters and not seeking any board representation. It's said he bought in solely for investment purposes.

## Slides in Comeback

Los Angeles, March 25. Theatre managers throughout the National Theatres circuit are undergoing training in the narration of color-slides illustrating location journey of Louis de Rochemont's "Windjammer," as a means of additional ballyhoo for first Cinemacolor production.

Offstage color slides, showing six-month sea trek of production troupe, will be shown at luncheon clubs and before other organizations.

## Robert Merrill's Film

### Slant: Longhair Music

### With Popular Crew Cut

Robert Merrill, vet Metropolitan Opera tenor and concert artist, disclosed plans to form his own motion picture company in association with his longtime agent, Moe Gale. Latter is handling the business details along with legalistic aides.

Merrill intends to do what might be billed longhair with a crew cut on film—that is, modernized versions of the traditional lyric theatre offerings which would retain the original music in part and yet subordinate it to story material, which would be updated. All in English.

No writer has been selected as yet but, said Merrill when the name was suggested, Joseph L. Mankiewicz would likely be ideal. "As a matter of fact I discussed the idea with Joe in Rome last year," said Merrill. "I think I'll call him again today."

Merrill disclosed further his plans include the production of 90-minute films for television, perhaps to be done hand in hand with the theatrical features. His first property is to be "Barber of Seville" and this will be done in the two versions.

He said he feels the techniques of the two media are so different that the theatrical production would not be fitting for tv.

## RETTIG SUCCEEDS SACKS AS FIGARO EXEC-VEEP

Board of directors of Figaro Inc., indie film and tv firm headed by Joseph L. Mankiewicz, named Earl Rettig, president of NBC's California National Productions, to succeed the late Manie Sacks as Figaro's executive v.p.

The board, which met in N. Y. yesterday (Tues.), also elected Robert Lewine, v.p. of network programs for NBC-TV, to the board.

## U Sues Jeanne Crain

Los Angeles, March 25. Universal Pictures slapped suit against Jeanne Crain in Superior Court asking refund of \$6,533.78, said to be overpayment on a contract signed in 1954.

Complaint states that when actress became unable to work, under provisions of pact company terminated agreement.

## UNITED ARTISTS PLAN ELUSIVE

By GENE ARNEEL

Substantial segment of Hollywood production brass likely will run into serious problems as the policy of patterning future operations after United Artists is pursued. This point was made this week by veteran observers of the film-colony scene. They throw major emphasis on the fact that an abundance of industry tradition is involved.

To put it into simple terms, the UA modus operandi is providing the financing (usually 100%) for indie producers once a project is agreed upon. This includes budget, cast and story property. Thereafter the indie is free to shoot the picture with "independence"; UA execs actually remain aloof from the project until it's ready for screening.

Within the past several months, Loew's, Columbia and Universal in varying degrees have shown strong indications of taking their cues from UA. The only difference would be that each of these outfits has its own studio; UA does not.

Where, then, the rub? Knowledgeable sources underline that UA, as it's now constituted under the Arthur B. Krim-Robert S. Benjamin regime, "came into being with the atomic age." Beginning in 1951 the enterprise was launched as virtually a new company, with no ties to past industry practice.

The only idea was to get pictures made with whatever financial sources could be found. Krim stated at the beginning there was no money to be made from distribution alone, that the company would want a substantial stake in each negative as well. (Actually, the producer in each case owns the negative; UA has the participation.)

UA competitors can undertake to follow suit, of course. But then the "tradition" comes into play.

UA encourages each of its indie film-makers to employ his own sales manager who, in turn, works with the UA distribution department. It's never been any other (Continued on page 10)

## 'Directors Just Glorified Cameramen'

### Which Is Robert Siodmak Bleat Against Hollywood —He's for Europe Where a Man's Still an Artist

## Sophie Tucker's Gifts

Los Angeles, March 25.

Presented with a gold heart by membership of Variety Club Tent 25 at luncheon in her honor for her humanitarian efforts down through the years, Sophie Tucker told members that each month, for the rest of her life, she would send a three-figure check to Tent 25 for org's boys club.

It's estimated that vet headliner has donated more than \$2,500,000 to charity during her lifetime.

## Junior Goldwyn Takes Cue From Dad on Financing 'Rebel' for \$1,600,000

Samuel Goldwyn Jr. says he "did it because he heard of another fella who did it"—meaning he financed his own picture, as does Samuel Goldwyn Sr. The younger Goldwyn's new picture is "Proud Rebel," made at a cost of \$1,600,000 with the producer obtaining his financing from Bank of America.

Film-maker says the future of the independent producer lies "in his being a true independent" and the only way to do this is for him to put up his own money. Financiers, such as the distributors, want a number of "assurances," he notes, and this deprives the producer of "flexibility."

The way to do it is to take the risk yourself, says Goldwyn.

"Rebel," which stars Alan Ladd, is to be distributed domestically by Buena Vista, Walt Disney subsidiary, Goldwyn disclosed. Loew's International will release the picture in the foreign market.

Goldwyn is in New York this week wrapping up the details of the distribution arrangements and working on the campaigns. James Mulvey is business and sales representative on the picture.

Producer-director Robert Siodmak, formerly of Hollywood and active in Germany, last week explained why he prefers working in Munich or Berlin to working on the Coast.

"In Europe, the creative talent still has a say," he said. "I don't think I could stand the pressures in Hollywood any more. There the director is nothing much more than a glorified cameraman."

Siodmak came through Manhattan on his way to the Coast to be present at the Academy Award ceremonies. His "Nachts Wenn Der Teufel Kommt" (At Night When the Devil Comes) was picked as the German contender for an Oscar. Picture hasn't yet been sold for the States. Siodmak described it as frankly and outspokenly anti-Nazi.

He has made three pictures in Germany during the past six years. One was "Devil." The other two include "Die Ratten" (The Rats) with Maria Schell, and "My Father the Actor" with O. W. Fischer. Siodmak said he deliberately was holding back any deal on "Rats" pending the further growth of Miss Schell's stature in the U. S.

Siodmak's future program, envisioning U. S.-German coproduction, includes a film on Graf Luckner. (Continued on page 20)

## Action Taken, Film Biz Okay: Stellings to TOA

By WILLIAM STEIF

San Francisco, March 25.

An optimistic outlook for the future of the motion picture industry — as a result of decisions made and actions taken in the past 100 days — is predicted by Ernest G. Stellings, president of Theatre Owners of America, in a state of the industry address.

In a speech prepared for delivery tomorrow (Wed.) to 200 delegates to TOA's first drive-in convention here, Stellings declared: "No longer is it fashionable to be a prophet of doom for our industry; unequivocally I assure you there will be always be a motion picture industry, one that will again be profitable and one in which drive-in theatres will be an increasingly important and integral part."

The TOA topper's optimism is based on the following recent accomplishments:

1. Launching of the industry's business building campaign.
2. Assurance from distributors that post-48 pictures will be kept off television.
3. Pledges from production sources for an orderly release of product.
4. Success in preventing a test of toll-tv.
5. Curbing of misleading advertising on television—the type some (Continued on page 70)

## 'KARAMAZOV' OFFICIAL U.S. FILM FOR CANNES

"The Brothers Karamazov," Metro picture starring Yul Brynner and European star Maria Schell, has been picked by the Motion Picture Export Assn. as the official American entry at the Cannes film fest. Latter starts May 2.

Other films from the "official" MPEA list from which Cannes is expected to pick include "Desire Under the Elms," "The Goddess" and "Old Man and the Sea."

However, it's considered very likely that 20th-Fox's "The Long" (Continued on page 20)

## National Boxoffice Survey

### Biz Still Sturdy; 'Kwai' Again Champ, 'Witness' 2d, 'Brothers' 3d, '80 Days' 4th, 'Pet' 5th

With new product shaping up better than expected, the current session finds biz perking in many key cities covered by VARIETY. The same old falling—some very fine product but not enough of it to go around—is hurting the over-all total in a number of spots. Return of snowy weather and cold put a dent in trade early in current stanza.

"Bridge on River Kwai" (Col) again is finishing first, the same as last week. It is considerably ahead of its nearest competitor in actual coin total. "Witness For Prosecution" (UA) is winding up second. It was third a week ago.

"Brothers Karamazov" (M-G) is finishing third. "Around World in 80 Days" (UA) will take fourth money, same as last round. "Teacher's Pet" (Par), out for first time this week, is showing enough to cop fifth position.

"God Created Woman" (Kings) is moving up to sixth spot from the 10th place it held a week ago. "Search For Paradise" (Cinerama) is finishing up in seventh position.

"Raintree County" (M-G) will wind up eighth. "Saddle the Wind" (M-G) is capturing ninth place. "Seven Wonders of World" (Cine-ma) will be 10th. "Seven Hills of Rome" (M-G) will take 11th spot while "Lafayette Escadrille" (WB) rounds out the Top 12.

"Paths of Glory" (UA) and

"Farewell To Arms" (20th) are the two runner-up films in that order this week. Both were higher last round.

"Long, Hot Summer" (20th), which comes into N.Y. shortly, still is hep in Frisco and great in L.A. "Merry Andrew" (M-G), also new, started off with a big \$150,000 at N.Y. Music Hall where it is the Easter pic. Showing was made despite having to open in a raging blizzard. "South Pacific" (20th), playing 11 shows the first week, looks great at the N.Y. Criterion opening session.

"Desire Under Elms" (Par) continues socko in two N.Y. houses on second stanza. "Sing Boy, Sing" (20th) is rated nice in Omaha.

"Lady Flyer" (U), okay in Omaha, shapes fine in Boston and good in Denver. "Ft. Dobbs" (WB) is rated good in Providence. "Enemy Below" (20th) is fairly good in K.C.

"Mark of Hawk" (U) continues okay in Detroit. "Cowboy" (Col) shapes socko in Omaha and fair in L.A. "Peyton Place" (20th), long high on the list since the first of the year, looks great in Chi, Toronto and Philly.

"Gervase" (Cont), good in Chi and Minneapolis, is big in N.Y. and Balto. "Snow White" (BV) (reissue) shapes socko in Chi, fancy in N.Y. and torrid in Portland.

(Complete Boxoffice Reports on Pages 8-9-10)

# In or Out of the Chips, Todd Always Audacious, Up & At 'Em Showman With 'World' as His Final Oyster

Michael (Mike) Todd, 49, often called a modern P. T. Barnum, died March 22 in a crash of his private plane a few miles from Grants, N. M. Accompanied by writer Art Cohn, Todd was on his way from the Coast to N. Y. to be guest-of-honor at a Friars Club testimonial dinner in his honor Sunday night (23) at the Waldorf-Astoria. It may be restaged a month hence as a Todd testimonial in memory.

After a long sequence of hits and flops, he finally hit the big-time with his first picture, "Around the World in 80 Days," and his death came when he was at his zenith beginning to enjoy the fruits of his success. He died as he lived, dramatically.

Todd was born Avrom Hirsch Goldbogen in Minneapolis. His father was a rabbi and the showman-to-be was one of nine children. It was a poor family, but money didn't trouble Todd then nor bother him much in the years to come. He said: "Being poor is a state of mind. Being broke is a temporary situation." Living up to that concept, he was able to persuade backers to part with new big bundles even as old creditors were knocking at his door. He once beat a man he'd be able to raise \$100,000 overnight. At that time, literal bankruptcy was staring him in the face. But he got the money.

When Todd was seven, he was tooting a cornet in a boys' band for pay and he'd hustle jobs when carnivals came to town. In 1918, the family moved to Chicago. He didn't like school, his mind being occupied with more "important" things. One of his enterprises included a bricklayers' college.

(Continued on page 22)

## L. A. to N. Y.

Kathy Barr  
Marlon Brando  
Charles K. Feldman  
Cy Feuer  
Arthur Freed  
L. Wolfe Gilbert  
Dorothy Lamour  
Jack H. Levin  
Joseph L. Mankiewicz  
Ernie Martin  
Eugene Picker  
Lily Pons  
Elmer C. Rhoden  
Sol A. Schwartz  
Italo Tajo

## N. Y. to L. A.

Buddy Adler  
Barney Balaban  
Ray Bolger  
Donald Buka  
Anthony Franciosa  
Jack Haley  
June Haver  
Russell Holman  
Warner LeRoy  
Ted Lloyd  
Anita Louise  
Eddie Moran  
Jerry Pickman  
Paul Raibourn  
Frank Sinatra  
Howard Strickling  
George Welton  
Walter Winchell

## Europe to N. Y.

Matrice Chevalier  
Reg Connolly  
Miles Eason  
Mel Ferrer  
Lynn Fontanne  
Lionel Hampton  
Rita Hayworth  
James Hill  
Alfred Hoffman  
Alfred Lund  
Daphne Newton  
Eric Portman  
Peter Rithof  
Victor Samrock  
Robert Siodmak  
Keneth Thornett  
Peter Witt  
John Woodthorpe  
Peter Wyse

## N. Y. to Europe

Harvey Breit  
Thomas Gomez  
Signe Hasso  
Frances Heflin  
Joseph Schaeffer  
John Scott  
Richard Widmark  
Meredith Willson

## SUIT AGAINST TODD

Film Ed Ruggiero Seeking \$9,650 In Salary

Los Angeles, March 25.

Suit calling upon Mike Todd to pay \$7,000 income tax assertedly due on \$9,650 already paid in salary was filed in Superior Court by Gene Ruggiero, film editor on producer's "Around the World in 80 Days."

In his complaint, Ruggiero claimed he had an oral agreement with Todd whereby he was to be paid a net of \$9,650 after taxes, for his services as editor on "80 Days."

## Illness Saved Elizabeth Taylor

Hollywood, March 25.

Elizabeth Taylor, wife of the producer, was to have accompanied Mike Todd east Friday night to be with him at the testimonial dinner by the Friars, but at the last minute her trip was called off due to illness.

Actress was taken ill Wednesday, and was unable to work either Thursday or Friday, thus precluding the Gotham trek. She had already made arrangements with Metro, where she's starring in "Cat on a Hot Tin Roof," to be absent today (Tues.), on the understanding she would return in time to report for work next Mon. (31).

## In Todd-AO Process See 60 to 70 Overseas Dates For 20th's 'So. Pacific'

"South Pacific" is expected to play between 60 and 70 dates abroad in its Todd-AO print version. Entire distribution of the film overseas is in the hands of 20th-Fox International. After the Todd-AO version is played off, 20th will bring in the CinemaScope or printdown version.

Rodgers & Hammerstein tuner opens in London April 21 and in Manchester April 28. J. Arthur Rank Org is equipping eight additional houses in Britain to be able to play the film in its original version.

In the U. S., Magna Theatre Corp. is booking the Todd-AO version, with 20th handling the rest.

## Toddling Up From Chi and N.Y. Fairs

Show Biz First Knew a Brash Competitor to Billy Rose Had Come on Midway

By LEONARD TRAUBE

Mike Todd's star began to rise more perceptibly from a national view upon his entry at the New York World's Fair scene (1939-40). The expo having opened with its amusement zone or midway largely a bust, Todd's contributions stood out—at least they made a lot of noise for both him and his properties, and these properties at one point numbered four. Among them were "The Hot Mikado" which he brought over to the Flushing Meadows from Broadway with the late Bill Robinson continuing his bojangling as star; "Streets of Paris" with Gypsy Rose Lee heading the leg-expanse main, and a large alt fresco expanse known as Dancing Campus with name orchs drawing the teen trade. His fourth was a large New Orleans layout.

"Mikado" and "Streets" were presented in huge theatre-like setups. It is not recorded that Todd turned over a big penny with these enterprises, but the ballyhoo (then

## N.Y. TIMES EULOGIZES TODD'S SHOWMANSHIP

Monday (24) the N. Y. Times indulged itself in an editorial, unique in flavor for that majestic daily, with a showman as theme. "There was no Friars Club dinner in honor of Mike Todd at the Waldorf last night," the editorial opened, "George Jessel did not deliver the affectionately insulting speech he had prepared for this occasion..."

Continued the Times: "His gambling instinct, his infinite audacity, the persuasiveness which had hypnotized many a famous personality into doing a 'bit' of art, while the spotlight focused on them for a moment and moved on—these qualities had produced a film the public still stands in line to see. Mike Todd was too full of life to be able to imagine himself dead, but he would have rejoiced to have the world reminded, as it was yesterday, that the production called "Around the World in 80 Days," that cost \$6,500,000 to manufacture, had already grossed \$33,000,000 and was still going strong.

"As a showman he would have valued the dramatic qualities of his departure; the invisible waiting audience, the swift plunge out of hopeful joviality into darkness, the end of a career at its very height. Now we can imagine him entering with all his picturesque assurance upon a stage the size of a dozen Madison Square Gardens and planning with Jules Verne, Shakespeare or Homer, or all together, a production that would cost three times as much as his last one and bring in ten times as much. Or that would ruin them all, and afford a chance to stage a melodramatic comeback."

## Italo '10 Commandments' Ires Paramount (Natch)

Paramount, as distributor of Cecil B. DeMille's "The Ten Commandments," this week threatened to file suit against New York's Cameo Theatre if the latter goes through with its announced showing of an Italian picture of the same title. Import, which has English titles, is described as a modernized version of the Decalog.

Par sent a letter to David Fine, operator of the Cameo, asserting that the Italian film would create confusion, perhaps pick up "secondary significance and goodwill of the utmost value" (because of the prominence of the DeMille production) and an injunction against its presentation would be in order.

Fine said he intends to go ahead with a scheduled April 5 opening unless he's restrained from doing so by the "proper courts."

as later, right up to Todd's death, carried out by Bill Doll), was rather extensive, and a fillip for a World's Fair that was the whipping boy of the national press.

The urbane, sophisticated Grover Whalen, first-year chief of the N. Y. fair, was hardly Todd's ketchup; he was more in tune at least then, with the likes of Harvey D. Gibson. Gibson was chairman of the board that conducted the exposition (and board chairman of the Manufacturers Trust Co., which helped mastermind the colossal financial aspect), but in that position during the baptismal '39 year, Gibson let Whalen call the shots and officiate as boss-greeter. In the "winterim" period after the fair shuttered in the fall to hibernate until spring of the following year, the second edition) Gibson blueprinted a new deal and became the active head. It was under Gibson's more savvy approach to show biz (the late banker always prided himself on

(Continued on page 22)

## The Color of Mike Todd

### He Spoke His Own Language

Mike Todd's pithy, pungent and sometimes racy phraseology was as much a part of his color as his flamboyant, living-a-storybook career. His argot and patois was a blend of the canny, the racetrack, and plain, original Mike Toddisms. He was as offbeat in his manner of self-expression as in his certainly never-dull pursuits.

### Few Illusions About His Stunts

As he progressed from "flame dancer," impresario to "Hot Mikado" (Gilbert & Sullivan with a solid beat) to "Star and Garter" (Gypsy Rose Lee burlesque at \$4.40) and later to Sigmund Romberg and Cole Porter musically produced productions, and until he finally hit the jackpot with "Around the World in 80 Days," he never lost the fundamental—that he was "hustler" who was making good.

He had few illusions about what he was doing. The parade of saucers, tallyhos, broughams, barouches, victorias, hansom cabs and other horse-drawn vehicles which transported the "Up In Central Park" first-nighters to his champagne-and-caviar guest-list at the Tavern-On-The-Green was showmanship in the Diamond Jim Brady tradition.

As he segued from a hot version of Gilbert & Sullivan—this and "The Great Ziggy," his first two legit entries—were both flops, he hit with "Star and Garter." He observed, "I guess the formula of tall broads and low comedy is still surefire."

### Admitted He Was Chumped

Much publicized last fall was the fiasco at Madison Square Garden when he invited 18,000 "chums" to celebrate the first anni of "80 Days." Vulgarly run riot and chiseling waiters sold what was supposed to be free, collecting \$3 to \$10 per bottle of bubbly. About this clambake which was, Todd-style, the biggest and most monumental flop of its kind in memory, the showman was quite realistic in his subsequent analysis to VARIETY:

"I was chumped by the cops, whom I'd taken care of but good, but it was my fault for paying-off in advance, because otherwise the traffic would have been handled the way I wanted it. And as an old hustler, while in another era I might have admired the hustlers with that cuff grape, I should have had my own guys there on top of them to make sure that this was one time they shouldn't have been on the take."

### Had Been Broke But Never Poor

To Todd, a menu was the "scratch-sheet"; the edibles were "the groceries"; and he always made sure "the groceries were good" by going to the "right filling stations"—the plush bistros. Also, he made sure that wherever he sat a phone was right nearby. Todd without a phone was like an untailored Don Ameche.

Todd's capacity for friendship puts many a richer showman to shame. When he owed plenty and was in bankruptcy he laconically cracked, "I owe over \$1,000,000 so why should I cut down on a lousy \$1.25 cigar" (the Dunhill "specials," name-engraved, a la Churchill, and said to be the same brand). "I've been broke but I've never been poor," was the memorable aphorism he coined at the time. "Being poor is a state of mind; being broke is only a temporary situation."

Never a close student of the dollar, none the less there were times when Todd had refused a chisel, a hustle or when it came to a friendlier turnaround he was given to this phrase: "How do you want your 'no'—fast or slow?"

### Beyond the Grave

Airplane disaster acted as a stimulant to comments of all kinds. Apropos Todd going out (in a macabre pun) in a blaze of frontpage headlines, it's recalled that Victor Young, the composer, may have had his biggest music score for "80 Days Around The World" but Young died without knowing it. It was Todd who accepted the Oscar which went to the score, along with the picture's award last spring.

### Not Too Popular in Legit Field

Mike Todd's own realism about himself and his ego being what it was, it follows that there has been a small sour obligato running against the tide of praise. On Monday the Times' editorial encomium (see separate story) was not echoed in Sardi's where the legit crowd tended to dissent from the film chorus. In his days as a legit promoter, Todd's manners were too gruff and rough for the taste of many in the dramatic theatre. Most of all it was in this area that he had something of a rep for "not paying off."

Inevitably the whole town's preoccupation with the news of his death opened up a field day for the amateur Freudians who speculated on the showman's compulsive drives, his motives and whether he was more genius than tyrant, more calculated gesture-maker than true sentimentalist.

"Extroverted" even by the standards of a business with many extroverts, Todd was capable of trying on jewelry at a hotel desk in front of the world, and other displays that raised eyebrows.

### He had Airline 'Priority'

Todd's predilection to taking off for Europe on a few hours' notice was well known to the airlines. Howard Hughes (TWA) and, for that matter also PanAm made sure that, no matter, Todd gets on, at will. People may have been bumped unceremoniously to achieve this but Todd went, sleepers and all, at will. He was too good a customer. He made three European round trips in as many weeks consecutively one summer. Next to George Jessel he has been the most frequent N.Y.-to-L.A. 'er in VARIETY and the undisputed champ in the N.Y.-to-Europe, and reverse.

### His Loneliness Suspected

"I'll never travel single-o again," was Todd's observation after he married Elizabeth Taylor. This was soon observed as the mcooy. Todd was often a loner, or a great guy with the guys. That's when the gin rummy for high stakes had pegged him as "one of the prize card chumps" on Broadway. It was true of his predilection for the ponies.

### Sensitive About B.O. Reports

In recent months, as the "80 Days" grosses piled up, Todd was inordinately jealous of maintaining prowess. The VARIETY staffers know that, because Todd would phone from farflung places screaming that the Time mag reprints of the VARIETY monthly appraisals of the Top Ten Grossers "done me wrong." It was in moments like this that Todd would air one of his pet expressions, "Protect me from my friends; I'm always sure of my enemies but I can never figure where my friends stand sometimes."

### His Death Like His Life

The showman's own basic color, coupled with the drama of a reverse-act-of-God keeping the beautiful Elizabeth Taylor in Hollywood, made the Mike Todd tragedy top news. The coverage nationally was extraordinary as were the radio-TV "specials." Among the latter was an NBC-TV (David Brinkley) "special news event" telecast Saturday night.

Footage took the action back to the plane wreck site near Grants, N.M., a booming uranium town, and reprised an interview over KOB, Tulsa, wherein Todd characteristically gave his views on Russia. The

(Continued on page 22)



# DON'T KILL THRILL-CHILL MILL

## Todd and The Friars Dinner

Friars' Club \$50-a-ticket testimonial banquet to Mike Todd, in flying to which he lost his life along with his writer, Art Cohn, and his private pilot and co-pilot, was cancelled at the Waldorf-Astoria Sunday, March 23. Friars executive secretary Carl L. Timin speculated that in perhaps a month or six weeks the dinner will be re-scheduled, as a posthumous tribute to Todd. Meantime the souvenir program intended for distribution at the Waldorf may, or may not, ever be widely distributed.

The following piece from that souvenir program acquires a historic footnote value under the macabre circumstances stagemanaged by fate.

## A Showman

By ABEL GREEN

The Friars' annual scr/ite to a show biz stand-out this year is to Mike Todd. Like the clay pigeon of the Abercrombie & Fitch set he must serve as a lure for the 1958 blue-plate special at the Waldorf (\$50 a copy). That's how banquets in honor of somebody come about, and the bigger the lure and allure of the guest of honor the bigger the draw.

Sometimes so-called guests of honor need a "script" to identify them or square the raison d'être for the event. A true celebrity needs no further identification than his name. Mike Todd's mass identification is not obscure. Hence this dinner, a first to a showman rather than a star. Traditionally, Friars' fetes in years past have honored personalities like Allen, Benny, Cantor, Durante, Hope, Jessel et al.

What distinguishes Todd, in the realm of showmanship, is the audience-identification with the mass rather than the class. It's nothing like the clerical collar of a Belasco or the Frohmans' technique of keeping themselves and their stars (Maude Adams, Sothern, Marlowe, Mansfield) aloof and away from the hot polio.

While Todd, of course, has rarely gone in for any podium or microphone personals, such is the impact of printer's ink and the news—and newsreel—lens that Mike and Liz are almost as identifiable as Ike and Mamie.

Todd's gregariousness, his fre-

quent peripatetic excursions from the steps of Romanoff's (Hollywood) to the original Romanoffs' Russian steppes—with news-and-pix to match—have made it no secret that Todd, like George Washington, slept here!

Todd's most captious critics must be the first to admit that he never was a close student of the dollar, even when he didn't have it. Always a fast man with a buck, Todd's predilection for "traveling big" is no secret. This was good training when he conned and charmed that galaxy of 40—count 'em—40 stars to do bits in you know what picture.

When last year he hit the Cote d'Azur and lifted the mortgage of most casinos, pubs and galas he was easily the Riviera Rover Boy most likely to succeed never to be forgotten by grateful gapers and padrones. He sure spent it like it was going out of style. Somehow, of course, Liz, the photogenic delight, was not far behind. Wasn't long before Todd also was enjoying a pretty good profile in the news lemmens' sweeps/takes.

Todd's peppery ad libs added to the typewriter ammunition. He has a way with offbeat phraseology as he has a way with public tastes. It invariably makes for good copy. Quotes make for renown, but Mike Todd's renown as a showman is fundamental.

He has joined the galaxy of greats, from P. T. Barnum to Ziegfeld to the Ringlings, as a master American showman.

## Todd Jr. Carrying on Playoff Of Dad's First—And Blockbuster—Film; See 'Don Quixote' Called Off

Future of the Mike Todd company appeared uncertain this week. Trade more or less accepted it as a fact that Mike Todd's plans for "Don Quixote" would be dropped despite the considerable coin already poured into its preparation. According to one source, Todd already had a \$20,000 weekly payroll on the picture which was to roll in Europe this summer. There was considerable trade skepticism about the "Quixote" choice.

British scenic designer, Vincent Korda, arrived in the States over the weekend. He was to have conferred with Todd on "Quixote."

The Todd operations will be taken over by Michael Todd Jr., v.p. of Michael Todd Co. Inc., who will succeed as president. Herman Odell, who's also a v.p., has been running the administrative side of the office, with Bill Doll handling the p.r. chores.

Office now will be devoted to supervising the playoff of "Around the World in 80 Days," which so far has rolled up a film rental for United Artists and Todd of about \$20,000,000 of which roughly \$13,000,000 has come in from the States. The \$33,000,000 figure generally mentioned for the film is boxoffice gross. Since "80 Days" has yet a long way to go in its printdown version, it's figured to reach an eventual \$50,000,000 plus in film rental and the golden \$100,000,000 mark in gross at the b.o.

**Finances Behind '80 Days'**  
The picture cost close to \$6,000,000. He sold a straight 10% interest to the Columbia Broadcasting network no profit distribution since, in 10% of the profits (plus the special distribution deal set up by (Continued on page 22))

## Todd's Peace Pitch

Washington, March 25.

Mike Todd's tragic death occurred within a few days after he had authorized the Voice of America to broadcast a peace song written to the melody of "Around the World in 80 Days." The lyrics, by Frederick W. Collins, chief Washington correspondent for the Providence Journal, were first sung at a Gridiron Club dinner on March 15. The first lines went:

*Around the world we search for Peace.*

*Our goal is clear, We'll persevere. Our hope shall never cease.*

Senator A. S. Monroney (D., Okla.), who attended the dinner, thought the peace theme to the "Around the World" music would be excellent for use by the U.S. Information Agency. He wired Mike Todd for permission to use the number on Voice of America and received almost immediate approval.

Voice officials said they were delighted and would begin programming the number with English-language lyrics, almost immediately. They said they would also seek lyrics in many of the 40 foreign languages in which the service broadcasts globally.

Senator Lyndon Johnson (D., Tex.), the Senate majority leader, made a speech on the Senate floor in which he commended Monroney and Todd. Johnson added:

"It is a fact that frequently a word, a slogan, or a picture will carry far more impact than speeches or whole books.

## 4,000 DATES LIVE ON 'EXPLOITATION'

Hollywood, March 25.

American International Pictures prexy James H. Nicholson has warned that the exploitation market will die if program pictures don't maintain some semblance of quality. And, he adds, the death of the market could conceivably spell doom for some 4,000 U. S. theatres.

Nicholson and AIP veepee Samuel Z. Arkoff will discuss ways of fighting the current "cheap imitations" at the company's first meeting of nationwide distributors. The three-day convention is in its second day at the Hollywood Roosevelt Hotel here.

American International spends an average of \$200,000, including participation costs, to put each of its pictures in the can. "Many other companies," Nicholson says, "do it for \$50,000, and the difference shows. When a moviegoer sees one, he's not anxious to go back to see another exploitation picture." Nicholson declares the exhibitors who play "the cheap imitations" are aiding the demise of the market and eventually their own doom. "It's true that our young audiences want thrills rather than involved plots," the AIP topper points out, "but they can tell the difference between a quickie and a well conceived film."

American International, which helped found the current cycle of thrill pic, has released 41 films in its 2½-year existence. Thirty-nine of the films, most notably the "I Was A . . . pic, have been or are proving to be financial successes. "With the market for the middle-bracket pictures virtually dead, the exploitation pictures bridge the gap between the blockbusters," Arkoff explains. He notes that some 8,000 U. S. theatres depend in some degree upon program features.

Company experimented with package production, found it successful and today conceives its properties in pairs. "We can put out a package for \$400,000, then offer it to a theatremen for the same terms he would receive for one middle-bracket picture," Nicholson says, "and this way, he's saved the trouble of going out to get a second feature." Company also has succeeded in booking its pictures into top playdates.

Exploitation features can compete with television because, as Arkoff puts it, "The age group from 12 to 21 doesn't want to stay home all the time." There are 23,000,000 in the United States now and the group is expected to increase to 30,000,000 within 10 years, he points out. "These youngsters can be brought into the theatres once a week, but not if the pictures are bad."

Nicholson describes the imitative films as "poorly written, brutal for sensationalism alone, produced in shoddy fashion and dishonestly advertised." Of his own pictures, Nicholson points out, "We employ some of the better writers' with credits from major companies; our technicians are all union whereas some other companies often employ non-union help; and our advertising is conceived before the picture for sales values and depicts nothing that can't be found in the picture itself."

With 28 productions to be completed in 1958, AIP has its sights aimed at horror, science fiction, teenage, war and gangster pictures but will steer clear of oaters. "To compete with television westerns," says Arkoff, "you have to have color, big stars and \$2,000,000."

Most of the company's upcoming pic will be lensed in Supramax, its own anamorphic process. AIP currently has three pic in the cutting rooms, another in front of the cameras — "The Bonnie Parker Story"—and will roll "How to Make a Monster" tomorrow. Slated to appear in "Monster" are the 28 distributors, who will take time off from their sales confabs to don their makeup at Ziv Studios.

## New (Commercial) Representation For French Producers in U.S.; 'But Don't Overdo It': Indies

By FRED HIFT

### Show Biz Toll

As one Broadway showman put it, he voices the general industry concern:

"The way the Forest Lawn Hit Parade has been since the first of the year I'm afraid to look in my morning Times. Am not thinking of L. B. Mayer or Jack Cohn but, so far in 1958, there have been names like Harry Cohn, Al Lichtman, Ted O'Shea, Jim Sauter, Mike Todd, Art Cohn and now Don Hartman."

When New York's independent film distributors meet at dinner tomorrow night (Thurs.) with Jacques Flaud, head of the Centre National de la Cinematographie of France, they will be told officially of French plans to establish a producer's representation setup within the framework of the French Film Office in New York.

With only one or two exceptions, all the French producers have signed up for this new service, which will be free to them for the first two years. After that, if all works out well, a 5% charge will be levied against them.

Since his return from France, Joseph Maternati, head of the French bureau in Manhattan, has been in touch with several of the top indies. They've been told that the expanded French setup would be along modified lines, i.e. it would concern itself with post-sale conditions rather than any attempt to act literally as a producer's rep and to look over the shoulder of the indies as they make their deals with theatres.

What the French want, as a starter at least, is primarily supervision on the accounting level. They want a check on the reports the indies give to the producers in France, on the accuracy of state-

(Continued on page 18)

## Second Shocker: Par's Hartman Felled at 57

Don Hartman, who died in Palm Springs last Sunday (23) at the age of 57, was part of a click combination in studio operation. He, as production head, and Y. Frank Freeman, as studio chief, had remarkable successful results in running the production affairs of Paramount.

It was after an incredibly diversified career, ranging from truck driver, to actor, to screenwriter that Hartman became, in 1951, the top man in film-making at Paramount on the artistic end. He would concern himself with the artistic values while Freeman, as the studio v.p. and top man, balanced Hartman's work with the budgetary considerations. In other words, Freeman's main concern, as it still is, was the possibilities of the finished product with the "art" as an inherent part of the commerce. Hartman gave exclusive thought to the "art" values.

Hartman held the post until 1956 when Paramount virtually had switched its type of operation from studio-contractee producer to unit production.

Hartman at this period asked to become an indie producer himself, working in alignment with Par and taking with him three properties that he had bought for the studio during his tenure as production supervisor. These were "Desire Under the Elms," completed and now

(Continued on page 18)

## O'Brien, Silverstein File Overseas Report at Loew's

Robert H. O'Brien, Loew's financial v.p., and Maurice Silverstein, v.p. of Loew's International, have returned to the company's home office after making a survey of Loew's operations in Europe.

Among the matters surveyed by O'Brien and Silverstein were the possibility of the company's unloading of its British studio and selling off other properties in Europe. However, they will make a report of their study to prexy Joseph R. Vogel. On the basis of their recommendations, Vogel will suggest to the company's board of directors what action the company should take with reference to its European holdings.

There is some indication that Loew's may give up the idea of selling its British studio. In the first place, it's difficult to find a buyer at the price that is required. In addition, there has been renewed production activity on the lot, with three features of major calibre now being filmed there by companies renting the facilities. If the studio can be made to operate profitably, there's a good chance that Loew's may decide to hold on to it.

## Reisni's Sporting Pitch To Soviet; Cinerama In USSR, Panoramic in London

Nicolas Reisni, head of Robin International Cinerama Corp., which holds certain rights to Cinerama showings overseas, has offered to show the new Russian wide-screen Panoramic film in his theatres in London and Paris if the Soviets would show Cinerama features in Moscow.

The Russian film, entitled "Wide Is My Country," is a travelogue of the Soviet Union. Those who have seen the film report that the process is similar to Cinerama. "This exchange of films could be a major move to implement the recently-concluded cultural agreement between the U. S. and Russia," Reisni noted.

## SOVIET TEAM DICKERS FEATURE FILMS SWAP

Washington, March 25.

U. S.-Russian talks aimed at the commercial sale of Russian films in this country (always in effect) and of American films in the Soviet Union (not possible for years) opened yesterday (24) at the State Dept.

First discussions were general, with the Russian delegates asking for a list of films we are willing to sell them. The Russians brought along 24 of their own pictures which they want to place more widely in American theatres.

The second meeting will be held next Tuesday at the MPAA. In the meantime, the first exchange of lists of available films will take place. In addition, there may be screenings of Russian and American pictures for the two delegations.

Representing the United States at the initial session were Eric Johnston, Turner Shelton, head of the United States Information Agency motion picture branch, Thomas Beat, deputy assistant Secretary of State for economic affairs, and two MPAA vice presidents, Kenneth Clark and Griffith Johnson.

For the Soviets the following appeared: Andrei M. Ladovski, counselor at the Soviet Embassy, and three officials who arrived over the past weekend from Moscow—Aleksander N. Davydov, head of Sovexportfilm; and Aleksandr A. Slavov and Gavril G. Vladimirov.



There are a variety of topnotch performances in "Dunkirk" but none has been allowed to dominate the greater importance of the film as a whole. In addition to the three stars, Mills, Attenborough and Lee (an excellent actor who has achieved nothing better in his film career to date), Ray Jackson, Fred Griffiths, Robert Urquhart, Kenneth Cope, Eddie Byrne, Michael Gwynn, Lionel Jeffries, Barry Landis, Warwick Ashton and (Continued on page 14)

# FILM REISSUES NEED PRESTIGE

## New York Sound Track

Paramounters here say that "if a man ever died of a broken heart it could apply to Don Hartman." They recall his frustration and disappointment and "long walks of nervous restlessness" following the pinnings of his debut independent film, "Desire Under The Elms." According to one homeoffice exec, "Don somehow expected it to be the capping climax of his 30 years in show business."

Insiders say there are no deals in work at United Artists—and nothing to the re-remastered management takeover of Loew's—to explain the company's stock upsurge. Apparent reason is the "buy" recommendation put out by Bache & Co., which was in turn latched on to by others in Wall Street. Common shares jumped \$1.25 last Friday (21) and hit a new high of \$20.50 Monday (24), closing that day at \$20.25.

Fact that Loew's International has taken foreign distribution rights to "Stage Struck," being released domestically by Walt Disney's Buena Vista, is taken as further indication that Loew's eventually will come upon all sales rights abroad to the BV releases.

Fortune mag is prepping a feature on MCA. Time last week did an extensive story, under "Business," on the perceptive. Understood board chairman **James C. Stein**—Time disclosed the C is for Caesar—who has set the pattern of anonymity for his global organization doesn't relish the sudden Time-Life-Fortune spotlighting.

Dore Schary's first of three for UA will be "The Hellbox," based on story, "Miss Lonely Hearts," by Nathaniel West and play of same title by Howard Teichman, to roll in mid-July directed by Vincent J. Donohue. . . . **Cornel Wilde** purchased John McDonald's suspense novel, "The Executioners," at reported cost of \$30,000, for his own indie operation. . . . **Philip Coolidge** and **Lou Krugman** join **Susan Hayward** as principals in **Walter Wanger's** "The Barbara Graham Story." . . . Theatrical producer **Gant Gaither** projecting a film version of legit comedy, "A Visit to a Small Planet," as a **Bob Hope-Bing Crosby** costarrer. . . .

**Tyrone Power** bought **Joe Elisinger** original, "Two Against Tomorrow," for his **Copa Productions**, to be released by United Artists. . . . **Claude Binyon** will collab with **Leo McCarey** on script of 20th-Fox "Rally Round the Flag, Boys." . . . **Anthony Caruso** and **Kurt Krueger** inked by **William F. Brody** for top roles in "Legion of the Damned" for Allied Artists release. . . . 20th-Fox lifted **Barbara Eden's** option. . . . **Patricia Collinge** off to Rome for featured role in **Warner Bros.' "The Nun's Story"**. . . . **Aubrey Schenck-Howard W. Koch** production for **Warner Bros. "Up Periscope,"** given \$2,000,000 budget.

**Eugene Ficker**, v.p. of Loew's Theatres, back at his homeoffice desk following a 10-day product-viewing trip to the Coast. . . . Broadcast Pictures Inc., new indie company, has completed its corporate setup with the election of **Joseph Steiner** as president-treasurer, **Dorothy Waring** as vicepresident-secretary, **Jacob Kornfield** as general counsel, and **Dr. Morton C. Kahn** as a member of the board. . . . Veteran publicist **Jack Goldstein** and former Metro exploiter **Floyd Fitzsimmons** have joined **Terry Turner's** staff for the national exploitation of Italian "Attila," which **Joseph E. Levine** is distributing in the U.S. . . . Special 12-page booklet, complete with background information and stills, has been prepared by producer **Morris Engel** for his new film, "Weddings and Babies," starring **Vivica Lindfors** and **John Myers**. . . . **Anthony Franciosa**, in Rome to star opposite **Ava Gardner** in "The Naked Maja," returned to the U.S. to attend tonight's (Wed.) Academy Award ceremonies. He's due back in Rome early in April to resume preparations for his portrayal of the Spanish painter **Goya**. . . . As an example of drive-in public relations, bulletin of the Texas Drive-In Theatres Assn.—reports how an ozone operator in the Oakley section of Cincinnati resolved the complaints of adjacent homeowners. He provided each home with a sound box so that his neighbors could hear the show as well as see it from their back porches. . . .

**Continental Distributing's** ad-pub head, **Sheldon Gunzberg**, in the hospital to mend a bad back. . . . Columbia has changed the title of "Admirable Crichton," which ran at the Fine Arts in N.Y., to "Paradise Lagoon." . . . Several national circuits giving big advance guarantees to Boston's **Joe Levine** for his **Anthony Quinn** starrer, "Attila." . . . **Wolf Schwarz**, production head of Germany's **Bavaria studios** in Munich, is in the hospital with a circulatory ailment. . . . "Windjammer," the first CineMiracle picture, had some footage trimmed off it. It opens at the **Roxby April 9**. . . . 20th-Fox International exec, **Emanuel Silverstone**, back from vacation. . . . Now that the **Apollo Theatre** on 42nd St. in Manhattan has had its 20th anni, some of the indie distributors think the time has come for them to get access to the theatre's boxoffice statements. . . . Rank Organization's managing director, **John Davis**, due back this week from Chicago. . . . Metro's "The Blessing," based on the **Nancy Mitford** novel, rolls in Paris in July. **Deborah Kerr** and **Rossano Brazzi** costar with **Maurice Chevalier**.

**Kaiser, Sedlow & Temple Inc.**, "creative" advertising firm made up former **Warner Bros.** and 20th-Fox advertising men, has expanded its services to the Coast with the appointment of **Sigmund S. Maitles**, former Metro copywriter, as its Hollywood representative. Company's service includes trade, national and consumer advertising campaigns, promotion and exploitation materials, and trailers and main title designs. . . . **MovieLab Color Corp.** has issued a 16-page brochure describing its new \$2,000,000 color film processing laboratory. . . . **Joseph G. Altman**, assistant secretary and office manager of Theatre Owners of America, to San Francisco for TOA's drive-in convention. . . .

**James R. Webb**, **Sy Bartlett** and **Robert Wilder** will get screenplay credit, and **Jessamyn West** and **Robert Wyler** adaptation credit, on the **William Wyler-Gregory Peck** production, "The Big Country," under an arbitration ruling by Writers Guild of America, West. Ruling was brought on by number of writers involved in project seeking credit on **United Artists** release. **Miss West** and **Wyler** had written first screenplay; **Leon Uris**, second screenplay. Then there was one of **Robert Wilder**, and final script by **Webb** and **Bartlett**. Reason reportedly given for **Uris** not drawing credit was that his screenplay departed greatly from original **Satevepost** yarn by **Donald Hamilton**, and producers wanted to return to basic material.

N.Y. State Dept. of Commerce Commissioner **Edward T. Dickinson** threw the weight of his support Saturday (22) behind a bill by Senator **MacNeil Mitchell** and Assemblymen **Archibald Douglas** and **Bentley Kassal**, all of Manhattan, to create a State Arts Council for the sponsorship, assistance and promotion of music, theatre, dance and the other performing and fine arts, and appropriating \$500,000.

Initial Paramount ads for "Desire Under the Elms" stayed away from any allusion to the strong nature of the **Eugene O'Neill** property, underlining instead the "classic" stature. Then the reviews came out (in New York) and **Par** went to town, giving the big play to such excerpts as "candidly outspoken," "frank," "lusty" an so on.

**H. I. Phillips** column on Sunday (23) suggests the Vanguard missile ought to be called the **Patnik** because it was launched on St. Patrick's Day. No mention of the Page 1 box in last Wednesday's VARIETY which had the same thought. . . . **Alan Ladd's** participation in **Samuel Goldwyn Jr.'s "Proud Rebel"** is 10% of the gross. . . . **Barney Balaban**, **Paul** (Continued on page 22)

## NEW CAMPAIGNS KEY TO RENTALS

By HY HOLLINGER

As a result of U. S. exhibitors' asserted new interest in reissues to discourage post-1948 pictures selloff to television, distributors are planning to test the sincerity of the theatreowners and are readying a number of packages.

Joining the major distributors in the search for some of the reissue possibilities are the tv syndicators themselves which have acquired many of the pre-48 films. These include **National Television Associates** and **Associated Artists Productions**, both of which have organized theatrical distribution subsidiaries—**NTA Pictures** and **Dominant Pictures** respectively.

Opinion among the distributors, particularly among the tv firms, is that a reissue to be successful must be sold like a new picture. It's pointed out for example that exhibitors are accustomed to buying reissues for "peanuts" and a distributor organization cannot operate on "15 bookings." That, at least, is the opinion of one distributor now handling reissues.

Contention is made that the reissue must be given all the earmarks of a new picture and should include a new publicity and advertising campaign. In addition, the distributors want percentage deals. **NTA Pictures**, for example, wants the same percentage that the major distributors receive for so-called program pictures. In most cases, however, the oldies are sold on a sliding scale basis, and, according to an NTA spokesman, there have been circumstances where the percentage has gone to as high as 40%.

### Shirley's Back

In addition to 19 Shirley Temple pictures which NTA plans to re-release with an 18-month clearance over tv, the firm presently is offering 12 pictures on its release slate. Among these are **Stanley Kramer's "The Men"** and **Samuel Goldwyn's 1943 entry "The North Star."** Both pictures have been retitled to "Battle Stripe" and "Armored Attack" respectively and are being issued as a combo action package with a new bally campaign. "North Star," which dealt with the Nazi invasion of Russia, has been considerably reedited. Title changes have brought some protests from unsuspecting viewers. However, this practice has been employed frequently in the past with certain reissues.

NTA is issuing the remainder of its oldies under the original titles. Included are **David O. Selznick's "Adventures of Tom Sawyer," Stanley Kramer's "Cyrano De Bergerac," "The Bells of St. Mary's,"** and **Selznick's "Spellbound."**

A. W. Schwalberg, former Paramount distribution chief, is v.p. in charge of sales for NTA Pictures.

## Cameramen Growl When Left at Home

Hollywood, March 25.

IATSE cameramen's local 658 executive board has been empowered by membership to take whatever action is necessary to demand that American crews be employed on American-financed pix which originate in the U. S.

The motion picture industry, according to lensers, has a "moral and social responsibility" to see that regardless of what part of the country a picture may be shot the crew men be taken on location. Overseas, it's recognized "there were barriers in a few nations" to take American staffers, but it's felt these could be worked out.

For the industry not to stand behind its own employees and support lensers' request would lead to a "breach of faith that could never be healed," according to biz agent **Herbert Allen**.

## Giant British Film Industry Drive To Kill Admission Tax Nears Climax

London, March 25.

### Travel As an Amusement

Washington, March 25.

Foreign travel gets an increasingly large share of the American recreation dollar. In 1957, according to the U. S. Dept. of Commerce, over \$1,900,000,000 in U. S. coin went for travel overseas.

Of this it is estimated that \$580,000,000 was spent for fare, with the remaining \$1,360,000,000 being spent in foreign nations visited. The figures were about 7% higher than in 1956.

Europe got 3½% more American travel dollars than in the previous year; Canada gained 8%, and nearly 7% more went to Latin American countries.

The biggest and most effective postwar campaign by the British picture industry to secure total abolition of the admission tax is now nearing its climax. There are exactly three weeks to go before the Chancellor of the Exchequer makes his Budget statement in the House of Commons on April 15.

Although the industry has campaigned with considerable vigor in the past, never before has its efforts been so warmly received by the press and public opinion. The regular news stories of declining admissions, shuttering of theatres and general retrenchment in production has evoked a sympathetic chord among leading writers and columnists in the national and provincial press.

The Beaverbrook group of newspapers, who control the Daily Express, Sunday Express and Evening Standard in London alone, for example, has given the trade's campaign the fullest possible backing. In Parliament, the Chancellor and his colleagues on the Treasury bench have been inundated with questions from both sides of the House of Commons.

Even tv, which is considered within the picture industry to be a major contributory cause to the downward trend in admissions, has given screen time to pinpoint the urgency of the tax campaign.

Now that motion pictures are the only form of entertainment subject to an admission tax poll, the industry has switched its campaign and refers to it as an exclusive "cinema" tax. Despite the modest concession in last year's Budget, it still takes out close on to \$84,000,000 a year from the box-office, and that's a burden the industry can no longer bear.

Since the Financial Secretary to the Treasury recently received a formal deputation from the industry, the campaign in Parliament has been stepped up. Every exhibitor has been urged to write and wire his Member of Parliament; and at a pre-stipulated time last week, more than 500 theatre owner members of the Assn. of Independent Cinemas sent individual "abolish the tax" telegrams direct to the Chancellor of the Exchequer.

On the Chancellor's Budget decision will depend the future of a substantial segment of the independent British film industry. Unless the tax is wiped off the slate, it's estimated many hundreds more theatres will go dark this year. Close to 200 shuttered in 1957.

Additionally, indie producers with plans advanced on the drawing board are waiting till April 15 before deciding whether to go ahead. There'll be a new confidence among producers if the tax is abolished and a substantially higher return is made from the boxoffice to them.

## U's \$426,900 Red For 13-Wk. Period

As stated by prexy **Milton R. Rackmil** at the company's annual meeting recently, Universal experienced a loss of \$426,900 for the 13 weeks ending Feb. 1, 1958. Stanza is the first quarter of the current fiscal year. After dividends on the preferred stock, the loss is equivalent to 52¢ per share on the 927,254 shares outstanding. Before arriving at the net loss, a Federal income tax credit of \$425,000 was deducted.

For the equivalent fiscal period of a year ago, Universal chalked up a net profit of \$163,786 after providing \$200,000 for Federal income taxes. Profit was equivalent to 12¢ per share.

## Md. Catholics Chided; Yawny On Censorship

Catholic individuals and organizations have become apathetic so far as the church's position in behalf of censorship is concerned. This was frankly charged this week by the **Baltimore Review**, Baltimore diocesan weekly, which had tried without success to influence statewide legislation establishing a system of rating motion pictures either for adults only or for general audiences.

Paper made the complaint that the film industry "lobby" battling against the bill had not been too forceful. Indeed, passage of the measure would have been assured had there been a show of strength among the Catholics.

Instead, according to the **Review**, parishioners simply were indifferent to the matter and for this reason the projected film rating idea was allowed to die.

## Schulbergs' Fla. Sequel; Will Splice in 48 Mins. From Old TV Pulitzer

Using 48 minutes of footage shot for a tv show several years ago, brothers **Budd** and **Stuart Schulberg** are planning to return to Florida this summer to produce a low-budgeter on the keys.

Original film was titled "Pharmacist's Mate" and was written by **Budd Schulberg**. It was shown on tv as one in the **Pulitzer Prize** series. Story had to do with an emergency operation performed aboard a submarine by a pharmacist's mate, **Brian Donlevy** and **Gene Raymond** were starred.

Schulbergs are taking the footage concerning the operation and are expanding the story to give it a new frame, i.e. it'll be presented in part as a flashback, with the same actor who played the mate in the tv presentation to be used again.

Ownership of the original footage has reverted to **Columbia University**, which will participate in the profits from the theatrical feature. According to **Stuart Schulberg**, about \$100,000 worth of shooting is necessary to complete the film. He and **Budd** have worked up the new story.

The Schulbergs recently completed "Across the Everglades," shot entirely on location in the Florida Everglades. Roughcut of the film will be shown to the **Warner Bros.** brass this week.

**Budd** is currently working on the play version of his "The Disenchanted." It'll eventually be turned into a film. The author lives in Sarasota, Fla.



# Rain Dampens L.A.; 'Pet' Lively 19G, '10 C's' 150G for 13 Ozoners, Nabes; 'Summer' Hot 36G, 'Cowboy' 15½G, 2d

Los Angeles, March 25. Despite some nice showings by a number of first-runs, the overall take currently is off sharply. Several factors are contributing to this—rainy weather, Basilio-Robinson champ fight tonight with its closed-circuit telecast (five houses shutter regular showings all day) and Academy awards tomorrow night.

"Teacher's Pet" is leading newcomers with a fine \$19,000 at Hollywood. Paramount. "Long, Hot Summer" shapes great \$36,000 in second stanza at four houses. "10 Commandments" also is showing big in first multiple ozoner-nabe run, with \$150,000 in 13 spots.

"Cowboy" is only fair \$15,500 in second lap at three cinemas. "Bridge on River Kwai" is hot \$19,500 at Egyptian. "Seven Wonders" is proud \$18,000 while "Around World in 80 Days" is hefty \$17,000 in 68th week at Carthay. Carthay closed today as memorial to the film's producer, Mike Todd.

## Estimates for This Week

**Fine Arts (F-WC)** (631; 90-\$1.50)—"I Accuse" (M-G). Slow \$2,500. Last week, "All at Sea" (M-G) (5th wk), \$2,400.

**Hollywood Paramount (F&M)** 1,468; \$1.25-\$2—"Teacher's Pet" (Par). Fine \$19,000. Last week, "Sayonara" (WB) (12th wk-8 days), \$16,700.

**Orpheum, Iris, Uptown (Metropolitan-FWC)** 2,213; 825; 1,715; 90-\$1.50—"Jet Attack" (AI) and "Suicide Battalion" (AI). Tepid \$14,000. Last week, Orpheum, Uptown with New Fox, "Young and Wild" (Rep). "Juvenile Jungle" (Rep), \$8,500. Iris with Hillstreet, "Giant from Unknown" (Astor), "She Demons" (Astor), \$6,100.

**New Fox, Ritz, Downtown Paramount (FWC-ABPT)** 765; 1,320; 3,300; 90-\$1.50—"Heaven Knows, Mr. Allison" (20th) and "12 Angry Men" (UA) (reissues). Mild \$11,000. Last week, Ritz with State, Hawaii, "Underwater Warrior" (M-G), "Safecracker" (M-G), \$10,500. Downtown Paramount, "Rock Baby Rock It" (Man) with R-N-R staghous, \$14,700.

**Downtown, Wilshire, Hollywood (SW-FWC)** 1,757; 2,344; 756; 90-\$1.50—"Cowboy" (Col) and "True Story Lynn Stuart" (Col) (2d wk). Fair \$16,500. Last week, \$27,700.

**Los Angeles, Fox Beverly, Loyola, Vogue (FWC)** 2,097; 1,170; 1,248; 825; \$1.25-\$2.40—"Long, Hot Summer" (12th) (2d wk). Great \$36,000 or close. Last week, \$42,900.

**Warner Beverly (SW)** 1,612; 90-\$1.50—"Golden Age of Comedy" (Continued on page 10)

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$522,600  
(Based on 24 theatres)  
**Last Year** ..... \$490,600  
(Based on 23 theatres)

# 'Pet' Nice \$15,000, Frisco, 'Kwai' 27G

San Francisco, March 25. First-run biz here this stanza is somewhat uneven but there are some really big spots. "Teacher's Pet" looms nice at Golden Gate while "Paths of Glory" is rated fine at the United Artists. "Brothers Karamazov" is still fancy in second Warfield round. "Search For Paradise" is just good in second session at Orpheum. "Long, Hot Summer" looms hep in second Fox week.

## Estimates for This Week

**Golden Gate (RKO)** (2,859; 90-\$1.25)—"Teacher's Pet" (Par) and "High Hell" (Par). Nice \$15,000 or over. Last week, "Summer Love" (U) and "Big Beat" (U), \$7,000.

**Fox (FWC)** (4,651; \$1.25-\$1.50)—"Long, Hot Summer" (20th) and "Diamond Safari" (20th) (2d wk). Hep \$11,000.

**Warfield (Loew)** (2,656; 90-\$1.25)—"Brothers Karamazov" (M-G) (3d wk). Fast \$11,000. Last week, \$14,000.

**Paramount (Par)** (2,646; 90-\$1.25)—"Lafayette Escadrille" (W-B) and "Going Steady" (Col). Fair \$10,000. Last week, "Cowboy" (Col) and "World Was His Jury" (Col) (2d wk), \$11,000.

**St. Francis (Par)** (1,400; 90-\$1.25)—"Bridge on River Kwai" (Col) (2d wk). Wow \$27,000. Last week, \$36,000.

**Orpheum (SW-Cinéma)** (1,458; \$1.75-\$2.65)—"Search For Paradise" (Cinéma) (2d wk). Good \$20,000. Last week, \$21,500.

**United Artists (No. Coast)** (1,207; 90-\$1.25)—"Paths of Glory" (UA) and "Girl in Black Stockings" (UA). Fine \$10,000 or better. Last week, "Witness For Prosecution" (UA) and "Ride Out For Revenge" (UA) (6th wk), \$6,200.

**Stagedoor (A-R)** (440; \$1.25-\$1.50)—"Henry V" (Rank) (reissue) (2d wk). Good \$2,500. Last week, same.

**Presidio (Hardy-Parsons)** (774; \$1.25-\$1.50)—"Passionate Summer" (Indie) (2d wk). Big \$3,500. Last week, \$3,200.

**Vogue (S.F. Theatres)** (364; \$1.25)—"Golden Age of Comedy" (Indie) (6th wk). Solid \$3,200. Last week, \$4,200.

**Coronet (United California)** (1,250; \$1.50-\$3.75)—"Around World in 80 Days" (UA) (65th wk). Off to \$10,000, but still good money. Last week, \$11,800.

# Det. Solid; 'Witness' Great \$30,000, 'Hills' Smooth 12G, 'Kwai' 35G, 2d

Detroit, March 25. Strong biz is shaping up here this week. "Bridge on River Kwai" stays gigantic in second crossing at Madson. "Witness for Prosecution" is socko at the Michigan in first round. "Saddle Wind" is blowing hot at the Palms. "Seven Hills of Rome" looks fine at the United Artists. "Rainette County" in fifth week at the Adams, and "Brothers Karamazov" in third frame at the Fox, stay strong.

## Estimates for This Week

**Fox (Fox-Detroit)** (5,000; \$1.25-\$1.50)—"Brothers Karamazov" (M-G) (3d wk). Good \$15,000. Last week, \$19,000.

**Michigan (United Detroit)** (4,000; 90-\$1.25)—"Witness for Prosecution" (UA) and "Safecracker" (M-G). Socko \$30,000. Last week, \$30,000.

**Palms (UD)** (2,961; 90-\$1.25)—"Saddle Wind" (M-G) and "Underwater Warrior" (M-G). Great \$18,000. Last week, "Lafayette Escadrille" (WB) and "World Was His Jury" (Col), \$14,000.

# 'Kwai' Whopping 20G, Seattle; 'Brothers' 9G

Seattle, March 25. Closing date for "Around The World" has been set for April 3. That will wind up the longrun of all times here of 50 weeks. But grade is being done currently by "Brothers Karamazov" big in second Fifth Avenue stanza and "Bridge on River Kwai" opening week at Paramount. "Underwater Warrior" has gone no place in two days of second round at Orpheum.

## Estimates for This Week

**Blue Mouse (Hamrick)** (800; \$1.50-\$2.50)—"Around the World" (UA) (49th wk). Good \$5,000. Last week, \$4,400.

**Coliseum (Fox-West Coast)** (1,870; 90-\$1.25)—"Cattle Empire" (20th) and "Sing, Boy, Sing" (20th). Oke \$7,500. Last week, "Cowboy" (Col) and "Town on Trial" (Col) (2d wk), \$5,300.

**Fifth Avenue (Fox-Evergreen)** (2,500; 95-\$1.50)—"Brothers Karamazov" (M-G) and "Tajana Story" (Col) (2d wk). Swell \$9,000. Last week, \$9,800.

**Music Box (Hamrick)** (850; 90-\$1.25)—"Paths of Glory" (UA) (2d wk). Okay \$3,000. Last week, \$4,700.

**Music Hall (Hamrick)** (2,200; 90-\$1.25)—"Lafayette Escadrille" (WB) and "Forbidden Desert" (WB). Slow \$5,000. Last week, "Lady Takes a Flyer" (U) and "Damn Citizen" (U), \$3,900 in 6 days.

**Orpheum (Hamrick)** (2,700; 90-\$1.25)—"Underwater Warrior" (M-G) and "Safecracker" (M-G). Likely \$2,000 for 2 days. Symphony in for 3 days. Last week, \$3,900 in 6 days.

**Paramount (Fox-Evergreen)** (3,100; 95-\$1.50)—"Bridge on River Kwai" (Col). Wow \$20,000 or near. Last week, "Wild Is Wind" (Par) (3d wk), \$3,200.

# 'Kwai' Whopping \$19,000 Paces Mpls.

Minneapolis, March 25. As holdovers continue to thrive here, there appears little room left for newcomers. As a consequence, the current lineup finds only three fresh entries. The state high school basketball tournament over the weekend brought in an army of visitors and was particularly helpful to the city's two hard-ticket attractions, "Around World in 80 Days" and "Search for Paradise" in their 37th and 4th weeks respectively. A flu epidemic is an adverse boffice factor currently. It's the fifth and final week for "Witness for Prosecution," third for "Brothers Karamazov" and second for "Bridge on River Kwai." Last named is one of biggest straight film grossers here in years.

## Estimates for This Week

**Academy (Mann)** (947; \$1.50-\$2.65)—"Around World" (UA) (37th wk). Into its 10th month, announcement of final seven weeks being. Good \$7,000. Last week, \$6,500.

**Century (SW-Cinéma)** (1,150; \$1.75-\$2.65)—"Search for Paradise" (Cinéma) (4th wk). Pleasant \$15,000. Last week, \$18,000.

**Gopher (Berger)** (1,000; 85-90)—"Sing Boy Sing" (20th) (2d wk). Fair \$4,000. Last week, \$4,500.

**Lyric (Par)** (1,000; 90-\$1.25)—"Brothers Karamazov" (M-G) (3d wk). (Continued on page 10)

# Snow Hits Hub But 'Pet' Perky 25G; 'Flyer' \$12,000, 'Lafayette' Fat 22G

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,479,700  
(Based on 22 cities and 231 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year** ..... \$2,349,600  
(Based on 22 cities and 215 theatres.)

# 'Kwai' Wham 26G, D.C.; 'Bros.' 22G

Washington, March 25. Last week's winners continue to pace the mainstem in current session. "Bridge on River Kwai" in second stanza at the Trans-Lux, shapes above last week's sensational take while "Brothers Karamazov" is still sock in second at the Palace. "Missouri Traveler" at RKO Keith's is a mild entry, with bad weather hurting the moppet trade. Despite the storm, and its toll, most holdovers remained steady. "Around World in 80 Days" is upbeat in final week yearlong run. "Lafayette Escadrille" is okay in two spots.

## Estimates for This Week

**Ambassador - Metropolitan (SW)** (1,490; 1,100; 90-\$1.10)—"Lafayette Escadrille" (WB). Okay \$11,000 or near. Last week, "Cowboy" (Col), \$13,500.

**Capitol (Loew)** (3,434; 90-\$1.25)—"Saddle Wind" (M-G) (2d wk). Light \$7,000 in final 5 days. Last week, \$11,000.

**Columbia (Loew)** (1,154; 90-\$1.25)—"Rainette County" (M-G) (2d run) (8th wk). Very steady \$7,000 for second consecutive week. Same.

**Keith's (RKO)** (1,850; 85-\$1.25)—"Missouri Traveler" (BV). Disappointing \$7,000. Last week, "Paths of Glory" (UA) (3d wk), \$7,000.

**Palace (Loew)** (2,350; 90-\$1.25)—"Brothers Karamazov" (M-G) (2d wk). Sock \$22,000 after \$29,000 opener. Holds on.

**Plaza (T-L)** (276; 90-\$1.50)—"God Created Woman" (Kings) (20th wk). Goes into sixth month with big \$4,500 after \$5,000 last week. Same.

**Trans-Lux (T-L)** (600; \$1.25-\$2)—"Bridge on River Kwai" (Col) (2d wk). This premed on Friday, storm cut into opening week. Shapes brilliant \$26,000 after smash \$25,000. Holding, natch!

**Uptown (SW)** (1,100; \$1.25-\$3)—"Around World" (UA) (51st wk). Big \$15,000. Last week, \$12,500.

**Warner (SW-Cinéma)** (1,390; \$1.20-\$2.40)—"Search for Paradise" (Cinéma) (11th wk). Steady \$10,000 for second consecutive week. Holds on.

# 'Brothers' Big \$14,000, Denver; 'Kwai' 23G, 3d

Denver, March 25. "Bridge on River Kwai" at the Center still is topping the city and will hold for a third week. "Brothers Karamazov" is rated big at Orpheum and stays on. "Lady Takes a Flyer" looms good at Paramount. "Cattle Empire" shapes slow at the Denver.

## Estimates for This Week

**Centre (Fox)** (1,247; 90-\$1.25)—"Bridge on River Kwai" (Col) (3d wk). Big \$23,000. Stays on, \$24,000.

**Denham (Cockhill)** (1,429; 70-90)—"Female Animal" (U). Mild \$5,000 or close. Last week, on reissues.

**Denver (Fox)** (2,586; 70-90)—"Cattle Empire" (20th) and "Sing Boy Sing" (20th). Slow \$9,000. Last week, "Cowboy" (Col) and "Crash Landing" (Col), \$13,000.

**Orpheum (RKO)** (2,566; 70-90)—"Brothers Karamazov" (M-G) and "Return to Warbow" (Col). Big \$14,000, and continues. Last week, "Safecracker" (M-G) and "I Accuse" (M-G), \$5,500.

**Paramount (Wolfberg)** (2,200; 70-90)—"Lady Takes a Flyer" (U) and "Damn Citizen" (U). Good \$11,000 or near. Last week, "Paths of Glory" (UA) and "Lady Vengeance" (UA), \$12,000.

**Vogue Art (Sher-Shulman)** (442; 75-90)—"Nights of Cabiria" (Indie). Big \$2,500. Continues. Last week, on reissues.

Boston, March 25. Sneak snowstorm punched out biz on Wednesday and Thursday, hurting new arrivals and crimping holdovers and many others. Hence, biz is very uneven here. However, "Teacher's Pet" is smasheroo at the Met. "Lafayette Escadrille" shapes slick at the Paramount and Fenway combo. "Lady Takes a Flyer" is nice at the Memorial. "Damn Citizen" is registering well at the Pilgrim. "Witness For Prosecution" still is strong in fifth at the State.

Long running hits are still holding with "Around World" stout in 50th frame, and "Search for Paradise" good in 18th week at the Boston. "And God Created Woman" at Beacon Hill is holding great in seventh round. "Bridge on River Kwai" continues sturdy in 13th week at the Gary.

## Estimates for This Week

**Astor (B&Q)** (1,372; 75-\$1.25)—"Bonjour Tristesse" (Col) (5th wk). Oke \$4,500. Last week, \$5,500.

**Beacon Hill (Sack)** (678; 90-\$1.50)—"God Created Woman" (Kings) (7th wk). Big \$8,000 in sixth week. Last week, same.

**Boston (SW-Cinéma)** (1,354; \$1.25-\$2.65)—"Search for Paradise" (Cinéma) (18th wk). Neat \$16,500. Last week, \$16,000.

**Capri (Sack)** (990; 50-\$1.50)—"Light Across Street" (UMPO) and "Beachcomber" (U) (4th wk). Good \$5,500. Last week, \$6,500.

**Exeter (Indie)** (1,300; 75-\$1.25)—"Man Escaped" (Col) and "Naked Eye" (FR) (2d wk). First week was fine \$8,000.

**Fenway (NET)** (1,373; 60-\$1.10)—"Lafayette Escadrille" (WB) and "Panama Sal" (Rep). Slick \$5,500 or near. Last week, "Brain From Planet Arous" (Indie), \$2,800.

**Gary (Sack)** (1,340; \$1.50-\$2.75)—"Bridge on River Kwai" (Col) (13th wk). Sturdy \$16,000. Last week, ditto.

**Kenmore (Indie)** (700; \$1.25-\$2)—"Henry V" (Rank) (reissue). Wham \$14,000. Last week, "Gervaise" (Cont) (9th wk), \$5,000.

**Memorial (RKO)** (3,000; 60-\$1.10)—"Lady Takes a Flyer" (U) and "Blood Arrow" (20th). Nice \$12,000. Last week, "Man in Shadow" (U) and "Good Todd" (U), \$10,000.

**Metropolitan (NET)** (4,357; 70-\$1.10)—"Teacher's Pet" (Par) and "Spanish Affair" (Par). Smash (Continued on page 10)

# Snow Bops Balto B.O. But 'Kwai' Stout 22G, 'Witness' Nice 7G, 4th

Baltimore, March 25. Crippling snows that kept patrons home will put a freeze on the boxoffice in current round. Some of the houses just gave up as they did during the last big snow and closed shop for a few days. Despite all this, "Bridge on River Kwai" shapes strong at the Hippodrome. "I Accuse" is only fair at the Film Centre while "Fl. Dobbs" at the Stanley is dull. "Gervaise" looks warm at Playhouse. Among the holdovers, "Farewell To Arms" is pleasing in third round at the Century as "Witness for Prosecution" is nice in fourth at the Mayfair.

## Estimates for This Week

**Century (Fruchtmann)** (3,100; 50-\$1.50)—"Farewell To Arms" (20th) (3d wk). Nice \$9,000 after \$11,000 in second.

**Cinema (Schwaber)** (460; 50-\$1.25)—"God Created Woman" (Kings) (19th wk). Still going on at \$3,000 or near after same in previous week.

**Centre (Rappaport)** (890; 50-\$1.25)—"Gervaise" (M-G). Fair \$3,000. Last week, "Bonjour Tristesse" (Col) (3d wk), \$3,500.

**Five West (Schwaber)** (460; 50-\$1.25)—"Happened in Park" (Elis). Oke \$2,200. Last week, "Smiles of Summer Night" (Rank) (3d wk), \$2,800.

**Hippodrome (Rappaport)** (2,300; 50-\$1.25)—"Bridge on River Kwai" (Col). Smash \$22,000. Last week, "Witness" (M-G), \$4,100.

**Mayfair (Fruchtmann)** (980; 50-\$1.25)—"Witness for Prosecution" (UA) (4th wk). Nice \$7,000 after \$10,000 in third.

**Playhouse (Schwaber)** (460; 50-\$1.25)—"Gervaise" (Cont). Warm \$3,000. Last week, "All At Sea" (M-G) (4th wk), \$2,800.

**Stanley (Fruchtmann)** (3,200; 50-\$1.25)—"Fl. Dobbs" (WB). Slow \$6,000. Last week, "Darby's Rangers" (WB), \$6,000.

**Town (SW-Cinéma)** (1,125; \$2.25)—"Seven Wonders of World" (Cinéma) (13th wk). Fair \$7,000 after \$6,500 for last week.

# L'ville Spotty; 'Enemy' Mild \$9,000, 'Arms' Big 8G, 'Saddle' Slow 7G

Louisville, March 25. Outlook for current week at main stem houses is fair to good. "Female Animal" is rated good at the Kentucky. Best showing is being made by "Farewell to Arms" in third week at Brown—"Saddle Wind" shapes slow while "Enemy Below" is mild.

City was wrapped up over the weekend with basketball finals in the N.C.A.A. tourney. Freedom Hall being packed with over 18,000. This really sloughed downtown film biz.

## Estimates for This Week

**Brown (Fourth Ave.-Loew's)** (1,000; 90-\$1.45)—"Farewell To Arms" (20th) (3d wk). Fancy \$8,000. Last week, \$11,000.

**Kentucky (Switow)** (900; 50-85)—"Female Animal" (U) and "Escape in Japan" (U). Good \$6,000. Last week, "Paths of Glory" (UA), same.

**Mary Anderson (People's)** (1,000; 50-85)—"Lafayette Escadrille" (WB) and "Steel Bayonet" (UA). Okay \$5,500. Last week, "Tall Stranger" (A) and "Portland Exposure" (A), \$4,500.

**Rialto (Fourth Ave.)** (3,000; 50-85)—"Enemy Below" (20th) and "Escape to Red Rock" (20th). Mild \$9,000 or less. Last week, "Kiss Them For Me" (20th) and "Young And Dangerous" (20th) (reissues), same.

**United Artists (UA)** (3,000; 50-85)—"Saddle Wind" (M-G) and "Underwater Warrior" (M-G). Slow \$7,000. Last week, "Cowboy" (Col) and "Escape Sam Quentin" (Col), \$7,500.



# Chi Still Stout Despite Plethora Of H.O.s; Kwai' Boff \$48,000, 'Hills' Mild \$18,000, 2d; 'Peyton' 40G, 4th

Chicago, March 25.

It's virtually a 100% holdover session downtown, with the blockbusters looking to rack up a hotly total take. Only new entry, at arty World is "Girl in Black," big \$5,100 in opener.

"Bridge on River Kwai" figures on a smash second. State-Lake round, with "Paths of Glory" pegged as okay in first Roosevelt holdover. "Seven Hills of Rome" is mild at Oriental in second.

"Snow White" out on reissue again is great in second week at Garrick. "High Cost of Loving" looms fine in second at Esquire.

"Brothers Karamazov" shapes good in third Woods round while "Peyton Place" is terrific in fourth frame at the Chicago. "Witness for Prosecution" rates good in sixth United Artists session. "Gervaise" is doing a tepid seventh week at the Carnegie. "And God Created Woman" is socko in 13th term at the Loop.

"Around World in 80 Days" is bright in 51st sesh at the Cinestage. "Seven Wonders of World" in 66th Palace week shapes great.

**Estimates for This Week**  
Carnegie (H&E Balaban) (485; \$1.25)—"Gervaise" (Cont) (7th wk). Tepid \$2,300. Last week, \$3,100.

Chicago (B&K) (3,900; 90-\$1.80)—"Peyton Place" (20th) (4th wk). Great \$40,000. Last week, \$43,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.50)—"High Cost of Loving" (M-G) (2d wk). Fine \$9,800. Last week, \$9,500.

Garrick (B&K) (850; 90-\$1.25)—"Snow White" (BV) (reissue) (2d wk). Sock \$15,400. Last week, \$15,800.

Loop (Tem't) (606; 90-\$1.50)—"God Created Woman" (King) (13th wk). Socko \$7,500. Last week, \$8,000.

Oriental (Indie) (3,400; 90-\$1.50)—"Seven Hills of Rome" (M-G) (2d wk). Mild \$18,000. Last week, \$25,000.

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40)—"Seven Wonders" (Cinerama) (66th wk). Great \$16,000. Last week, \$15,000.

Roosevelt (B&K) (1,400; 75-90)—"Paths of Glory" (UA) and "Man on Prowl" (UA) (2d wk). Okay \$12,000. Last week, \$20,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Bridge on River Kwai" (Col) (2d wk). Boff \$48,000. Last week, \$68,000.

Surf (H&E Balaban) (685; \$1.50)—"Golden Age of Comedy" (DCA) and "Fields Festival" (Teitel) (5th wk). Modest \$3,000. Last week, \$4,000.

Todd's Cinestage (Todd) (1,036; \$1.75-\$3.30)—"Around World" (UA) (51st wk). Bright \$19,200. Last week, \$17,200.

United Artists (B&K) (1,700; 90-\$1.50)—"Witness for Prosecution" (UA) (6th wk). Nice \$14,500. Last week, \$16,000.

Woods (Essaness) (1,200; 90-\$1.50)—"Brothers Karamazov" (M-G) (3d wk). Warm \$20,000. Last week, \$26,000.

World (Indie) (606; 90)—"Girl in Black" (Union). Smash \$5,100. Last week, "Two Loves Had I" (DCA), \$2,500.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"South Pacific" (20th). Opens tomorrow (Wed.) to heavy advance.

## Bliz Clips Philly But

**'Kwai' Huge \$35,000, 2d; 'Woman' Hot With 21G**

Philadelphia, March 25. Last week's blizzard sloughed biz during the early part of the current session but closing of schools plus a sock weekend helped salvage part of the grosses. Bulk of strength is coming from longruns since most newcomers are disappointing. Particularly slow is "Underwater Warrior" at Goldman.

"God Created Woman" is back, dating in two houses, and cashing in on legal battle headlines. "Brothers Karamazov" shapes great in third round at Trans-Lux while "Bridge on River Kwai" still is mighty in second Randolph session. "Peyton Place" looms smash in 12th round at the Fox.

**Estimates for This Week**  
Arcadia (S&S) (526; 99-\$1.80)—"Farewell to Arms" (20th) (4th wk). Big \$9,000. Last week, \$10,000.

Fox (National) (2,250; 65-\$1.25)—"Peyton Place" (20th) (12th wk). Great \$11,000. Last week, \$13,000.

Goldman (Goldman) (2,250; 65-\$1.25)—"Underwater Warrior" (Continued on page 10)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Witness' Rugged \$11,000 Tops Prov.

Providence, March 25.

Holdover of "Witness for Prosecution" at Loew's State is biggest grosser this week. Also good is fourth week of "Farewell to Arms" at Albee. Majestic's "Ft. Dobbs" is okay. "Jumping Jacks," "Scared Stiff" oldie package, looks nice for reissues at Strand.

**Estimates for This Week**  
Albee (RKO) (65-80)—"Farewell to Arms" (20th) (4th wk). Good \$7,000. Third week, \$7,500.

Elmwood (Snyder) (745; 90-\$1.25)—"Around World in 80 Days" (UA) (24th wk). Fair \$3,500. Last week, \$4,000.

Majestic (SW) (2,200; 65-80)—"Ft. Dobbs" (WB) and "Beautiful but Dangerous" (20th). Good \$7,000. Last week, "Gift of Love" (20th) and "Plunder Road" (20th), ditto.

State (Loew) (3,200; 75-\$1.25)—"Witness for Prosecution" (UA) (2d wk). Still hot at \$11,000. First was \$14,500.

Strand (National Realty) (2,200; 65-80)—"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues). Fine \$7,000. Last week, "Alligator Nard Daisy" (Rank), \$3,000 in 5 days.

# 'SEARCH' SMASH 22G, PITT; 'FLYER' HEP 6G

Pittsburgh, March 25.

Big noise currently is the wind-up of "Search for Paradise" at the Warner, the Cinerama production getting a 24-hour reprieve at Warner, the eight-day run began seven days above previous high of engagement. It finished to absolute capacity. Among the newcomers downtown, "Lady Takes a Flyer" at Fulton shapes best with a nice session. "Beautiful But Dangerous" is dying at Harris. Second week of "Brothers Karamazov" at Penn looks solid. The "positively final week" notice for "And God Created Woman" at Squirrel Hill will probably have to be rescinded on strength of a strong upbeat in current (14th) week.

**Estimates for This Week**  
Fulton (Shes) (1,700; 80-\$1.25)—"Lady Takes a Flyer" (U). Shoved in quickly when "Sing Boy Sing" (20th) nosedived. Lana Turner and Jeff Chandler potent enough to bring in nice \$6,000. Last week, "Sing Boy" \$2,300 in 5 days.

Guild (Green) (500; 99-\$1.25)—"Please, Mr. Balzac" (DCA) (2d wk). Way below its rival Bardot competition few blocks away but still in the chips and shooting for \$3,000. Last week, almost \$3,500.

Harris (Harris) (2,165; 90-\$1.25)—"Beautiful But Dangerous" (20th). "BBB" will be lucky to do this \$3,000. Last week, "Gift of Love" (20th), \$5,000.

Penn (UA) (3,300; 90-\$1.25)—"Brothers Karamazov" (M-G) (2d wk). Solid \$13,500. Should get it another h.o. Last week, \$18,000.

Squirrel Hill (SW) (900; 99-\$1.25)—"God Created Woman" (Kings) (14th wk). An out-and-out phenomenon. Amazing \$5,500, and can't possibly pull it at that figure. Last week, \$4,800.

State (SW) (3,800; 80-\$1.25)—"Ft. Dobbs" (W). Clint Walker's name bringing in some tv audience but only slow \$8,500 looms. Last week, "Deep Six" (WB), \$8,000.

Warner (SW-Cinerama) (1,300; \$1.25-\$2.40)—"Search for Paradise" (Cinerama) (24th-final wk). An extra day added Sunday (23) and final performances were capacity to blazing \$22,000, by far biggest session of run and above previous high, which was last week's \$15,000.

# 'Kwai' Smash \$18,000, Indpls.; 'Rangers' 7½G Indianapolis, March 25.

Except for "Bridge on River Kwai," which shapes great at Loew's, biz is dullish at many first-runs here this stanza. Final game of state high school basketball tournament on tv and change to mild weather over the weekend were factors. "Darby's Rangers" at Circle is mild. "Wild Is Wind" at Keith's looks mild.

**Estimates for This Week**

Circle (Cockrill-Dolle) (2,800; 70-90)—"Darby's Rangers" (WB) and "Forbidden Desert" (Indie). Modest \$7,500. Last week, "Lady Takes a Flyer" (U) and "Parole Violators" (Indie), \$8,000.

Indiana (C-D) (3,200; 70-90)—"Love Slaves of Amazon" (U) and "Monolith Monsters" (U). Drab \$6,000. Last week, "Sing Boy, Sing" (20th) and "Rockabilly Baby" (20th), \$8,000.

Keith's (C-D) (1,200; 90-\$1.25)—"Wild Is Wind" (Par). Slow \$5,000. Last week, "Farewell to Arms" (20th) (6th wk), \$5,500.

Loew's (Loew) (2,427; 90-\$1.25)—"Bridge on River Kwai" (Col). Great \$18,000. Last week, "Brothers Karamazov" (M-G) (2d wk), \$6,000.

Lyric (C-D) (850; \$1.25-\$2.20)—"Raintree County" (M-G) (6th wk). Mild \$8,000. Last week, \$9,000.

# 'Enemy' Bangup \$12,000 Tops K.C.

Kansas City, March 25.

Town's only newcomer of any strength is "Enemy Below" playing four Fox Midwest houses and moderately good take. Otherwise it's the holdovers. "Brothers Karamazov" at Roxy and "Darby's Rangers" at Paramount, which are doing okay. "Cowboy" in second week at the Midland shapes thin. "Seven Wonders of World" at the Missouri is nearing the close of its run, as opening date for "Search for Paradise" already has been set. Weather continues with below normal temperatures.

**Estimates for This Week**

Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Oregon Passage" (AA) and "Sabu and Magic Ring" (AA). Combo operating with drive-ins looks mild \$4,000. Last week, "Beast of Budapest" (AA) and "Bride and Beast" (AA) with drive-ins open only five days satisfactory \$4,500.

Kimo (Dickinson) (504; 90-\$1.25)—"God Created Woman" (Kings) (7th wk). Hot \$4,000, continuing record-breaking pace here. Last week, \$4,200.

Midland (Loew) (3,500; 75-90)—"Cowboy" (Col) and "Return to Warbow" (Col) (2d wk). Thin \$5,000. Last week, \$6,000.

Missouri (SW-Cinerama) (1,194; \$1.25-\$2)—"Seven Wonders of World" (Cinerama) (31st wk). Light \$6,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Darby's Rangers" (WB) (2d wk). Okay \$6,000. Last week, \$10,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Cyranoe de Bergerac" (Indie) (reissue). Fairish \$1,800. Last week, "Bed of Grass" (T-L), ditto.

Roxy (Durwood) (879; 90-\$1.25)—"Brothers Karamazov" (M-G) (3d wk). Good \$5,000. Last week, \$5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,000; 2,043; 700; 1,217; 75-90)—"Enemy Below" (20th) and "Rockabilly Baby" (20th). Fairish \$12,000. Last week, "Lady Takes a Flyer" (U), with "Escape To Red Rock" (20th) at Tower and Granada, \$10,000.

# 'KWAI' ROUSING 26G, CLEVE; 'RODAN' 20G

Cleveland, March 25.

Still money champ here this session is "Bridge on River Kwai," still great in second round at the Allen. "Rodan" paired with "Hell in Korea" is a surprising hefty at the Hipp opening week. "Wild Is Wind" looms only fair at Stillman. "Brothers Karamazov" shapes good in second sessions at the State.

**Estimates for This Week**

Allen (S-W) (3,800; 90-\$1.50)—"Bridge on River Kwai" (Col) (2d wk). Wow \$26,000. Last week, \$35,000.

Continental (Art Theatre Guild) (850; \$1.25)—"God Created Woman" (Kings) (m.o.). Big \$2,400 for fourth lap. Last week, \$2,800.

Embassy (Community) (1,200; 70-90)—(Continued on page 10)

# New Pix Aid N.Y.; 'Andrew' Big 150G, 'Pacific' Great 42G, 'Teacher's' Smart 50G, 'Saddle' OK 21G, 'Elms' 33½G, 2d

Despite the all-day snowstorm of last Thursday (20) and resulting bad traffic conditions through the next day, Broadway film business is being bolstered by four new bills. Of course, pictures which opened Thursday and Friday suffered, particularly those depending considerably on patrons from the suburbs or nearby cities in the metropolitan area.

As usual the Music Hall's Easter show is attracting the most attention. The annual stagewith with "Merry Andrew" looks to finish the first week with a big \$150,000 despite opening on Thursday. "South Pacific," which came into the Criterion on Friday, after two benefit shows the nights of Thursday and Wednesday, looks to hit a great \$42,000 for the 11 shows of the initial week plus \$3,000 from the benefit March 20 (Thurs.).

"Teacher's Pet" is heading for a smash \$50,000 opening session at the Capitol though naturally hurt the second and third days of the run. "Saddle the Wind" looks to hit a good \$21,000 on initial stanza at the State.

"Desire Under Elms" is heading for a great \$15,000 in second round at the Odeon and socko \$14,500 in first holdover week at the arty Sutton. "Witness For Prosecution" is continuing great with \$18,000 at the Astor in current (7th) round and smash \$16,000 in same week at the arty Plaza.

"Bridge on River Kwai" wound its 14th stanza last night (Tues.) with a capacity \$35,800 for 11 performances at the Palace. "Around World in 80 Days" was capacity \$37,700 at the Rivoli also for 11 shows. "Search For Paradise" completed its 26th stanza with a good \$24,800 at the Warner. It is now in its 27th week.

**Estimates for This Week**

Astor (City Inv.) (1,300; 75-\$2)—"Witness For Prosecution" (UA) (7th wk). This stanza finishing up today (Wed.) is heading for great \$18,000. Sixth, \$19,500.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Chase a Crooked Shadow" (WB). Opened Monday (24). In ahead, "The Awakening" (Kings) (4th wk-9 regular second week).

Kroner (Readle) (430; \$1.25-\$1.70)—"Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues). Initial round ends Thursday (27), with nice \$5,000 in four days. In ahead, "Gervaise" (Cont) (19th wk-4 days), \$2,200, after \$4,400 in 18th full week, for sensational run here.

Capitol (Loew) (4,820; \$1-\$2.50)—"Teacher's Pet" (Par) (2d wk). First stanza ended yesterday (Tues.) was lofty \$50,000. In ahead, "Cowboy" (Col) (4th wk), \$12,500.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"South Pacific" (20th). Initial week ending tomorrow (Thurs.) is heading for great \$42,000. Holding, natch! Pic opened Friday (21) after benefits on the nights of Wednesday, Thursday.

Fine Arts (Davis) (468; 90-\$1.80)—"Demonique" (UMPO) (4th wk). Third stanza finished Sunday (23) was robust \$10,500. Second, \$12,000.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80)—"Henry V" (Rank) (reissue) (3d wk). First holdover frame ended yesterday (Tues.) was okay \$4,000. Initial week, \$4,500.

Guild (Guild) (450; \$1-\$1.75)—"Confessions of Felix Krull" (DCA) (4th wk). Third session completed Monday (24) was nice \$6,500. Second, \$8,000. "Marcellino" (Indie) opens April 4.

Odeon (Moss) (854; 90-\$1.80)—"Desire Under Elms" (Par) (2d wk). This round winding up today (Wed.) looks great \$15,000. First was \$21,500.

Mayfair (Maurer) (1,736; 79-\$1.80)—"Unholy Wife" (U) (3d wk). Week ending today (Wed.) looks like mild \$6,000. Second, \$7,500.

"Long Hot Summer" (20th) opens April 3, day-dating with Fine Arts. "Marcellino" (Trans-Lux) (592; 95-\$1.80)—"Snow White" (BV) (reissue) (7th wk). This round finishing tomorrow (Thurs.) is heading for fancy \$9,000. Sixth, \$10,000.

Palace (RKO) (1,700; \$1-\$3)—"Bridge on River Kwai" (Col) (15th wk). The 14th stanza ended last night (Tues.) was capacity \$35,800 in 11 performances. The 12th week was \$33,500 for 10 shows.

Paramount (AB-PT) (3,665; \$1-\$2)—House is now shuttered briefly to prep for preem of "Young Lions" (20th) on April 2, closing down last night (Tues.). In ahead,

"Mark of Hawk" (U) (3d wk), this session ended yesterday was mild \$14,000 after \$18,000 in second.

Fifth Ave. Cinema (R&B) (250; \$1.80)—"Gervaise" (Cont) (11th wk). The 10th stanza completed yesterday (Tues.) was big \$5,100. The ninth was \$4,100.

Paris (Pathe Cinema) (568; 90-\$1.80)—"God Created Woman" (Kings) (23d wk). The 22d round ended Sunday (23) was fancy \$13,800. The 21st was \$14,000.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Merry Andrew" (M-G) with annual Easter stagewith. The initial session ending today (Wed.) looks like big \$150,000. Stays on indef. In ahead, "Brothers Karamazov" (M-G) with stagewith (4th wk), \$125,000.

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (78th wk). The 75th week finished yesterday (Tues.) was capacity \$37,700 for 11 performances. The 74th week was the same for a like number of shows.

Plaza (Lopert) (525; \$1.50-\$2)—"Witness For Prosecution" (UA) (7th wk). This round ending today (Wed.) looks like great \$16,000—same as sixth week.

State (Loew) (3,450; 50-\$1.75)—"Saddle Wind" (M-G). Initial stanza ending today (Wed.) is heading for good \$21,000 or close. Stays. In ahead, "Raintree County" (M-G) (13th wk-6 days), \$17,000 and for a very big run here.

Sutton (R&B) (561; 95-\$1.75)—"Desire Under Elms" (Par) (3d wk). Second round ending tonight (Wed.) is heading for big \$15,000. First, \$16,000.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Lovermaker" (T-L) (3d wk). First holdover stanza ended Sunday (23) night was fine \$8,500. Initial week, \$10,500.

Victoria (City Inv.) (1,060; 50-\$2)—"Last Paradise" (UA) (4th-final wk). This winding up today (Wed.) in order to open "Run Silent, Run Deep" (UA) tomorrow (Thurs.). For abbreviated six-day session looks thin \$7,000. Third regular week \$8,500.

Warner (SW-Cinerama) (1,600; \$1.80-\$3.50)—"Search For Paradise" (Cinerama) (27th wk). The 26th round completed Saturday (22) was good \$24,800. The 25th week, \$25,200. Drops back to 19 shows per week on April 13, instead of current policy of 14 performances. "This Is Cinerama" (Cinerama) (reissue) opens May 4, ahead of "South Seas" (Cinerama), which won't be ready until late in June or early July.

World (Times) (400; 95-\$1.50)—"Bride Is Much Too Beautiful" (Elia) (10th wk). The ninth stanza ended Sunday (23) was good \$5,400. The eighth was \$5,600.

# Cincy Biz in Downbeat; 'Hills' Fair 10G, 'Gift' OK \$6,000, 'Saddle' 8G

Cincinnati, March 25.

Film biz downtown Cincy this week looms fairish in view of the Easter approach. "Seven Hills of Rome" is looming fairly okay at the flagship Albee. Another new bill, "Saddle the Wind" at the Palace looks okay. "Gift of Love" at Keith's, a rated so-so. Second week of "Brothers Karamazov" looms pleasing at the Grand. "Search for Paradise" is getting lots of party play in holding to hefty level in the 16th frame at the Capitol.

**Estimates for This Week**

Albee (RKO) (3,100; 90-\$1.25)—"Seven Hills of Rome" (M-G). Fair \$10,000. Last week, "Witness for Prosecution" (UA) (2d wk), \$9,000.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65)—"Search for Paradise" (Cinerama) (16th wk). Hefty \$13,500. Same last week.

Grand (RKO) (1,400; 90-\$1.25)—"Brothers Karamazov" (M-G) (2d wk). Pleasing \$7,000 after \$12,000 preem. Holds for third stanza.

Guild (Vance) (300; 50-90)—"Constant Husband" (Indie) (4th wk). Favorable \$1,200 finale, matching the third week.

Keith's (Shor) (1,500; 90-\$1.25)—"Gift of Love" (20th). Okay \$6,000. Last week, "Farewell to Arms" (20th) (3d wk), \$6,200.

Palace (RKO) (2,600; 75-\$1.10)—"Saddle Wind" (M-G). No complaint with \$8,000. Last week, "Lady Takes a Flyer" (U), \$7,500.

# New Pix Perk Omaha; 'Cowboy' Big 8G, 'Sing' Nice 6G, 'Saddle' OK 3½G

Omaha, March 25.

Biz is perking at downtown first-run this week, thanks to a combo of springlike weather and four new entries. "Cowboy" looms smash at the Brandeis. "Sing Boy Sing" is above expectations at the Omaha with nice takings. "Saddle Wind" is rated okay at the State while "Lady Takes Flyer" looms fairly good at Orpheum.

## Estimates for This Week

Brandeis (RKO) (1,100; 75-90) — "Cowboy" (Col) and "World Was His Jury" (Col). Smash \$8,000 or near. Last week, "Wild Is Wind" (Par) and "That Night" (U), \$5,900.

Omaha (Tristates) (2,066; 75-90) — "Sing Boy Sing" (20th), nice \$6,000 or close. Last week, "Summer Love" (U) and "Big Beat" (U), \$5,000.

Orpheum (Tristates) (2,980; 75-90) — "Lady Takes Flyer" (U) and "Damm Citizen" (U). Okay \$7,500 or near. Last week, "Farewell To Arms" (20th) (3d wk), \$5,000 at 90-\$125 scale.

State (Cooper) (850; 75-90) — "Saddle Wind" (M-G). OK \$3,500. Last week, "Underwater Warrior" (M-G), \$3,000.

## CLEVELAND

(Continued from page 9)  
90) — "Deep Six" (WB). Nice \$5,000. Last week, "Beautiful But Dangerous" (20th) and "Showdown at Boot Hill" (20th), \$4,000.

Highgate Art (Art Theatre Guild) (925; \$1.25) — "Mile, Stripstease" (DCA) (2d wk). Fair \$2,900 after \$3,500 last week.

Hipp (Tele-T) (3,700; 70-90) — "Rohan" (Indie) and "Hell in Korea" (Indie). Hefty \$20,000. Last week, "Bonjour Tristesse" (Col), \$10,000.

Lower Mall (Community) (500; 70-90) — "Garden of Eden" (Indie) (5th wk). So-so \$2,000. Last week, \$2,800.

Ohio (Loew) (1,244; \$1.25-\$2.50) — "Around World in 80 Days" (UA) (41st wk). Down to \$8,000. Last week, same.

Palace (SW-Cinorama) (1,250; \$1.25-\$2.50) — "Seven Wonders of World" (Cinorama) (8th wk). Sturdy \$14,000 after same in seventh. State (Loew) (3,500; 90-\$1.25) — "Brothers Karamazov" (M-G) (2d wk). Good \$15,000. Last week, \$16,000.

Sullivan (Loew) (2,700; 90-\$1.25) — "Wind" (Par). Fair \$8,000. Last week, "Paths of Glory" (UA), \$6,000.

## MINNEAPOLIS

(Continued from page 8)  
wk). Hefty \$9,000. Last week, \$10,000.

Radio City (Par) (4,100; \$1.25-\$1.50) — "Bridge on River Kwai" (Col) (2d wk). Goes only 12 days this stanza because of Basilio-Robinson fight. A real b.o. champion. Tremendous \$19,000. Last week, \$30,000.

RKO Orpheum (RKO) (2,800; 75-90) — "Day of Bad Man" (U) and "Damm Citizen" (U). Tepid \$5,000. Last week, "Cowboy" (Col) (2d wk), \$5,200.

RKO Pan (RKO) (1,800; 75-90) — "High and Mighty" (WB) and "Hondo" (WB) (reissues). Oldies trading on John Wayne's popularity but modest \$4,000. Last week, "Paths of Glory" (UA) (3d wk), \$4,500.

State (Par) (2,300; 85-90) — "Jet Attack" (Lip) and "Suicide Battalion" (Lip). Good \$7,000. Last week, "Wild Is Wind" (Par) (2d wk), \$4,500.

Suburban World (Mann) (700; 85-) — "Gervaise" (Cont) (2d wk). Favorable word-of-mouth an asset. Fair \$1,500. Last week, \$2,500.

World (Mann) (400; 85-\$1.25) — "Witness for Prosecution" (UA) (5th wk). Has enjoyed profitable run. Okay \$4,000. Last week, \$5,000.

## Ohio Towns End B.O. Tax

Toledo, March 25.

Port Clinton (Ohio) City Council has repealed the city's 3% admission tax, retroactive to Jan. 1. The tax affected mostly the Clinton Theatre and Port Clinton high school, and had been in controversy for some years.

At Bryan, Ohio, City Council unanimously enacted an ordinance repealing its 3% amusement tax, which yielded about \$3,000 a year from the Bryan Theatre, a roller skating rink, and high school sports contests. Al Yahraus, manager of the theatre, had urged abolition of the tax on grounds it was discriminatory, and said his firm paid 75% of the tax.

## 'Brothers' Bright 11G, Port; 'Snow White' 14G

Portland, Ore., March 25.

Town is filled with reissues and holdovers, but some are doing well. Lone new pic just starting out this week, "Big Beat" is light at Broadway. "Snow White" reissue back again for another run, is torrid at the Liberty in second stanza. "Brothers Karamazov" shapes robust in second at the Fox.

## Estimates for This Week

Broadway (Parker) (1,875; \$1-\$1.50) — "Big Beat" (U) and "Summer Love" (U). Thin \$4,000. Last week, "I Accuse" (M-G) and "Black Tent" (Rank), \$2,800.

Fox (Evergreen) (1,536; \$1-\$1.50) — "Brothers Karamazov" (M-G) and "Town On Trial" (M-G) (2d wk). Robust \$11,000. Last week, \$11,200.

Liberty (Hamrick) (1,890; \$1-\$1.50) — "Snow White" (BV) (reissue) and "Man From God's Country" (AA) (2d wk). Torrid \$14,000. Last week, \$9,300.

Paramount (Port-Par) (3,400; \$1-\$1.50) — "Unconquered" (Par) and "Scared Stiff" (Par) (reissues). Fair \$6,000. Last week, "Motorcycle Gang" (AI) and "Sorority Girl" (AI), \$6,000.

## PHILADELPHIA

(Continued from page 9)

(M-G) and "True Story Lynn Stuart" (Col). Slim \$5,500. Last week, "Big Beat" (U) and "Summer Love" (U), \$7,000.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays) — "All At Sea" (M-G) (6th wk). Okay \$2,500. Last week, \$4,000.

McKibbin (SW) (4,370; 99-\$1.49) — "Paths of Glory" (UA) and "12 Angry Men" (UA) (reissue) (3d wk). Slow \$8,000. Last week, \$13,000.

Randolph (Goldman) (1,250; 65-\$1.25) — "Bridge on River Kwai" (Col) (2d wk). Mighty \$35,000. Last week, \$50,000.

Stanley (SW) (2,900; 99-\$1.80) — "Witness for Prosecution" (UA) (6th wk). Big \$13,000. Last week, \$14,000.

Stanton (SW) (1,483; 99-\$1.49) — "Sledge Hammer" (U) and "Gunsight Ridge" (U). Thin \$7,000. Last week, "Legend of Lost" (UA) (6th wk), \$5,500.

Studio (Goldberg) (385; 99-\$1.89) — "God Created Woman" (Kings). Hot \$11,000. Last week, reissues. Trans-Lux (T-L) (500; 99-\$1.80) — "Brothers Karamazov" (M-G) (3d wk). Great \$14,000. Last week, \$15,000.

Viking (Sley) (1,000; 99-\$1.49) — "Seven Hills of Rome" (M-G) (7th wk). Okay \$6,000. Last week, same.

World (Pathe) (500; 99-\$1.89) — "God Created Woman" (Kings). Hot \$10,000. Last week, "Girl in Black" (Indie) (2d wk), \$2,100.

## Studio Tails Wag

(Continued from page 3)

way. On the other hand, say observers, the veteran distribution heads of other companies might find it difficult to operate in association with an "outsider."

It's true that some indies at non-UA companies have had business reps but they have been relatively few in number. Similar situation obtains with special publicity reps. The studio matter is of major importance. The big producer-distributor have had as the key course of migraine of late their studio overhead. This can best be handled as more pictures are made on the home lot. Indie producers have a definite yen to work in far-away places. It doesn't matter to UA where they go; the majors have the overhead to think about.

Finally, UA can't be regarded as the sole home of the indies. But the fact remains that, with one exception, every producer who had aligned with this financier-distrib for one picture has returned to the same fold to do others. The exception is Sam Spiegel, who turned to Columbia with "Bridge on the River Kwai."

And, as recently reported, late Col president Harry Cohn had the complacent "that while 'Kwai' proved highly successful, no part of its production overhead could be applied to studio overhead, 'Kwai' having been lensed in Ceylon.

## 'BONJOUR' BOFFO 11G, TORONTO; 'Kwai' 38G

Toronto, March 25.

Of the major newcomers, "Bonjour Tristesse" is off to a hefty start on night turnaway pic. However, "Bridge on River Kwai," in second stanza, is still leading the city with little change from first round. "Raintree County," also in second stanza, is very big at two-house Loew combo. Terrific, too, is "Peyton Place," now in fourth frame.

## Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$1.50) — "Bridge on River Kwai" (Col) (2d wk). Terrific \$38,000. Last week, \$40,000.

Colony, Danforth, Humber, Highland (Rank) (838; 1,330; 1,203; 1,357; \$1) — "Beautiful But Dangerous" (20th). Okay \$12,000. Last week, "One That Got Away" (Rank) (2d wk), \$13,000.

Downtown, Glendale, Scarborough, State (Taylor) (1,054; 995; 698; 694; 50-75) — "Big Beat" (U) and "Summer Love" (U). So-so \$10,000. Last week, "Cathie Emery" (20th) and "Plunder Road" (20th), same.

Fairlawn (Rank) (1,165; \$1.25-\$2.50) — "Bolshoi Ballet" (Rank) (5th wk). Fine \$8,000. Last week, \$9,000.

Hollywood (FP) (1,080; \$1-\$1.25) — "Bonjour Tristesse" (Col). Big \$11,000. Last week, "Farewell to Arms" (20th) (6th wk), \$7,500.

Imperial (FP) (3,344; \$1.75-\$2.25) — "Peyton Place" (20th) (4th wk). Continuing hot with \$19,000. Last week, \$22,000.

International (Taylor) (557; \$1) — "Happy Is Bride" (IFD) (2d wk). Fine \$4,000. Last week, \$4,500.

Loew's, Uptown (Loew) (2,098; 2,073; 75-\$2.25) — "Raintree County" (M-G) (2d wk). Great \$26,000. Last week, \$32,000.

Tivoli (FP) (955; \$1.75-\$2.40) — "Around World in 80 Days" (UA) (32d wk). Still consistent at \$8,000. Last week, same.

Towne (Taylor) (695; \$1) — "Golden Age of Comedy" (IFD) (2d wk). Nice \$5,000. Last week, \$5,500.

University (FP) (1,233; \$1.50-\$2.40) — "This Is Cinéma" (Cinéma) (22d wk). Hefty \$10,500. Last week, same.

York (B&F) (745; \$1-\$1.25) — "Julius Caesar" (M-G) (reissue) (3d wk). Dipping to \$3,000. Last week, \$4,500.

## LOS ANGELES

(Continued from page 8)  
DCA) (3d wk). Dreary \$1,600. Last week, \$2,500.

Fairfax (RKO) (2,612; \$1.25-\$2.40) — "Brothers Karamazov" (M-G) (4th wk). So-so \$10,800 in 5 days. Last week, \$14,600.

Four Star (UATC) (868; 90-\$1.50) — "Bonjour Tristesse" (Col) (6th wk). Okay \$2,200. Last week, \$3,000.

Hillstreet (RKO) (2,752; 90-\$1.50) — "To Hell and Back" (U) and "Away With the Boats" (U) (reissues). Slim \$3,100.

Egyptian (UATC) (1,503; \$1.25-\$3.50) — "Bridge on River Kwai" (Col) (14th wk). Torrid \$19,500 or close. Last week, \$19,400.

Warner Hollywood (SW) (1,384; \$1.20-\$2.65) — "Seven Wonders of World" (Cine) started 42d week Sunday (23) after big \$19,900 last week.

Carthay (PWC) (1,138; \$1.75-\$3.50) — "Around World" (UA) (66th wk). Hefty \$17,000. Last week, \$18,500.

Crest, Sunset (Lippert-Cohen) (800; 540; \$1.25-\$1.50) — "Papa, Mama, Maid" (Indie) and "Julietta" (Indie). Pale \$4,500. Last week, "Bride Much Too Beautiful" (Indie) (3d wk), \$3,800.

## BOSTON

(Continued from page 8)  
\$25,000 and holds. Last week, "Jolson Story" (reissue), \$9,000.

Paramount (NET) (1,700; 60-\$1.10) — "Lafayette Escadrille" (WB) and "Panama Sal" (Rep). Loud \$16,500. Last week, "Brain From Planet Arous" (Indie) and "Teen-Age Monster" (Indie), \$7,000.

Pilgrim (NET) (1,000; 60-\$1.10) — "Damm Citizen" (U) and "Girl Most Likely" (U). Strong \$9,000. Last week, "Darry's Rangers" (WB) and "Man From God's Country" (AA) (reissue), \$4,500.

Saxon (Saxon) (1,100; \$1.50-\$3.30) — "Around World in 80 Days" (UA) (50th wk). Bright \$17,000. Last week, \$15,000.

Trans-Lux (Trans-Lux) (730; 75-\$1.25) — "On 18" (Indie) and "Naked Amazon" (Indie). Oke \$5,000. Last week, "Fedra" (Tine) and "Forbidden Desire" (Indie), \$6,000.

Orpheum (Loew) (2,900; 75-\$1.25) — "Don't Go Near Water" (M-G) (6th wk). Good \$11,000. Last week, \$13,000.

State (Loew) (3,600; 75-\$1.25) — "Witness for Prosecution" (UA) (5th wk). Flashy \$13,000. Last week, \$15,500.

## Hollywood Production Pulse

### ALLIED ARTISTS

Starts, This Year ..... 6  
This Date, Last Year ..... 4

### "STALLION TRAIL"

Prod.—Ben Schwalb  
Dir.—R. G. Springsteen  
George Montgomery, Diane Brewster, Jerry Barrie, Dan Sheridan, Denver Pyle  
(Started March 4)  
"LEGION OF THE DAMNED"  
Prod.—William F. Brody  
Dir.—Thor Brooks  
Bill Williams, Dawn Richard, Anthony Caruso, Kurt Kruger  
(Started March 24)

### COLUMBIA

Starts, This Year ..... 8  
This Date, Last Year ..... 7

### "BELL, BOOK AND CANDLE"

Phoenix Prod.  
Prod.—Julian Blaustein  
Dir.—Richard Quinan  
James Stewart, Kim Novak, Jack Lemmon, Ernie Kovacs, Elsa Lanchester, Herman Gold, Janice Rule, Belk Nelson, Philip Clay, Pete and Conte Candoli, Jack Costanzo  
(Started Feb. 3)

### "THE LAST HURRAH"

Prod.—John Ford  
Dir.—John Ford  
Spencer, Pat, Jeffrey Hunter, Dianne Foster, Pat, O'Brien, Donald Crisp, Basil Rathbone, John Carradine, James Gleason, Wallace Ford, Basil Guysard, Richard Cortez, Ed Brophy, Frank McHugh, Carleton Young, David Butler, Edmund Lowe, Charles Fitzsimmons, Anna Lee, O. Z. Whitehead, Arthur Walsh, Ken Curtis, Willis Bouchee, William Leslie, Julius Tannen, Dan Rorzon, Robert LeRoy, Harry Tyler, Richard Deacon, Frank Baker, Raoul Freeman, Hal K. Dawson, Jimmy Murphy, Frank Albertson, Jane Darwell, Ruth Warren  
(Started Feb. 24)

### "TWO HEADED SPY"

(Shooting in Berlin)  
Prod.—Hal E. Chester  
Dir.—Andre De Toth  
Jack Hawkins, Gila Scala  
(Started March 10)

### "FLAG OVER TARAWA"

(Morningside Prod.)  
Prod.—Charles Schnee  
Dir.—Paul Wendkos  
Kerwin Mathews, Julie Adams, Ray Danton, Onslow Stevens, Karen Sharpe, Russell Thorsen, John Baer, Lee Farr, Eddie Ryder, Larkin Ford, Tom Jordan  
(Started March 12)

### "CHISERA"

Prod.—Wallace MacDonald  
Dir.—Nicholas Ray  
Robert Knapp, Morina Zoltah, Paul Birch, Russell Thorsen, Don Harvey, Clarence Sturgis, Frank Moorehead  
(Started March 14)

### WALT DISNEY

Starts, This Year ..... 2  
This Date, Last Year ..... 1

### "DARBY O'GILL AND THE LITTLE PEOPLE"

(Walt Disney Prods.)  
(For Buena Vista)  
Prod.—Walt Disney  
Dir.—Robert Stevenson  
Albert Sharpe, Janet Munro, Sean Connery, Jimmy O'Dea, Estelle Winwood, Kieron Moore  
(Started March 14)

### METRO

Starts, This Year ..... 9  
This Date, Last Year ..... 6

### "THE RELUCTANT DEBUTANTE"

(Avon Prods.)  
(Shooting in Paris)  
Prod.—Fandro S. Berman  
Dir.—Vincente Minnelli  
Vul Brynner, Kay Kendall, Sandra Dee, John Saxton, Angela Lansbury  
(Started Feb. 10)

### "AT ON A HOT TIN ROOF"

(Avon Prod.)  
Prod.—Lawrence Welgerting  
Dir.—Richard Brooks  
Elizabeth Taylor, Paul Newman, Burl Ives, Jack Carson, Judith Anderson, Madeleine Sherwood  
(Started March 12)

### "THE JOURNEY"

(Shooting in Vienna)  
Prod.—Antoine Litvak  
Dir.—Nicholas Ray  
(Started March 19)

### "PARTY GIRL"

Prod.—Joseph Pasternak  
Dir.—Nicholas Ray  
Robert Taylor, Cyd Charisse, Le J. Cobb, John Ireland, Kent Smith  
(Started March 24)

### PARAMOUNT

Starts, This Year ..... 3  
This Date, Last Year ..... 5

### "THE BLACK ORCHID"

(Producers)  
Prod.—Carol Runt, Marcello Giromi  
Dir.—Martin Ritt  
Sophia Loren, Anthony Quinn, Ina Balin, Mark Kichman, Naomi Stevens, Virginia Vincent, Frank Puglia, Jane Rose, Majel Barrett, Jimmy Baird  
(Started Feb. 3)

### 20th CENTURY-FOX

Starts, This Year ..... 8  
This Date, Last Year ..... 10

### "THE BRAVADOS"

Prod.—Herbert Bayard Swope Jr.  
Gregory Peck, Joan Collins, Stephen Boyd, Albert Salmi, Henry Silva, Karlene, Kay Scott, Kathleen Gale, Iant, Andrew Duggan, Henry Rudley, Jack Mather, Lee Van Cleef, George Vastone, Lisa De Rita, Robert Adlen, Juan Garcia, Gene Evans  
(Started Feb. 3)

### "A CERTAIN SMILE"

Prod.—Henry Ephron  
Dir.—Joe Mankiewicz  
Rossano Brazzi, Christine Carere, Joan Fontaine, Brad Dillman, Johnny Mathis, Steve Geray, Kathryn Grayson, Greta Wyler, Renate Hoy, Edward Franz, Kathryn Locke, Marietta Flietomoto, Sandy Livingston, Patricia Mitchell, Yvonne Mims  
(Started Feb. 17)

### "THE DIARY OF ANNE FRANK"

Prod.—George Stevens  
Dir.—George Stevens  
Millie Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn, Richard Beymer, Gusti Huber, Lou Jacob, Douglas Spencer, Diane Baker, Dody Heath  
(Started March 5)

### "THE ROOTS OF HEAVEN"

(Darrell F. Zanuck Prod.)  
(Shooting in Africa)  
Prod.—Darrell F. Zanuck  
Dir.—John Huston  
Trevor Howard, Errol Flynn, Eddie Albert, Juliette Greco, Frederick Ledebur  
(Started March 5)

### "THE HUNTERS"

Prod.—Robert Powell  
Robert Mitchum, Robert Wagner, Richard Egan, Lee Philips, May Britt, John Giber, Ron Ely, Linc Foster, Stan Kamber  
(Started March 6)

### "THE FLY"

Prod.—Kurt Neumann  
Al Hedison, Patricia Owens, Vincent Price, Herbert Marshall, Harry Carr, Fred, Charles, Zumbel Jr., Mabel Albertson, Joanna Barnes, Steve Dunne, Albert Goddard  
(Started March 17)

### "THE INN OF THE SIXTH HAPPINESS"

(Shooting in Rome)  
Prod.—Buddy Adler  
Dir.—Mark Robson  
Ingrid Bergman, Curt Jurgens, Robert Donat  
(Started March 17)

### WARNER BROS.

Starts, This Year ..... 2  
This Date, Last Year ..... 6

### "HOME BEFORE DARK"

Prod.—Mervyn LeRoy  
Jean Simmons, Don O'Herlihy, Rhonda Fleming, Efron Zumbel Jr., Mabel Albertson, Joanna Barnes, Steve Dunne, Albert Goddard  
(Started Jan. 12)

### "THE NUN'S STORY"

(Fred Zinnemann Prod.)  
(Shooting in Africa)  
Dir.—Fred Zinnemann  
Audrey Hepburn, Dame Edith Evans, George C. Scott, Robert Strauss, Molly Urquhart, Dorothy Allison  
(Started Jan. 27)

### INDEPENDENT

Starts, This Year ..... 22  
This Date, Last Year ..... 34

### "FROM THE EARTH TO THE MOON"

(Benedict Bogeaus Prod.)  
(For RKO Release)  
(Shooting in Mexico)  
Prod.—Benedict Bogeaus  
George C. Scott, Patricia Paget, Don Dubbins, Patricia Knowles, Melville Cooper, Carl Esmond, Henry Daniell, Ludwig Stoeck, Morris Ankrum  
(Started Jan. 12)

### "THE NUN'S STORY"

(Fred Zinnemann Prod.)  
(Shooting in Africa)  
Dir.—Fred Zinnemann  
Audrey Hepburn, Dame Edith Evans, George C. Scott, Robert Strauss, Molly Urquhart, Dorothy Allison  
(Started Jan. 27)

### "MAN OF THE WEST"

(Ashton Prods.)  
(For UA Release)  
Dir.—Anthony Mann  
Gary Cooper, Julie London, Lee J. Cobb, Arthur Connell, Royal Dano, Jack Lord, John Dehner, Robert J. Wilke  
(Started Feb. 10)

### "THE PHOENIX"

(Shooting in Italy)  
(For UA Release)  
(Shooting in Berlin)  
Prod.—Richard Berringer  
Dir.—Richard Berringer  
Jeff Chandler, Jack Palance, Martine Carol  
(Started Feb. 17)

### "SATELLITE OF BLOOD"

(Algamated Prods.)  
Prod.—Richard Berringer



# U.S. INDIES EYE FRENCH PERMITS

## Permit Allocation Plan 'Rough' But France Pacing Europe, Sez Flaud

In demanding the right to allocate 40 of the 110 Motion Picture Export Assn. licenses in France for 1958-59, France may be setting an example for other European industries, Jacques Flaud, head of the French Centre National de la Cinematographie, said in New York yesterday (Tues.).

He acknowledged that the procedure may be considered "rough" by some, but held it was part and parcel of a growing international interdependence and cooperation in the film field. He advocated, too, for each country to individually and realistically limit its exports to avoid the swamping of the respective foreign market.

The U. S. and France have a two year film agreement. The second year of the pact starts July 1, 1958. During the first year, the American companies got their full license complement of 110 permits. In the second year, the MPEA again will allocate 70 licenses among its members. The French, however, will have the right to allocate 40 permits on the basis of what companies had done the most for French films both in the U. S. and abroad, in terms of production and financing in France, etc.

Flaud said there was no question of allocating any "bonus" permits to the independent distributors in recognition of their services to the French in the States. These 40 licenses belong to the MPEA, he stressed.

Ideal of French distribution in the U. S. has been totally dropped. Flaud said, adding that there had been a great deal of improvement in the situation during the past several years.

Income remitted to the French producers from their foreign markets last year ran to \$20,000,000, which represented a record and a 25% rise over 1956. Of the total, 15% (\$3,000,000) came from the States, which now rank third — after Germany and Belgium — in terms of export market importance for the French. The 1957 U. S. figures are virtually 90% above those for the previous year. However, Flaud stressed that the future of the French film abroad was more important in terms of widened distribution than in terms of money remitted.

He complained that not all of the best French films are brought to the States, but didn't think it was feasible for the projected new commercial section of the French Film Office in Manhattan under Joseph Maternati to bring over these pictures for screening. This, he explained, was due to the fact that the commercial setup would concern itself with the post-contract stages.

Flaud felt that France, with 140 films last year, was now over-producing and that 1958 would see fewer pix made.

## CEA RAPS BOULTING FOR CRITICAL BARBS

Roy Boulting has been rapped by the Cinematograph Exhibitors Assn. for making critical comments about the exhibition side of the industry in the London Evening Standard. Boulting is credited with saying that "the lean days have come and we have got to adapt ourselves and get the public back by better showmanship. People who go to the cinema don't want their time wasted with advertisements and long intervals for ice cream and popcorn."

The Finance and Management Committee of the CEA stated that it appreciated that there would always be members in one section of the industry who would have views on how other sections of the business should be operated. This was not an unhealthy condition, but on the other hand, the committee deprecated that statements of this character should be made to the press for consumption by the general public. It would be better if such beefs were ironed out inside the trade.

## COLOR USED FIRST TIME

One Shooting, Another Planned By Pakistan Producers

Karachi, March 18. "Day Shall Dawn" is being shot here as a co-production with Film De Lite (sic) of England. All players are Pakistani but the feature to be finished by April will be in three languages, Urdu, Bengali and English. There will be a sequence in color, first time in any motion picture shot here.

Another Pakistani producer has announced a color production, in Gevacolor. A color laboratory is ready in Lahore to begin processing work. It's anticipated that most of the production companies will go in for making color films.

## Killing Enlivens Uruguay Pix Fest

Buenos Aires, March 18. Crime has reared an ugly head in the midst of River Plate show biz recently, in a style appropriate enough to give the sleuth story writers plenty of fresh ideas. Over at Punta del Este, the International Film Festival has been enlivened by a mystery murder of a prominent Anglo-Uruguayan businessman, Victor Maynard La Brooy Johnson. His body was found half-buried on the sands the day the fest started. The Englishman owned a summer chalet at Punta del Este and at first the cops attributed the murder to his last World War secret service activities.

Here a spectacular embezzlement and the absconding of the alleged perpetrators, the jeweler-financier French Stad Brothers, has an even closer link with show biz. These brothers owned a big jewelry store on a Calle Florida corner, spent lavishly to advertise their finance business, through which they are reported to have obtained \$1,000,000 to \$5,000,000 from investors attracted by fabulous interest terms.

The Stads are linked to the Argentine entertainment world through tele model and screen actress Marisa Nunez. Before absconding, one of them left in her safekeeping a luggage check on the Roca Railway for a valise which he said he would send for later. When Miss Nunez found herself being trailed by cops, she voluntarily surrendered the check to them. And at the Roca station, they found a suitcase containing all the jewelry from the store, valued at \$3,000,000. Although Miss Nunez had nothing to do with the Stads' machinations, the police still hold her as a possible accessory. She had a small role in Lucas Demare's film "El Ultimo Perro."

The Stads were also connected with Alcor, another finance company under investigation, which has blown up swallowing millions of pesos put up by small investors (attracted by a promise of 70% interest per annum). The Alcor investments which have not turned out well include \$225,000 put into a theatre revue at the Astral Theatre, and another \$105,000 paid for a restaurant.

## 'Kwai' Scores in Berlin

Berlin, March 18. Along with unusual ballyhoo, including a British Army band and spotlights, Columbia premed its "Bridge On River Kwai" at Delphi Palace last week. First night had all the trimmings of a top society event. A remarkably large contingent of local screen personalities, including Romy Schneider and O. E. Hasse, attended.

If any film has really impressed Berlin's preem audience, this one did. Showing of the pic was accompanied by several ovations and there was a minute-long applause after this film was over.

## AS 'FRIENDS' SEE RIGHT TO GRAVY

New York independent distributors (importers) want a slice of France's "bonus" permit pie on the strength of their services to the French film in the States.

Subject will be broached by them to Jacques Flaud, head of the French Centre National de la Cinematographie, who is currently in the States and meets them for dinner tomorrow night (Thurs.).

As on most topics, opinion on the subject isn't unanimous among the American handlers of foreign films. But many of them feel that the French should give greater consideration—via the license distribution on American films in France—to the concept that those who knock themselves out for the French film in the U. S. should reap a reward along parallel lines of that now contemplated by the French for the major companies.

Under the French agreement with the Motion Picture Export Assn., Flaud's office will withhold 40 permits from the 110 that normally go to the U. S. distributors in France in the coming year, i.e., the second year of the Franco-American film pact. The 40 will be distributed by the French on the basis of which company did what to help both production in France and the distribution of French films in the States and outside of France.

Columbia Pictures, by this yardstick, is far and away the most active American company.

Importers feel they're shut out of this arrangement and that, if permits are handed out on a "bonus" basis, they should be considered. Assumption is that, should the French agree, the indies then would be free to sell the licenses to the majors. Either that, or they might be able to pick up American films and bring them into France themselves.

There's a definite shortage of permits for France among some companies (like United Artists). Others have just enough pictures to fill it and still others haven't sufficient product to ship in top pix, but are prevented from transferring their licenses (or selling them) to other MPEA companies. RKO is in that group.

Indies aren't very clear on the procedural points. They're more intent on establishing the principle of being eligible for bonus consideration if the yardstick of "performance" is practically applied.

## Liverpool Exhibs Ask Repeal of Cinema Tax; See 100 Houses Lost

Liverpool, March 18. Over 100 exhibs, at mass meeting here, sent a resolution to the British Chancellor of Exchequer calling for abolition of the Cinema Tax. The resolution stated that "the closure of at least 100 cinemas in South Lancashire, Cheshire and North Wales is certain in the near future. This tragedy to the trade and to the public can only be averted if the cinema tax is abolished in the next Budget. There will be no tax paid by these cinemas if they are closed. Abolish the tax and at least save the cinema, and therefore British film production."

S. K. Lewis, local exhib, told the mass meeting: "We do not fear television at all, provided we get equal treatment. We maintain that we can give the finest and cheapest entertainment procurable, of the highest quality and in favorable surroundings."

He claimed the unfair discrimination of the treasury was having a breaking effect on the progress of the industry.

Jack X. Prendergast, Yorkshire exhib, said British films were important because they carried the British way of life to all parts of the world. Trade followed with the films.

## West End Sturdy Despite Snow, Ice; 'Wonders' Wham \$22,500, 'Paris' Hot 8G, 'Enemy' Rousing 10½G, All 2d

### BEST OF THE BEST

Warsaw's Festival of Other Festival Winning Films

The Warsaw "Festival of Festivals," featuring films that won prizes at the various European fests the prior year, is to be made into a regular event.

First 13-day Test took place in Warsaw recently. American films represented included "Friendly Persuasion," "Hatful of Rain" and "Twelve Angry Men." In most cases, Warsaw showed the original versions of the best winners, without subtitles or dubbed tracks.

New fest is sponsored by the Film Repertory Council of Warsaw which takes in reps of the production, administrative and distribution divisions of the Polish industry.

## Italy to Handle Defunct Studios

Rome, March 18.

The eventual transfer of Rome's giant Cinecitta Studios, and the disposal and operation of other state-owned film studios and organizations has been confirmed here by Senator Bo, Italian minister for Government Investments. The various semi-governmental setups, all of them in the red, will by official decree be taken over and run by a single new group to embrace the entire governmental film setup. This also includes the Cines Production Company, the Luce Studios, and the Experimental Film School.

The Cines name may eventually be used again for some future combined production effort with Cinecitta interests. The studio itself, currently housing such Yank pix as "The Nun's Story" and "Ben Hur," will be moved to a new location, possibly to be chosen during the current year, according to its President Tito Marconi.

Marconi added that technically, studio is committed through December for the making of "Ben Hur" but that actual transfer could conceivably start once Metro had vacated the premises. Nevertheless, blueprints for the "new" Cinecitta, to be built on city or state-owned land, are already said completed, even though exact site has not yet been selected. Housing developments, expanding in direction of the Italian film center, have helped determine the move to a new location.

## CINEMIRACLE SET FOR LONDON PREEM IN MAY

London, March 25.

Two new widescreen processes are due here in the next two months. Both will be presented at Rank-owned theatres, currently second pre-release situations. First to open will be the Todd-AO process which goes into the Dominion April 21 with the preem of "South Pacific." "Around World in 80 Days," which has been running for several months at the Astoria, is not being shown in Todd-AO.

Second new process will be Cinemiracle, which is tentatively due at the Odeon May 14. William L. Lardy has just returned to London from Oslo where he completed arrangements for its Norwegian launching. Equipment for the Cinemiracle system is now being shipped from America. It will be a joint presentation between National Theatres and the Rank Organization.

London, March 18. A weekend of snow and ice, which dislocated traffic and caused considerable chaos in central London, made some dent in first-run returns, but the general picture remains healthy.

The new champ currently in the West End is the third Cinerama opus, "Seven Wonders of World," which held at over \$22,500 in second round at the Casino.

Two of the new British entries are also fine. "The Silent Enemy" continues solid \$10,500 or near in its second Odeon, Leicester Square week. "Carve Her Name With Pride" is winding its fourth week at Leicester Square Theatre with a stout \$8,500.

"Paris Holiday" wound the second week at fine \$8,000 at the London Pavilion. "10 Commandments" continues big \$15,500 at the Plaza in its 16th week. "Around the World in 80 Days" is still great \$10,000 at the Astoria in 37th stanza.

Estimates for Last Week  
Astoria (CMA) (1,474; \$120-\$215)—"Around World in 80 Days" (UA) (37th wk). Still big at over \$10,300.

Carlton (20th) (1,128; 70-\$215)—"Gift of Love" (20th). Average \$7,000 or near. Stays second round with "Farewell to Arms" (20th) due March 27.

Casino (Indie) (1,337; 70-\$215)—"Seven Wonders" (Robin) (22 wk). Second round but mighty \$22,800, same as opening sesh, and 85% of capacity. Advance bookings till end of year total better than \$140,000.

Empire (M-G) (3,099; 55-\$170)—"Safecracker" (M-G) and "Handle With Care" (M-G) (2d wk). Fair \$8,000 or near. Last week, \$8,900. "Dunkirk" (M-G) opens with Royal preem March 20.

Gaumont (CMA) (1,500; 50-\$170)—"Wild Is Wind" (Par) (3d wk). Moderate \$5,500. "Gideon's Day" (Col) follows March 20.

Leicester Square Theatre (CMA) (1,376; 50-\$170)—"Carve Her Name With Pride" (Rank) (4th wk). Current run ending with prospects of bright \$8,500 or near. Previous round hit \$9,200 with \$11,400 in second week. "Innocent Sinners" (Rank) follows March 20.

London Pavilion (UA) (1,217; 50-\$170)—"Paris Holiday" (UA) (3d wk). Second round closed at fine \$8,000 or close following opening week at \$9,500.

Odeon, Leicester Square (CMA) (2,200; 50-\$170)—"Silent Enemy" (IFD) (2d wk). Set for solid \$10,500 or near after opening round of \$11,200. Stays a third frame with "Bonjour Tristesse" (Col) preeming March 27.

Odeon, Marble Arch (CMA) (2,200; 50-\$170)—"Violent Playground" (Rank) (2d wk). Below hopes at around \$3,100. First week \$4,100.

Plaza (Par) (1,902; 95-\$280)—"10 Commandments" (Par) (16th wk). Big \$15,500, and great for length of run.

Rialto (20th) (592; 50-\$130)—"Golden Disc" (ABP) and "Tall Stranger" (ABP). Fair \$3,100 or near. "Orders to Kill" (BL) due March 27.

Ritz (M-G) (432; 50-\$130)—"Happy Is Bride" (BL) (4th wk). Neat \$3,000.

Warner (WB) (1,785; 50-\$170)—"Young and Guilty" (ABP) and "Black Patch" (WB) (2d wk). Slight \$3,100 or near. Opener was \$3,600. "Peyton Place" (20th) preems March 18.

## Garvin Succeeds Hill

Greensboro, N. C., March 25. David C. Garvin Jr., manager of Paramount Theatre in Newport News, Va., for the past seven years, has been named district manager for N. C. Theatre Inc., with headquarters here, in succession to Montgomery S. Hill, who will retire from the post April 1.

Garvin will report here April 1 and will occupy offices in National Theatre.



## 'Third Sex' Film Set for This Side

Veit Harlan (of 'Jew Suss' Notoriety) Directed But Will Get No Screen Credit in U.S.

The German film, "Das Dritte Geschlecht" (The Third Sex), dealing with the topic of homosexuality, has been acquired for the U.S. by a syndicate headed by Ilya Lopert for a reported \$30,000.

The picture was directed by Veit Harlan and created much controversy when first released in Germany. It stars Paula Wessely. Its story concerns a mother who, concerned over her son's apparent homosexual relationship with another boy, arranges an affair with a young housekeeper.

Harlan's name does not appear on the screen credits. During the Nazi days he directed the viciously anti-Semitic "Jud Süss" (Jew Süss). After the war, he became a "regenerated" Nazi and publicly burned the "Jud Süss" negative.

The film still occasionally pops up in various parts of the world. Its last showing was in Egypt. It was unauthorized and the West German government, on behalf of the UFA, intervened to have the showing stopped.

While the Harlan name has been removed from the titles of the screen, it does appear in the promotional literature sent out by the German distributor of the film.

Lopert said last week it was unlikely that his own outfit would handle the picture. The film was criticized in Germany as reflecting Harlan's apparently deep-seated racist ideas. Lopert said he could detect no such implications in the picture, adding that he wouldn't have been party to the purchase had he noticed such tendencies.

## Two Years of Make-Ready, 'The Cid' Should Roll In Spain for Marty Gosch

Madrid, March 18. Spain-based film producer, Martin Gosch, has formed a partnership with Aspa Films, one of the leading Spanish production outfits, and its director, Miguel Echarrri, to roll "The Cid" in Spain this summer. It's billed as one of the most important productions ever to be launched here.

Film's been in preparation for over two years. Completion of production plans awaited a tie-in with American finance, or a co-producer. Gosch, now bound for the States, will try to link the project to States-side backing.

Gosch also has teamed up with Moro Studios, which is the leading producer of theatrical commercials in Spain. He has convinced Moro to switch to the production of tv commercials and has obtained exclusive rights to all Moro tele product for the next 10 years in the U. S., Canada and Britain.

As for "The Cid," Gosch is aiming for an international cast to represent the U. S. and the major European film markets.

## Five Indie Producers On British Lion Board

London, March 18. Five well-known independent producers have joined the board of directors of British Lion Films Ltd., the government-sponsored organization whose chief purpose is to provide distribution facilities and financial guarantees for independent producers. As forecast in VARIETY, they are Frank Launder, Sidney Gilliat, the Boulting Brothers and John Woolf. They join Douglas Collins, the chairman; David Kingsley, who became managing director in succession to Sir Arthur Jarrett, and Sir Arnold Overton.

Reason for this radical change in British Lion's organization is to meet the challenge of present conditions in the film industry and to further the company's policy of encouraging independent film production as the best way to cut overheads and other costs.

The films of Launder & Gilliat and the Boulting Brothers will now be made exclusively for British Lion. At present British Lion has seven contract stars. Kenneth More is contracted to make three films for British Lion during the next three years.

## Replace London Gaumont

London, March 18. The Gaumont Theatre in the Haymarket, London, W. is to be replaced by a building containing a basement cinema, offices and car-parking space. The Gaumont is one of the first run cinemas in the West End and a key Rank house. The plan was put forward by the Rank Organization. The decision followed an appeal against the London County Council's decision not to allow the site to be used for such a building, and a public inquiry was held in November.

Henry Brooke, Minister of Housing, said that "he was satisfied that the present building is wasteful, inefficient and obsolete and can no longer be operated economically as a cinema." Plans for the proposed new building are to be agreed with the L.C.C.

## Yank Film One of Six Winners at Italo Fest

Rome, March 18. A Yank entry, "Basketball Individual Offense," won one of the six Gold Medals at the 14th Annual Sport Film Festival, held in Cortina, Italy. Motivation indicated its "high didactic values." Other top winners were a Canadian, a Japanese, a German, an Italian and an Australian pic.

There were 65 pix in the running for the top prizes, consisting of medals and trophies. Total number of nations submitted entries this year hit 16.

## Hitchcock in Europe To Set 'Vertigo' Music

Paris, March 18. Alfred Hitchcock winged back to the U. S. last Saturday (15) after a Continental looksee. He came here to get the music for his new pic, "Vertigo" (Par) which was recorded in Europe because of musician's strike in Hollywood. Hitchcock tried Great Britain first, where the union backed their Yank counterparts as did the French.

An agreement was finally made in Vienna where Bernard Herrmann's music will be recorded. Hitchcock made it clear that he was not strikebreaking but only trying to finish his film on time.

## Italo Catholics Claim Objectionable Pix on Rise; 90 Films Nixed

Rome, March 18. "Objectionable" films are on the rise in this country, according to the Italian Catholic Film Center, which passes on all releases here. In an article by Monsignor Albino Galletto, Catholic contact with the Italo Entertainment Office, the total ratings for 1957 are revealed.

The local CFC examined 493 pix during 1957 as against 506 for 1956. It found 64 "acceptable to all" and 175 for adults only. Ninety features were nixed by the ecclesiastical board.

Percentage total of acceptable items dropped from 54% to 48% in a year, while partly or wholly objectionable pictures rose 14% to 18% during the same period.

Following several considerations on the current Italian cinema situation, Msgr. Galletto called for a reconsideration of the Pope's recent "Miranda Prorsus" message covering the field of entertainment, in the light of doubts and hesitations of filmmakers and public.

## 'All-American' Jan Peerce to Japan

From Borscht Circuit to Roxy to Met Opera—Saga Of a Tenor Voice Europe Has Still Never Heard

## Denis Carey to Canada

By ROBERT J. LANDRY

Stratford, Ont., March 18. Canadian Players are importing an English director, Denis Carey, for its next-season tour of "As You Like It" and an unchosen contemporary play. Tour, with second company teeing after Christmas, will cover northern U. S. from coast to coast and most of Canada. Canadian Players are currently covering U. S. south and midwest.

Carey, onetime actor who was director of Bristol Old Vic until '54, staged West End's long-run musical "Salad Days" and Peter Ustinov's "Romanoff and Juliet" there. He's now directing "The Merchant of Venice" in French for Belgium National Theatre, to show at the Brussels Festival.

## Cinema B.O. Taxes in W. Germany \$36,318,786

Frankfurt, March 18. Film taxes collected at boxoffices in West Germany totalled \$36,318,786 during 1957, according to a report just released here by SPIO, the organization of the German film industry. Highest taxes were raised in the German state of Nordrhein-Westfalen, which accounted for about \$11,000,000 of the total. Grosses were down about 9% there over the film tax collected in 1956.

Everywhere else in West Germany, though, the tax totals were up from 3% to 11%. West Berlin alone accounted for over \$2,000,000 in taxes, an increase of 3.8%.

The one-time borscht circuit dance fiddler and tenor standby of the Radio City Music Hall, who became a Metropolitan Opera principal 16 years ago, is invading new territory. Jan Peerce will be in Japan from April 20 to May 14 for concerts at the Osaka Arts Festival, plus Tokyo, Sundai, Mogoy, Ube, Fukuoka, Kunazawa and Hiroshima. Bookings were set by Getta Strok.

Long one of the most versatile of "entertainers," Peerce, a Sol Hurok talent, has already done the Soviet Russia tour, bit pioneering cultural exchange in the summer of 1956) and "wowed" em as a night club act in Las Vegas. Projected for next winter is his first concert invasion of South Africa. Indicative of versatility, he recently recorded "My Yiddische Momma" for RCA Victor.

Other future events, not yet dated: opera in South America (he's sung in Mexico City and Bogota), not further south, and opera in Europe where, curiously, apart from Russia, he's never sung. (Another Met tenor, Richard Tucker hit Europe's opera houses for the first time just this January.)

Peerce will present his regular concert repertoire for the Japanese, including Italian arias, German lieder, oratorio and some American works. He'll vocalize in Hong Kong, Singapore, Manila and Honolulu on the return trip.

In Japan, under private management as in Russia under State Dept. auspices, Peerce is presented as something of a phenomenon, an opera "great" who never studied and never even sang in Europe, the product of a movie theatre presentation policy who went on to big money in radio before he ever crashed grand opera (via the Columbia opera company) in Baltimore, Philadelphia and San Francisco.

During his eight years at the Music Hall, under the Erno Rapee-Leon Leonidoff regime after "Roxy" (S. L. Rothafel), who hired him, lost his own job, Peerce was frequently spotted as a Met possibility, and among the voices raised in his behalf was this paper's, but the Met was not listening—and perhaps not reading. Apparently it was the Frisco opera raves years later and wildly endorsing telegrams to Edward Johnson from Lawrence Tibbett and Lily Pons which finally impressed the 39th St. shrine.

Peerce who lunched the other day at the Russian Tea Room (owned by his brother-in-law) on two eggs, "so that I can fit the costumes," had originally been discouraged by some impresari as not the handsome type, and as with so many tenors, not very tall. All he had was voice.

But there are those, VARIETY among them, who suspect that those four shows every day at the Music Hall (and 6 a. m. rehearsals on opening Thursdays) gave the East Side Jewish boy such stamina, variety of experience and repertory and sheer musical know-how that everything that followed was only to be expected.

To make the Jan Peerce saga the more remarkable, he's not only married to his original wife but they were sweethearts at the age of eight. Barrel-chested but not chesty now that he's a supporting pillar at the Met, Peerce has the light banter of the oldtime vaude-villian.

## BARBIROLI'S U.S. TOUR

He'll Quit Regular Halle Job To Make Trip

London, March 25. Sir John Barbirolli, conductor of the Halle Orchestra, has accepted an invitation for a 14-week tour of America starting next December, and to enable him to fulfill this engagement and several others, he is quitting his job as permanent conductor of the orchestra.

He will still conduct many of its concerts, but will receive a fee for each performance instead of his regular salary.

# DIANA, GINA, SOPHIA and MARILYN

British and other overseas ingenues arriving nowadays at American airports are quick to strike the expected silhouette and to announce their dimensions—40-25-34. It's another reminder that Moving Pictures develop standards internationally.

True, one European savant (highbrow for a big-talking male) recently declared that the female front has been over-spotlighted and that Europeans had had it. Believe that when there's more proof.

Meantime the International character of the Cinema is very much in the foreground of showmanly planning—this spring and summer, or any time. Hardly a nation but has projects (and problems) and the key fact is this: exchange of talent, exchange of capital, exchange of markets is of the essence.

An ideal advertising opportunity for all studios, laboratories, distributors, producers, directors, stars and others with foreign travel in mind will be the forthcoming (April)

# INTERNATIONAL FILM NUMBER

of

VARIETY

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

NEW YORK 36  
154 W. 46th St.

PARIS  
28 rue de la Huchette  
Paris 5

HOLLYWOOD 28  
4404 Sunset Blvd.

ROME  
Stampa Estera (Foreign Press Club), Via Mercede 55

CHICAGO 11  
612 N. Michigan Ave.

# Prod. Cut by Rank Prompts Admission By BOT Prexy of Pix Biz Anxiety

London, March 25. The cut in production by the Rank Organization at its Pinewood Studios was the subject of a question and answer exchange in the House of Commons last week when the Board of Trade prexy, Sir David Eccles, admitted he was aware of anxiety in the industry. Prior to the Commons questioning, however, there were reports that the Pinewood lot might be virtually dark the first part of next month, but the situation has been saved by a Beaconsfield production which is to be made at the Rank studio. Additionally, it will have extra work on "Nor the Moon by Night," which has been largely filmed on location in South Africa.

Two current productions likely will be off the floor within the next 10 days. "Sea Fury" is due to finish April 3 and "Wind Cannot Read" is now virtually complete. On the advance schedule are "Passionate Summer" with a tentative April 14 starting date and "Rockets Galore" which may start rolling later in the month.

Part of the void in the studio program had been created by the decision to put "Anna" into cold storage. This Sydney Box production, which was to have starred Leslie Caron and Louis Jourdan, was originally slated to go into production this week. Officially, it has been shelved because Miss Caron is expecting, but it's generally believed that script differences led to dropping the project.

The revised script, submitted just ahead of the starting date, was not acceptable to top studio brass and a revise was impossible within the stipulated time. It's understood, also, that suggestions of finding a replacement star also were turned down.

According to inside studio sources, the cost to the studio of putting the project into cold storage is around \$250,000.

When the cut in production was raised in the House of Commons by Stephen Swingle, he suggested this was because of the drop in admissions and the high rate of entertainments tax. He also inferred that the 30% British quota was in jeopardy. Sir David Eccles, while agreeing that the Rank Organization was postponing four productions, reiterated government protection in the form of an exhibitors' quota, the production levy and aid from the National Film Finance Corp.

'Lawrence' Also Shelved  
Later in the week it was announced that the studios had also shelved the production of "Lawrence of Arabia," its biggest project for the year, with a budget slightly more than \$1,500,000. Dirk Bogarde had been inked for the title role with Anthony Asquith as director. Terence Rattigan was scripting.

A statement from the Rank Organization said the position would be reconsidered after the Budget, when it hoped that the admission tax would be abolished. In any event, owing to climatic conditions where location shooting was due to take place, the pic could not be reinstated in the production program until spring next year at the earliest.

## 1,500 Catholic Cinemas May Glut Italo Market

Rome, March 18. Reports here indicate that the already-glutted Italian cinema field may have the total number of houses increased if current plans for the addition of some 1,500 new "parochial" theatres go through. Proposal is said to have recently been contemplated by the Italian Catholic Film Centre. Additions would be made during the current year.

Currently there are some 10,732 film houses in Italy, in addition to some 5,930 "parochial" small-seaters. Latter group, however, generally operates as normal theatres do, with admission charges, etc. Proposed increase would hike the total to 18,000, highest per capita ratio in the world. A move to stop new opening of theatres recently was made within the industry, with even the exhib group in favor of putting a halt to new cinema construction.

## Crawleys-66 in 1957

Ottawa, March 25. Crawley Films Ltd., annual report shows 66 pictures completed in 1957, plus 150 smaller assignments including television commercials. Of the films, a fifth were in French and average running time was 19 mins.

Crawleys also reports receiving 14 film awards in 1957.

## Show Pix to Empty Houses—Save Tax

Dublin, March 18.

Taking advantage of the tax rebate for using one-third of the program time to screen films with Irish-language sound-tracks, some cinema proprietors, mostly in provinces, are running the same shorts over and over to empty houses before the normal time of showing.

This rebate was introduced to foster showing of films designed to promote general acceptance of Irish language. Comparatively few films are available and proprietors feel that a diet of them would keep the patrons away in droves. Hence, they announce the showing of Irish language films to start before the normal program time. Projectionist invariably finds himself showing to an empty house which begins to fill around the usual time for starting of the show.

One reported incident indicated inclusion in one program of 18 three-minute shorts, made by Gael-Linn, language-promoting organization which is doing good job with brief magazine items of three minutes each. National Film Institute has also observed the surprising recent upward trend in booking of its Irish sound-track films.

Gael-Linn is to check on the use of its shorts (it permits three to be shown together), and it is anticipated that legal loophole will be closed by tax authorities in the near future. Similar trouble arose some years back when the concession was granted for live shows which made up a percentage of playing time. The concession was withdrawn.

## THREE'S A CROWD ON ZURICH LEGIT STAGE

By GEORGE MEZOEFI

Zurich, March 18.

Similar to Broadway's current hit, "Two for the Seesaw," accent in Zurich legit is on minimum-cast plays at present. This is evidenced by this city's top legit Schauspielhaus' click production of Maurice Clavel's "Leonor," a three-character play, and deluxe smaller-seater Theatre am Central's presentation of Louis Verneuil's "Monsieur Lambertier" with a cast of two. Both are French vehicles, the former being produced here for the first time in German.

"Leonor," originally produced 1954 in Paris as "Balmaseda" and inspired by a work of Spanish author Jacinto Benavente, is a stark tragedy, with a Spanish peasant background. It concerns a ruthlessly scheming girl living with her mother and stepfather, whose secret love for the latter destroys the lives of the elder couple.

First-rate direction by Oskar Waelterlin and superb performances by Heidemarie Hatheyer, Walter Richter and 21-years-old Charilka Baxevaros from Vienna (one of the seven ultimate candidates for the pic role of Anne Frank) make this a must on the current legit sked here. It has strong U.S. possibilities for a trio of landmark stars.

"Lambertier," an oldie, has lost none of its impact as a two-character four de force play of love, jealousy and murder, with the ever-present title character never appearing on the stage. It looks like an above-average grosser due to standout portrayals by local faces Blanche Anbray and Leopold Biberli (who also directed). Femme is a looker with top thesping abilities.

## CEA Membership Down As 167 Cinemas Close

London, March 18.

Annual report on the membership of the Cinematograph Exhibitors Assn. shows the number of members dropped from 4,122 to 3,893 during 1957 despite the signing up of 34 new members. There were 167 cinemas closed (two because of fire), three have gone over to live shows, there have been 73 resignations and 20 exhibitors have been deleted because of non-payment of dues. The C.E.A. considers that in the economic circumstances this is satisfactory, since it represents 93.7% of Board of Trade registrations at the end of 1957.

Report stresses that owners of news and specialized theatres have had a difficult year.

It is pointed out that such specialized theatres are only about 30 in number and their plight is probably not realized in comparison with the difficulties affecting feature film houses. The BOT is acquainted with the position and it is hoped for adjustment when quota regulations are reviewed.

## Mexican Bank In Pitch for Yank Film Production

Hollywood, March 25.

In an accelerated pitch to attract American producers to Mexico the Banco Cinematografica Nacional, which has the credit of the Mexican government behind it, now stands ready to put up completion guarantees for American-Mexican co-production projects. Action marks the first time that such capital has been made available, the policy of the bank heretofore being against it.

This was disclosed here by Lee Steiner, Manhattan attorney who reps several European companies whom the Mexican institution invited to Mexico City to discuss situation. Proposition, however, according to Steiner, who returned to Gotham last week, is restricted to "experienced and qualified" producers in whom the below-the-border bank feels could come up with good product.

Willingness of the bank to help American producers in financing stems from the sharp dropoff during past few years of American production in Mexico. Lack of coin to produce in Mexico long has been a serious stumbling block to film-makers, who have taken their trade elsewhere.

Recognizing its shortsightedness in not taking advantage of the business to be provided by American producers, the bank now wants to cut in on some of the business going to all other parts of the world, according to Steiner. One of the things that has killed U. S. production in Mexico was fact there has been no financial organization willing to back such operation, and Banco Cinematografica now is desirous of remedying this situation, he indicated.

No set amount has been allocated by bank for the new bid for American producers, Steiner said; amount will be flexible but sufficient to accommodate required needs.

## Ex-Hungarian Directs New 'Girls in Uniform'

Berlin, March 18.

Among the pix currently in production here, "Girls in Uniform" undoubtedly is the most talked-about one. A CCC (Artur Brauner) production for Gloria release, it is being directed by ex-Hungarian Geza von Radwanyi, with Lili Palmer and Romy Schneider in the leads. It is a remake of the German pic success of the early '30's.

"Uniform" is Radwanyi's fourth German directorial job, his last being "Doctor From Stalingrad." Radwanyi, who left his native Hungary in 1948 when the Communies took over there and who is residing in Paris, has now become an Austrian national. He was a journalist before he switched to directing films in 1941.

## Performing Arts & British Royalty Mark New Caribbean Nationalism; 'Censorship' Hits St. Lucia Plans

Port-of-Spain, Trinidad, March 25.

### Retirement Coin for TV

London, March 25.

The Cinematograph Exhibitors Assn. presented a long service employee with a retirement cheque for \$282.

It will be used to buy a tv set.

## Dates Tougher In Paris for U.S. Pix

Paris, March 25.

With France now producing around 140 pix per year, Yank majors are hard pressed to get good first-run playdates even with their limited quota setups (110 pix per year for all the companies to share). In France, a Paris opening is essential for depth distrib. New types of bookings are being experimented with as the French tie up the lucrative exclusive tandems here with their own product.

Paramount pioneered with opening the blockbuster "War and Peace" at two medium-sized houses in only the subtitled versions. It paid off because the pic ran for six months in this alignment and then did top biz on its general release in dubbed version. Warners will follow suit soon with "Sayonara" which will open in three small first-runs simultaneously, with subtitles. If this goes big, it may inaugurate this type of Yank and overlook so many big house bookings.

Yank pix are now opening here almost coincidentally with U. S. launchings. This makes it difficult to fill the dubbing quota with pix sure to appeal to the French clientele. So another stopgap measure springing up is that of placing features into one small house with titles. If it goes well critically, it is dubbed; if not, pic is just handled in its titled version. Latter have no fixed quota.

Beginning of French blockbusters are also holding up good first-run spots. "Les Miserables," a four-hour opus, just opened at five big first-runs on two-day. "10 Commandments" (Par) has two houses and "Bridge on River Kwai" (Col) after an amazing seven-week first-run, has settled down for a long run at one house.

## MEXICAN 'OUTSIDERS' CUT TO 10 PERMITS

Mexico City, March 18.

Decision by Congressman Jorge Ferretis, chairman of the National Cinematographic board, to enforce government regulations allowing the export this year of only 10 pix produced in Mexico by film makers who distribute abroad independent of the three official channels, is not pleasing much of the trade, including the National Actors Union.

Ferretis explained that this restriction is neither discriminatory nor any kind of a move to make a trust of the official distributors, Cimax, Peliculas Nacionales and Peliculas Mexicanas. These distrib outlets place Mexican films virtually throughout the world. This action, while applying to various producers in Mexico who either distribute directly abroad themselves or through foreign companies, only affects 5% of producers in Mexico, as a great majority are tied up with the three official distributors.

Objectors contend that the action limits trade and will prove a boomerang now that Mexico is so eagerly seeking more markets abroad for her pix, because it will force the indies to curtail production. This would mean less work for film laborites and less coin all around.

These latter phases are particularly objectionable to the Actors Union, revealed its Secretary General Congressman Rodolfo Landa. He indicated that he will protest the ruling to the Ministry of the Interior, top government department.

West Indies Festival of Arts which will coincide with the inauguration of the First Federal Parliament of the latest nation within the British Commonwealth will have the participation of at least one "expatriate" artist, namely folkdancer Geoffrey Holder. Other West Indian talent such as Pearl Primus, Edric Connor and the new Metropolitan Opera soprano, Gloria Davey (St. Vincent's Island) will not be present.

Attendance from the mainland is expected to be good, per advance inquiries and bookings of British West Indian Airways and Pan American. The Caribbean League in New York City hopes to send down a chartered plane full of fans.

Problems of organization among so many islands within the framework of a brand-new nation, and with transport and communication to some of the islands not frequent or speedy, has been largely overcome and the feeling in Trinidad is that the Festival will not fall on its face. Barbadoes and Jamaica are principal coordinating points.

One disappointment centers in St. Lucia which had expected to send two playlets to Trinidad, but one of the works, "The Banjo Man," ran afoul of the objectives of a Catholic priest, Father Joseph Vignaud, for reasons not reported here. It had been intended to use boys from the parochial school as the cast.

Objection to the one playlet has eliminated both since the dramatist involved, Roderick Walcott, expressed no interest in continuing with the other, "The Sea at Dauphin." Also withdrawing in protest against "censoring control of cultural activities on St. Lucia" were Kenneth Monplaisir, president, and Harold Simmons, secretary, of the sponsoring St. Lucia Arts Guild. Monplaisir's action is considered a daring one since he is a Catholic and a barrister-at-law by profession. This may cost him briefly privately. He is an enthusiastic amateur actor and was to have appeared in the playlets.

Meanwhile dramas originating locally on other islands have been confirmed for presentation here (April 23 to May 3) at the Festival. Trinidad itself will glorify the development of its steel bands from the time of feuds between different bands and social ostracism to the present acceptance of the bands as a wholly West Indian musical form. Errol Hill "Ping Pong" will tell the story.

From the Leeward Islands will come Cicely Waihe-Smith's "The Creatures" and from Grenada "Goose and Gander" by Wilfred Redhead. St. Vincent's "Old Woman's Point" will utilize a bamboo melodion flute band.

British Federated West Indies looks sure to get off in a cloud of native culture. This is only second perhaps to the presence from London of Princess Margaret as a tourist attraction. The enthusiasts and island-hoppers whose numbers in America and Canada are now large are expected to be well represented. The fact that there will be another "Trinidad Carnival" this year on top of the usual pre-Lenten event is enough of itself to make this island, whose Port-of-Spain is the capital of the new nation, "jump."

## Merging Holding Units In Greater Union Co.

Sydney, March 18.

Stock deal of major importance here is all set for signature between the Spencers, Greater J. D. Williams, Wests, and Amalgamated Pictures, four key holders in Greater Union Theatres. Deal, scaled on share-for-share basis, will see the formation of one unit—Amalgamated Holdings Ltd. linked to GUT on a 50% basis, with the J. Arthur Rank Organization still retaining 50% in GU as before.

Understood that acceptance by stockholders of the proposal would hit the paid capital to around \$3,000,000. Norman B. Rydge is chairman of directors of Greater Union.



## Film Reviews

Continued from page 8

### Dunkirk

Meredith Edwards all register strongly as varying servicemen in a long, well-cast string of players. Maxine Audley and Patricia Plunkett have only limited opportunities as the wives of Lee and Attenborough, but make sure impact.

Production-wise the film is superb. Director Norman has marshaled his forces with patience and infectious enthusiasm and the beach scenes, filmed on Britain's south coast because Dunkirk is now so unlike what it was 18 years ago, are produced and directed with a masterly touch. Paul Beeson's photography is very good and the matching shots of newsreel are technically perfect. A special pat on the back must go to Fred Hellmuth for his special effects and to Stephen Dalby and his team for the sound effects.

Balcon and the Ealing setup have spared no pains to make "Dunkirk" a film worthy of the adventure it chronicles. Congratulations are in order all round and any defects in the film can be forgiven since it is impossible in 135 minutes, to do full justice to one of the most tragic yet inspiring pages of history ever to be written in the blood and torment of war. Rich.

### Hell's Five Hours

Moderate suspense thriller. No names. Double bill filler.

Hollywood, March 21. Allied Artists release of Jack L. Copeland for A. J. Hirsch production. Stars Stephen McNally, Coleen Gray, Victor Morrow; features Maurice Manson, Robert Foulk, Dan Sheridan, Will White, Robert Christopher, Charles J. Conrad, Ray Ferrell. Directed and written by Jack L. Copeland. Camera, Ernest H. Hall. Script, Nicholas Carr. Editor, Walter A. Hannemann. Previewed in Hollywood, March 14, '58. Running time, 73 MINS.

The opening ten minutes or so of "Hell's Five Hours," a suspense melodrama written, produced and directed by Jack L. Copeland for Allied Artists, is tingling action, without a word spoken. After that, as the customary dialog begins, the picture loses its momentum and never quite regains it, although it is interesting enough to make the spectator curious about the outcome. "Hell's Five Hours" is twin-bill fare.

Setting of the pic is a huge plant for manufacture of a highly explosive rocket fuel, managed by Stephen McNally. When a disgruntled employee gets loose on the grounds, threatening to blow himself up, the action starts, because such a blast would set off the whole plant and surrounding residential areas. The trouble soon narrows to a personality duel between McNally and the psycho, Vic Morrow, with McNally the final winner as he prevents Morrow from detonating himself until all fuel has been pumped out of the area.

"Five hours" is the title refers to the time it takes to get all the fuel out from under Morrow and his home-made bomb.

Copeland is a good director but not such a good writer; failing to provide himself with enough plot complications, character twists and fresh action to keep his story going. What he has he exploits fully. The cast does well enough with what it has to work with and technical credits are able. Pove.

### La Ragazza Del Palio

(The Girl and the Palio)  
(ITALIAN-COLOR)

Rome, March 18. GESI release. GESI (Maleno Malenotti) production. Stars Diana Dors, Vittorio Gassman; features Bruce Cabot, Franca Valeri, Teresa Tenzani, Enrico Viarisio, Renaldino. Directed by Luigi Zampa. Screenplay, Pierluigi Perini. Editor, Concini Liani. Camera, Zampa; from novel by Raffaello Girometta; camera (Technicolor), Giuseppe Rocca; editor, Eraldo Da Roma. At Adriano. Rome. Running time, 104 MINS.

Colorful, splendidly lensed Italian backdrops, the famed Palio horse race, and the names of Diana Dors, Vittorio Gassman and Bruce Cabot are the principal values set forth for consideration in potential U. S. bookings for this elaborate pic. An English-language version is now being readied. This is for general release, not the note of with considerable pruning for pace. It rates a chance. Color print costs are an admitted problem, but the

hues in this film are worth it.

Diana Dors is a Texas gal, daughter of a service station attendant, who wins a quiz show jackpot on the subject of Italian history. She uses it on a trip to Italy, where she gets entangled with an Italian prince on the make. To complicate matters, neither knows the other's family hasn't a cent. Irrked by his suspicions that she's an adventuress, and learning that he's bribed a rival rider in the Palio so that his own horse will win, she talks the rivals into letting her ride instead, and eventually wins the race—and her man.

Although there are several talky stretches in which the lovers iron out their problems, the film covers plenty of territory and has some interesting digressions and subplots. The climax, the Palio race and the pageantry of Siena in all its colorful glory, has been neatly captured on film and woven into the plot.

It is probable that this will do for Siena, San Gimignano, and Tuscany in general what "Three Coins" did for Rome. Miss Dors is good as the Texan while Vittorio Gassman is perfectly cast as the Italo nobleman. Bruce Cabot milks a brief role as an American Miss Dors meets in Siena. Franca Valeri ably outlines a particular type of Italian society gal. Teresa Pellati, Nando Bruno, Enrico Viarisio and many others are in for appropriate cameos.

Production by Maleno Malenotti and direction by Luigi Zampa have focused on the spectacular values, while keeping the plot moving, and it's here that the pic pays off in sight appeal. Lensed by Giuseppe Rotunno in splendid Technicolor hues is a top value and other credits measure up. Hank.

### The Young and the Guilty

(BRITISH)

Sensitively told story of a young romance spoiled by the interference of parents. Excellent acting in a film which has good prospects in discriminating houses.

London, March 18. Associated British-Pathe release of an Associated British (Warwick Ward) production. Stars Phyllis Calvert and Andrew Ray. Directed by Peter Cotes. Screenplay, Ted Willis; editor, Seymour Green. Camera, Campbell Singer. Sydney John Kay. At Warner Theatre, London. Running time, 45 MINS.

Mrs. Connor ..... Phyllis Calvert  
Mr. Connor ..... Andrew Ray  
Mrs. Marshall ..... Janet Munro  
Mrs. Marshall ..... Campbell Singer  
Mrs. Marshall ..... Hilda Fenemore  
Mrs. Marshall ..... Jean St. Clair  
Brenda ..... Sonia Rees

Ted Willis has taken a slight but human theme for this short film. Result is that "The Young and the Guilty" emerges as a neat, often absorbing effort. Written by Willis and directed by Peter Cotes, it shows considerable sympathy and understanding of the young. Pic is a sound booking for better class houses though some of the dialog may be too sensitive for thoughtless patrons.

The story line concerns the problem of young love. Two children are enjoying an innocent, pure romance but their parents discover a letter, misinterpret it as the sign of a furtive affair and their suspicions take the innocence out of the affair. "The eighth deadly sin" is to see evil where none exists" is Willis' contention. Fortunately, the boy's father, with an unexpected insight, persuades the girl's pop that the two youngsters are equally well engaged in their friendship rather than that it should blossom as forbidden fruit.

The acting is all important in a film as slight as "The Guilty," and director Cotes is well served with his small cast. Andrew Ray brilliantly suggests the problems of a gangling, sensitive youngster who is misunderstood by his parents while Janet Munro's performance, as the girl in whom love is awakened, is equally well done. The youngsters are completely credible and enjoy several well written scenes which they play movingly and with the skill of veterans.

Phyllis Calvert, Edward Chapman, Campbell Singer and Hilda Fenemore as the parents are excellently contrasted. Chapman is particularly outstanding as the pompous father whose curiosity and lack of sensitivity sparks off the teenagers' dilemma. Tony White's camerawork plays safe and keeps the film on the note of simplicity required by Willis' straightforward but literate screenplay. Rich.

### Le Septieme Ciel

(Seventh Heaven)  
(FRENCH)

Paris, March 18. Gaumont release of Franco London Film-Vesta production. Stars Danielle Darrieux, Noel-Noel, Paul Meurisse; features Gerard Oury. Directed by Raymond Bernard. Screenplay, Jean-Bernard Luc and Bernard from novel by Andre Lancia. Camera, Robert Le Febvre; editor, Charlotte Guilbert. At Colisee, Paris. Running time, 105 MINS.

Brigitte ..... Danielle Darrieux  
Lestrang ..... Noel-Noel  
Maurice ..... Paul Meurisse  
Xavier ..... Alberto Sordi  
Maurice ..... Gerard Oury

This is a Gallic attempt at a suave machinist comedy which has some overtones of "Arsenic and Old Lace" but has enough switches to make this an original. However, its logic and emphasis on explanation rob this of true comic nuances. Pic emerges a slickly made affair with good possibilities here but limited to special spots in the U. S., with a plus in the Danielle Darrieux name.

A flighty rich woman, given to helping great charities, raises her money by doing away with swindlers who court her. When they bring in money to buy into her stocks, she has them electrocuted by an old friend, enamored of her. And then she calmly buries them in her garden. But her 11th victim and benefactor is traced by a shrewd partner of the latter for the film's big complications. The wily woman manages to do away with him, too, but retribution is in store.

Film is deftly directed by Raymond Bernard, but he rarely imbues it with the proper feel of comedy. Result is a spotty affair. Miss Darrieux is fetching but never plausible as the killing widow. Noel-Noel is fine as her cowardly helper while the remainder of the cast is more in keeping with the aims of the pic. Technical credits are tops. Mosk.

### Young and Wild

(NATURAMA)

Half of a teenage "package." Okay for its intended market.

Hollywood, March 14. Republic release of an Esia Production. Producer, Sidney Pickler. Stars Gene Evans, Scott Brady, Carolyn Kearney, Robert Arthur; with James Kevin, Tom Gilson, Ken Lynch, Emlien Davies, Morris Ankrum, Wendell Holmes, John Zarembo. Directed by William Witney; screenplay, Arthur T. Horman; editor, Joseph Harris. Camera, Campbell Singer. Sydney John Kay. At Warner Theatre, Crain, Sr. Previewed March 11, '58. Running time, 69 MINS.

Detective Sgt. Fred Janusz ..... Gene Evans  
Brat ..... Scott Brady  
Valerie Whitman ..... Carolyn Kearney  
Jerry Coltrane ..... Robert Arthur  
"Beaky" Phillips ..... James Kevin  
David Whitman ..... Tom Gilson  
Mrs. Whitman ..... Emlien Davies  
Cap. Egan ..... Morris Ankrum  
Uncle Lew ..... Wendell Holmes  
Sgt. Larsen ..... John Zarembo

"Young and Wild" is part of a Republic teenage bill. Story is one of fear, starting quickly with a trio of trouble-makers sideswiping a classy young couple. Following the incident the threesome drive off to become involved in a hit-and-run accident. The couple, the only ones who can identify the hoodlums, are threatened to the extent of death. And they respond with silence until the whole mess becomes entirely too involved. They talk, lure the no-gooders to a mountain cabin and the law moves in for the grab.

Scott Marlowe's acting is effectively stylized, and the good-looking youngster shows promise of bigger things. Gene Evans, costarred as a detective, creates a most believable picture of a law officer trying to do his duty in the face of critical and hindering parents. Robert Arthur, James Kevin and Tom Gilson turn in fine jobs, with pretty Carolyn Kearney, in her first theatrical pic, showing capable talent and ability to reflect changes of emotion with remarkable ease.

Producer Sidney Pickler, director William Witney and scripter Arthur T. Horman did their work effectively, with the results equal to "Jungle." Ron.

### La Grande Strada

Azzurra  
(Squarcio)  
(FRANCO-ITALIAN-COLOR)

Rome, March 18. G. E. S. I. release of a G. E. S. I.-Pat. var. (Patel) co-production in collaboration with Eichenberg (Munich) and Trilgav (Ljubljana). Stars Yves Montand, Alda Valli, Franco Marzi, Carlo Caracciolo, Carsten, Mario Girotti, Federica Ranchi, Umberto Spadaro, Renaldino. Directed by Gillo Pontecorvo. Screenplay, Franco Marzi. Camera, Pierluigi Perini. Editor, Concini Liani. Camera, Zampa; from novel by Franco Solinas; camera, (Technicolor) Super Scope. Marzi Montuori; editor, Eraldo Da Roma. At Cinema Plaza, Rome. Running time, 97 MINS.

Scenario ..... Yves Montand  
His wife ..... Alda Valli  
His son ..... Renaldino

Drama contained in the Franco Solinas novel is presented here in straightforward fashion by Gillo Pontecorvo. It's a remarkable achievement for a first film effort.

As entertainment, however, the pic falls somewhat short despite some very dramatic moments while the generally downbeat motif is also a negative boxoffice element. Spanish, Yugoslav, exteriors and the names of Alda Valli and Yves Montand are assets.

Story is about a fisherman (Montand) who illegally fishes with dynamite charges as against the majority of villagers who play it straight. When he's almost caught and has to sink his boat, he's in for hard days with no one to help. As soon as he can, he goes back to dynamiting as a last resort. Danger involved finally catches up with him, however, and he's killed by a charge. Also intertwined are subplots involving his daughter's love for a rival fisherman's son, plus some family angles.

Picture has many effective moments, thanks also to a good cast headed by an able Montand, closely followed by one of his screen sons, Renaldino, who steals all scenes he's in, and Francisco Ranchi, a vigorous fisherman type. Miss Valli has little to do as the wife while Federica Ranchi is appealing and no more as the daughter. Peter Carsten and Umberto Spadaro are differently effective as the two finance guards who chase Montand.

Mario Montuori's location lensing captures all the stark beauty of the Dalmatian coast, while Gillo Pontecorvo's direction is sober and dry, and sometimes slow. Technical credits are tops. Hawk.

### Suicide Battalion

World War II action melodrama. Fair prospects as part of exploitation package.

Hollywood, March 19. American-International release of Samuel Z. Arkoff-Lou Rusoff production. Stars Michael Connors, John Ashley, Russ Bender, Jewell Lian, Bing Russell; features Scott Peters, Walter Maslow, MacNamara, Clifford Craig, Bob Terwick. Directed by Edward L. Kham. Screenplay, Lou Rusoff. Camera, George S. Eisen. Ronald Stein; editor, Robert S. Eisen. Previewed in Hollywood, March 19, '58. Running time, 85 MINS.

Major Matt McCormick ..... Michael Connors  
Tommy Novello ..... John Ashley  
Elizabeth Ann Mason ..... Jewell Lian  
Harry Dean Stanton ..... Bing Russell  
Lt. Chet Hall ..... Russ Bender  
Wally Skizlowski ..... Scott Peters  
Bill ..... Walter Maslow  
Colonel Craig ..... John MacNamara  
Colonel Hiosho ..... Clifford Craig  
Beverly ..... Bob Terwick  
Annette ..... Marjorie Stapp  
Hilo Hattie ..... Jan Englund  
Hilo Hattie ..... Isabel Cooley  
Papa Lily ..... Sammy Tong  
Papa Lily ..... Gordon Barnes  
Papa Lily ..... Cho Cho

Jackie Joseph

"Suicide Battalion" is an American-International picture designed for the exploitation market, opening in L. A. in 11 theatres with the same company's "Jet Attack." The low budget shows at times, but "Suicide Attack" moves along and for its class is a well-produced little feature that should carry its weight in the package. The double-bill looks for fair prospects.

Michael Connors, John Ashley, Russ Bender, Scott Peters, Walter Maslow and Bing Russell make up a volunteer mission behind Japanese lines in the Philippines in Lou Rusoff screenplay. The men are supposed to blow up secret U. S. papers left behind when headquarters was abandoned. Along with the battle scenes, some staged and some from stock footage, there are behind-the-scenes actions involving war correspondent Jewell Lian and the usual war-front café girls, Marjorie Stapp, Jan Englund, Isabel Cooley and their boss, Hilo Hattie.

The pic's greatest weakness is a confusion about action and motivations that is never entirely cleared up, but the cast performs capably under Edward L. Kham's direction. Samuel Z. Arkoff was executive producer while Rusoff acted as producer as well as scripting. Technical credits are adequate. Pove.

### 'Gigi' to Be Legitimate

At Royale on Broadway  
Metro confirmed this week that "Gigi," the Frederick Loewe-Alan Jay Lerner musical, will receive a legit-style presentation in New York at the Royale Theatre. Picture is scheduled to follow the engagement of "The Entertainer," and will open about the third week in May.

Leslie Caron, Maurice Chevalier and Louis Jourdan head the cast of "Gigi," with other top roles played by Hermione Gingold, Eva Gabor, Jacques Bergerac and Isabel Jeans. Based on the Colette novel, with the screenplay by Lerner, the new production was directed by Vincente Minnelli and produced by Arthur Freed.

## Foreign Capsules

Paris, March 18. AMOUR DE POCHÉ (Vest Pocket Love) (FRENCH) Fabian release of Madeleine SNEG-Contact Org production. Stars Jean Marais, Genevieve Page; features Agnes Laurent, Regine Lovi, Amadeo, Jean Brailly. Directed by Pierre Kast. Screenplay, France Roche from novel by Wladimir Kaemfer; camera, Ghislain Gauthier; editor, Robert Isnard. At Paramount, Paris. Running time, 70 MINS.

This is an attempt at a situation comedy with a scientific background. Meandering direction, telegraphed proceedings, sans the needed snap, lilt and sympathetic characterization, this does not quite come off.

A young scientist has a conniving fiancée but a succulent student walks into his life. He has invented a liquid which can transform animals and people into tiny, molecular-locked statues and he can then unfreeze them with salt water. To escape his fiancée, when he goes for the young girl, he takes the stuff. Then follows her various transformations until the wicked fiancée gets possession of the statue and uses it for blackmail.

Agnes Laurent shapes well in her first big role, but has a long way to go as an actress. Jean Marais is adequate as the scientist while Genevieve Page is the proper cold fish as the fiancée. Production and technical values are average. Mosk.

LES VIOLENTS (FRENCH; DYALISCOPE) UA release of Oceans-Film production. Stars Paul Meurisse; features Francis Blanche, Fernand Madelin, Alti, Riba, Jean Myer, Jean Brocard, Paul Guers. Directed by Henri Calef. Screenplay, Claude Lelouch. Camera, Jacques Chabannes, camera, Jean Isnard; editor, J. Loure. Running time, 100 MINS.

France now deep in a suspense pic cycle, this one is a lesser entry. Use of Dyaliscope process only slows down the plodding plot even more. This lacks much for U.S. market.

The son of a man, wronged by his family, supposedly comes back from America to avenge his father. Three people are killed in his name until a taciturn inspector nabs the real murderer, one of the family using the pretext of the supposed avenger to perpetrate a crime and take over a secret gunrunning operation in which he is involved. Direction and playing are all too heavyhanded and sombre to give this much movement. Fights are poorly staged and technical credits are barely par. Mosk.

### MARISA LA CIVETTA

(SPANISH-ITALIAN) CELINCOM release of a Carlo Ponti-Balazs Gárdonyi co-production. Stars Marisa Allasio, Renato Salvatori, Ettore Manni, Francisco Rabal; features Angel Aranda. Directed by Mauro Bolognini. Screenplay, Bolognini. Screenplay, Bolognini. P. P. Pasolini. Camera, Bolognini. Editor, At Archimede, Rome. Running time, 103 MINS.

Well-made item despite its somewhat repetitious plotting which finds Marisa Allasio faced with an eternal problem: which of her four serious fiances to marry? A sailor, a football player, and two station masters all try to make her decide. She fights back with all means at her disposal, but mainly promising to marry each one. Complications are predictable, and after several climaxes, she marries the sailor.

Miss Allasio plays her usual part in a tailor-made part while Ettore Manni, Francisco Rabal and Renato Salvatori are among the many who succumb to her looks and wiles. Mauro Bolognini rises above his material in his lightweight yet often human direction. Technical credits are good. Hawk.

### TREASURY TAGS WEBB

Seeks \$583,496 in Taxes For 1953  
—Actor Protests

Washington, March 25. Jack Webb appealed to the U. S. Tax Court last week from an Internal Revenue Service claim that he owes \$583,496 in additional taxes for 1953, and an added \$15,405 for 1954. His former wife, singer Julie London, asked the Tax Court to throw out an Internal Revenue claim that she owes \$277,262 more in 1953 taxes.

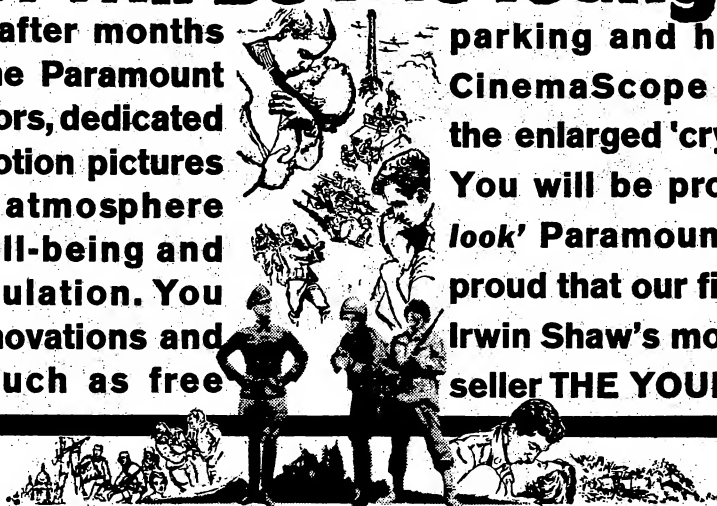
The cases revolve largely around the partnership interest Webb and his then wife had in Dragnet Productions as community property and then their separate interests following their separation in November 1953. Webb also attacked a Revenue claim that amortization costs on two motion picture negatives were too great in the years claimed.



# The First Will Be The Young Lions

On April 2nd, after months of preparation, the Paramount will re-open its doors, dedicated to the finest in motion pictures presented in an atmosphere conducive to well-being and a sense of stimulation. You will find many innovations and new features, such as free

parking and high definition CinemaScope projection on the enlarged 'crystalite' screen. You will be proud of the 'new look' Paramount—and equally proud that our first attraction is Irwin Shaw's monumental best-seller **THE YOUNG LIONS**.



*The First Will Be...*

20th Century-Fox's MAGNIFICENT PRODUCTION

## THE YOUNG LIONS

starring

**MARLON BRANDO • MONTGOMERY CLIFT • DEAN MARTIN**

**CINEMA SCOPE**  
STEREOPHONIC SOUND

There's a *New Look* coming to the  
**PARAMOUNT**  
...inside and outside!

Free Parking for Paramount Theatre patrons\*

High-definition CinemaScope projection,  
on the enlarged 'crystalite' screen

The Marie Antoinette Boite à Poudre—for the Ladies!

The Luxurious 'Blue Rhapsody' music room

Lavrin Perfume for the Ladies

Coffee served in the Elizabethan Lounge

Magnificent \$500,000 collection objets d'art

\*FREE PARKING FOR PARAMOUNT PATRONS AT LOEWELL  
PARKING, 342 W. 11th ST.—8 P. M. TO 4 A. M.  
MON, THUR SAT. ALL DAY SUNDAY TO 4 A. M.  
Present parking check to Paramount  
cashier for validation.

THERE'S A NEW LOOK COMING TO THE  
**PARAMOUNT**  
...INSIDE AND OUTSIDE  
APRIL 2nd

NOTE:—This advertisement will also be seen in: London  
Paris • Antwerp • Berlin • Zurich • Naples • Brussels • Rome  
Ankara • Stockholm • Oslo • Madrid • Milan • Cairo • Budapest  
Amsterdam • Copenhagen • Edinburgh • Dublin

also starring **HOPE LANGE • BARBARA RUSH • MAY BRITT** • Produced by **AL LICHTMAN** • Directed by **EDWARD DMYTRYK** • Screenplay by **EDWARD ANHALT** • Based on the novel by Irwin Shaw

## Legit-Type Directory Listing Only; 'South Pacific' Treated as a 'Show'

Following the "show" pattern set originally by Mike Todd with "Around the World in 80 Days," 20th-Fox and Magna Theatre Corp. have launched "South Pacific" with a minimum ad campaign. Ad-wise, the tuner is being treated like a legit show. Sunday's N. Y. Times, for instance, carried nothing more than a small directory ad in the legit section.

Campaign, bolstered at the other end by a profusion of mag and feature breaks, tieups and a sock opening last week at the Criterion, is cued to the basic notion that an attraction like "South Pacific" doesn't need an elaborate ad schedule to bring it to the public's attention.

This is borne out by the fact that the Todd-AO film has an advance sale of close to \$130,000 and tickets now are being sold into July. Also, the Criterion has only a little more than 1,500 seats and the feeling at both Magna and 20th is that there's little use trying to sell seats that are already sold.

Nevertheless, George Skouras and Charles Einfeld, 20th's ad-pub v.p., have skedded big review ads on "South Pacific" to break this week. They'll be unusual in character in that they'll list all of the "South Pacific" dates both in the States and abroad so that people can make advance plans and order their tickets.

Similar technique was employed by Todd for "80 Days," which came in without much ad fanfare and with a big advance sale. Todd insisted on the more dignified "show" treatment along legit lines. Eventually, he bolstered the runs with big ads in local papers.

20th and Magna are counting on very strong word-of-mouth on their Rodgers & Hammerstein tuner. Einfeld's campaign on the film has been geared to create it, aided and abetted by some offbeat gimmicks, such as the "shower of orchids" that inundated guests at the preem last week. The flowers were flown in from the island of Kauai where most of the film was shot.

According to 20th, the "South Pacific" ad campaign is novel in its departure from the norm, i.e., the belief that the bigger the picture the bigger the ads. With these widescreen "spectaculars" may come a new concept, aimed at making the ads help the film when it begins to sag, rather than build up a property that's already deep in the public's consciousness. 20th calls it the "legit" approach, and with a number of big two-a-days coming up, the practice may spread.

## SPOT-SATURATE FOR 'FAREWELL' IN NABES

Chicago, March 25. "Farewell to Arms" (20th) starts its first outlying run April 4 supported by the heaviest yet spot radio campaign. David O. Selznick production will lodge in some 15 nabes for a two-week minimum run.

Broadcast blurbs will be limited to four or five outlets, with the heaviest saturation planned for fringe (suburban) stations, following the pattern employed for the pic's opening here. Between 500 and 600 spots are being skedded at a cost estimated to reach near \$8,000. Considerable black-and-white space, limited to the metropolitan gazettes, will also back the run. "Farewell" opened at the Oriental in the stream of a \$40,000 exploitation campaign which ignored tv.

## Des Moines Tent Elects

Des Moines, March 25. Lloyd Hirstine, operator of the Capitol Drive-In theatre here, has been named chief Barker of the Des Moines chapter of the Variety Club. He succeeds Mayor Charles Iles.

Other new officers are Milton M. Feinberg of National Screen Service and W. R. Praught of Tri-States Theatre Corp., assistant chief barker; David S. Gold, 20th Century Fox, property manager, and Lou Levy, Universal, dough guy.

Mrs. F. D. Rubel, whose husband is with Central States Theatre Corp. has been named auxiliary president, succeeding Mrs. Lou Levy.

## Finder's Fee Settled

Los Angeles, March 25. Out-of-court settlement for an undisclosed sum has been effected in George A. Smith's \$35,000 finder's fee suit against National Theatres.

Smith, former western division sales manager for Paramount and presently ad manager for Pacific Drive-In Theatres, filed suit two years ago in connection with sale to NT of the Lawrence circuit of seven theatres in Salt Lake City area. Smith claimed he brought deal to NT's attention.

## Catholics Open Own Film House, Fighting 'Pagans'

Buffalo, March 25.

A Roman Catholic motion picture theatre, to specialize in films with religious themes and designed to counteract the "pagan" influence of today's communications media, will open here next month.

To be called the Catholic Theatre, it'll be operated under the auspices of Bishop Joseph A. Burke of the Buffalo Diocese and will supplement the activities of the Pious Society of St. Paul, which is already in radio and tv here.

House seats 1,200 and probably will show films only on Sunday afternoons and evenings.

"Timely and telling," The Evangelist described Father Edgar Holden's "remonstrance" adding editorially, "more often than we like to recount these celebrities are possessed of a Catholicism as ephemeral as the fickle fame they crave."

## Says AB-PT Pictures Chief: Republic Sub-Franchising Requires Its Permission

Hollywood, March 25. AB-PT Pictures is weighing its own action in Republic Pictures signing sub-franchise deals with indie distributors for seven exchanges either already shuttered or about to close.

Rep last week closed with Favorite Films of California to handle its activities in Los Angeles, Frisco, Portland and Seattle, effective April 5, day after it darkens its exchanges in these Coast cities. Minneapolis and Milwaukee branch biz has already been turned over to Independent Film Distributors, and Waldman Films Inc. is now handling the Albany branch biz.

Irving H. Levin, prexy of AB-PT Pictures production arm of AB-PT, disclosed that Rep must get formal permission from his company for sub-franchising the four AB-PT pictures which Rep has signed to release. Contract, according to Levin, stipulates that Rep is obligated to distribute this product via its "own manpower" for at least 18 months following the first booking of each picture.

"This permission has not yet been granted," he asserted.

AB-PT approval, he pointed out, will depend upon what arrangements can be made, "satisfactory to us. We don't want to get hurt. We are not willing to give our okay yet."

Harry Mandel, AB-PT veepee in charge of distribution, currently is in N. Y. huddling on matter with Richard Altshuler, Rep global sales veepee. Sidney Markley, veepee of AB-PT, the parent company, also is due here this week for confabs with Levin. Decision will be made on what action AB-PT will take either late this week or early next, according to Levin.

Two of the AB-PT films, "18 and Anxious" and "Girl in the Woods," come under the full 18-month clause, Levin stated, while first two, "Beginning of the End" and "The Unearthly," have pretty well played out. However, both have about nine months to go on the 18-month clause.

## Film Aid Funds Boost French Pix Production; 130 Pictures Per Year

Paris, March 25.

The French film industry, helped by the governmental Film Aid Law funds for balance, is now overproducing drastically, according to one of the big film producers here, Henry Deutscheimer, prexy of Franco-London Film. He feels that the 130 to 140 pic per year will soon have to be brought down to 90, with 30 in the blockbuster or international class and the remaining 60 attuned primarily to France and French speaking markets.

Deutscheimer believes tele is now making itself felt here, which could be a good incentive to filmmakers to make better product. He thinks this lack of enough truly worldwide film names and the dearth of enough interesting scripts.

He also thinks that the over 5,000 cinemas in France may finally decline to about 3,000 houses. However, Deutscheimer feels that the Gallic pic weaknesses are the lack of enough truly worldwide film names and the dearth of enough interesting scripts.

He opines that the coming amortization of pix will probably be aimed at getting 70% in European markets (30% in French speaking territories, 20% in West Germany and 20% in Italy) with 30% coming from abroad.

## New RKO Finance Plan O'Seas With Rank to Service

RKO and the J. Arthur Rank Organization this week put the finishing touches on an arrangement whereby Rank will take over RKO's physical handling of prints, billings and other administrative work in most countries of the world. In other words, Rank will become a service organization for RKO, with the latter to continue its own sales functions.

It was further disclosed that Thomas F. O'Neill, president of RKO Teleradio, which is the RKO parent, has worked out a new plan to finance independent film-makers and distribute the pictures in the foreign market.

Also, RKO will negotiate the release of these pictures in the domestic market (United States and Canada) on an individual basis, just as "Naked and the Dead" is going through Warners and "Stage Struck" through Buena Vista domestically.

O'Neill footnoted: "RKO will make a substantial number of motion pictures."

Meanwhile, Walter Branson, RKO's global distribution v.p., is continuing on his tour of Europe in connection with the new tieup with Rank.

## J. EDGAR HOOVER FEARS KIDS APE HOOD FILMS

Hollywood, March 25.

Newest cycle of gangster violence films has the chief of the Federal Bureau of Investigation upset. J. Edgar Hoover has in consequence, appealed to Eric Johnston, president of the Motion Picture Producers of America, to end the rash of such films.

What particular films Hoover disapproves is not divulged, although it's believed specifics were given Johnston. All studios here got copies of Hoover's generalized beef to Johnston from Production Code administrator Geoffrey Shurlock.

Hoover has periodically been concerned, through the years, about unauthorized use of implication of the FBI initials.

Main fear: that gangster films for all the ultimate death or punishment of the heels actually tend to make the short, actionful lives of hoodlums attractive to impressionable youth.

## 'Changes' Vs. 'Disaster'

Hollywood, March 25.

Motion picture biz will thrive and expand despite those "prophets of doom and the depressionists" who are mistaking an industry changeover for "disaster," it's asserted by William Goetz.

Producer so prophesized in a speech before more than 400 persons at the eighth annual awards dinner of the American Cinema Editors at the Beverly Hills hotel. Goetz said in his opinion the major change taking place in the pic biz today is in the planning of its programs, adding "the motion picture business is not and probably will not be the same as it was during its peak days."

## Inside Stuff—Pictures

David Lean, the British director, was asked by Mike Todd to make the trip east from Hollywood in Todd's private plane. Lean said he preferred to go via a commercial airliner. He did—and lived.

Rossanno Brazzi ("South Pacific") has a phobia about flying. He was on the verge of breaking the rule to rejoin the "A Certain Smile" company in Paris when news of the Todd plane crash came. Brazzi immediately got on to the phone to director Jean Negulesco in Paris to see whether he could go the slow way, by boat.

Todd and French producer Raoul Levy had set up a Manhattan date for past weekend. Todd wanted to discuss using Brigitte Bardot in "Don Quixote."

Walter Reade Jr. of the Reade circuit also flies his own plane and is fond of saying he feels safer in it than in anything else.

Seeking a setting which would be representative of the conservative dignity of the traditional London private club for a sequence with Cary Grant and Ingrid Bergman in "Indiscreet," producer-director Stanley Donen was referred to the Garrick Club. This institution is an ancient and illustrious rendezvous of judges, literary men and the upper male echelons of the theatre.

Following several meetings of the executive committee, permission was granted to film the scenes after midnight, when the guests had departed and Donen secured what he wanted. Last week, however, Donen was advised that another meeting of the executive committee had taken place and it was decided that the Garrick name could not be dragged through the mire of cinematic drama. As a result, when audiences see this sequence on the screen, they'll be seeing the Garrick Club but they'll hear it referred to in the dialog as the "Players' Club."

Judge Edgar Nathan in N.Y. Supreme Court reserved decision on a suit brought by four Warner Bros. stockholders against Harry, Jack and Albert Warner charging that the brothers had made improper monetary gains when they sold their stock to the group headed by Serge Semenenko. Stockholders demanded that profit be returned to corporation.

Suit, which was filed about a year ago, was turned over to a referee by the court. The referee recommended a settlement which involved the return of some \$100,000. At hearing last week, to see if referee's decision should be approved, two stockholders raised objections. As a result, Judge Nathan reserved his ruling and asked the objectors to file additional briefs by March 24.

At a Coast conclave of several hundred industry leaders, opinion-makers and the like, Buddy Adler, the production chief of 20th-Fox, hosted a special screening of "The Young Lions." He preceded the film with a simple statement that, while 20th-Fox financed the film and fortuitously was distributing it, otherwise it was 100% (the late) Al Lichtman, and nobody at the studio, Adler included, "had anything to do with it; all the credit is and belongs to the late great Al Lichtman." Press reaction eventually attests to the fact the film, the late veteran executive's first solo production, will be perhaps his most lasting monument. On a sentimental plane, Adler was one of Lichtman's proteges.

The ghost of Warners' "Baby Doll," which has been haunting N.Y. State legislative halls since Senator Joseph P. Periconi, Bronx Republican, and Assemblyman Louis DeSalvo, Manhattan Democrat, introduced a resolution on Feb. 5, 1957, denouncing the Warner film as one making "ridiculous and derogatory reference to Americans of Italian descent," was apparently, last week, lead to rest, for the 1958 session. The Assembly Judiciary Committee killed the DeSalvo bill adding as a ground for licensure refusal by the State Education Department's Motion Picture Division, a film that in whole or part "disparages against one's nationality or color."

Italian actor Rossanno Brazzi, a busy gent in Hollywood productions nowadays, has a unique percentage deal in the films in which he appears. It calls for him to participate in the European profits of his pictures. And payment is in European currency. "That's a market that I know and where I know what to expect," he said. "The companies like it because they can pay me out of their blocked earnings. I like it because I know the European distributors very intimately."

Brazzi was once in production in Italy.

The United States exported \$43,476,000 worth of motion picture films and equipment in 1957. This was about two % under the record of \$44,456,000 exported in 1956, according to Nathan D. Golden, motion picture director of the Dept. of Commerce.

Golden's study, based largely on census bureau figures, showed a slight increase in exports of equipment. This, however, was more than offset by the decline in exports of rawstock. There was also a drop in the exports of exposed film.

Wall Streeters upon learning of the death of Harry Cohn recalled this week that the late Columbia president was on the verge of selling out his controlling stock a few years ago to a group which included the banking firm of Lehman Brothers.

The deal was set, the papers were being drawn and Cohn decided to pass the time via a trip to Hawaii. Upon his return, however, Cohn announced he had reconsidered. Cohn was "his life," he said, and he decided not to sell.

Cary Grant and producer Sam Spiegel are discussing a co-production in which Grant would star and draw a participation. Pair haven't yet decided on a vehicle. Conversations on the project began in Moscow recently, when Spiegel was visiting there, and Grant skied from London to join the producer for the confabs. Film would be shot either under the aegis of Spiegel's Horizon Pictures or Grant's own indie company.

Director Robert Siodmak says he has a good sense of "historic" timing. "I left Germany one day before Hitler came to power. I left France a day before war broke out, and I left Hollywood literally a day before CinemaScope first appeared," he recalls. He's now shooting films in Germany.

France's Pathe production outfit, seeking financial succor, was turned down for a large credit by the French government last week.



**"MERRY ANDREW A DILLY!"**

—NEWSWEEK  
 "Overall excellence. Perfect recipe for entertainment." —M.P. DAILY  
 "Couldn't be a happier picture for the holiday season." —PELSWICK, N. Y. Journal-American



**"BLOCKBUSTER!"**

—DOROTHY KILGALLEN on "Dorothy and Dick" WOR program  
 "Kaye's skill is something to witness." —M. P. HERALD  
 "Hurley burley of fun!" —COOK, N. Y. World-Tele.



**"DANNY KAYE'S FANTABULOUS FUN FILM!"**

—ALICE HUGHES in King Features national col.  
 "Kaye's fun-fest. Perfect family entrant." —FILM DAILY  
 "Hilarious romp with Danny in top form." —CAMERON, N.Y. Daily News



**"WHAT THE DOCTOR ORDERED!"**

—CROWTHER, N. Y. Times  
 "For Easter or any season—thoroughly enjoyable entertainment in any type house." —BOXOFFICE

# AMERICA LAUGHS!



**"HAPPY GO CHUCKELY!"**  
 Bright, hilarious. Smartest musical numbers in some time." —VARIETY



M-G-M presents  
 A SOL C. SIEGEL PRODUCTION

## DANNY KAYE in MERRY ANDREW

Co-Starring PIER ANGELI  
 BACCALONI • NOEL PURCELL • ROBERT COOTE

With PATRICIA CUTTS  
 Screen Play by ISOBEL LENNART and I. A. L. DIAMOND  
 Based on a Story by PAUL GALLICO  
 Music by SAUL CHAPLIN • Lyrics by JOHNNY MERCER  
 Choreography by MICHAEL KIDD • in CinemaScope and METROCOLOR  
 Associate Producer SAUL CHAPLIN • Directed by MICHAEL KIDD



**"IDEAL FOR YOUNG IN YEARS AND YOUNG IN HEART"**

—M.P. EXHIBITOR  
 "Will delight his fans and family trade." —FILM BULLETIN  
 "Danny's Dandy as 'Merry Andy!'" —GILBERT, N. Y. Mirror

**MGM  
 BACK ON  
 TOP IN  
 '58!**



## Foundation Buys Out Foundation

Cooper Acquires Late Ralph Goldberg's Theatres—  
Secrecy as to Charity Fund's Possessions

Omaha, March 25.

Biggest film deal in years here occurred last week when the Cooper Foundation of Lincoln, Neb., purchased the eight local theatres once owned by the late Ralph Goldberg and inherited a year and a half ago by Goldberg's widow, Hermine.

The Goldberg houses represented Omaha's largest independent motion picture theatre chain and were valued at nearly \$1,000,000. The showplaces are the State, Dundee, Ames, Avenue, Military, Muse and Town in Omaha and the Broadway in Council Bluffs, Ia., just across the Missouri River.

The Cooper Foundation is a charitable fund set up by a former exhibit which runs theatres in Lincoln, Colorado and Oklahoma. Goldberg, who died in 1956, in turn left some of the properties to the Esther and Hermine Goldberg Foundation, a charitable fund, and assigned other properties directly to Mrs. Goldberg.

All assets of the Goldberg Foundation have been transferred to the Cooper Foundation "as a gift," according to Kenneth E. Anderson of Lincoln, manager of the Cooper org.

Mrs. Goldberg's properties, however, were sold to the Cooper Foundation. Neither parties would divulge which theatres belonged to the Goldberg Foundation and which belonged to Mrs. Goldberg.

The Cooper Foundation was established in 1934 by Joseph H. Cooper of New York City and is devoted to charitable enterprises in Nebraska, Colorado and Oklahoma from profits derived from theatre operations and refreshment sales.

The Cooper org immediately filed articles of incorporation in Lincoln to operate theatres and to vend refreshments in Omaha. Each has an authorized capital stock of \$10,000.

Incorporators of both new companies are W. W. Putney and C. W. Battey of Lincoln who also are trustees of the Cooper Foundation. R. E. Campbell of Lincoln heads Cooper's board of trustees.

The Cooper Foundation now owns the Stuart, Lincoln, Nebraska and Capitol Theatres in Lincoln. Its other interests are in Oklahoma City, Okla., and in Colorado Springs, Greeley, Pueblo and Grand Junction, Colo.

Meanwhile, damage suits for \$230,500 are still pending in District Court against Mrs. Goldberg and the Goldberg Foundation. The action was brought by Kermit Carr, former general manager of the Goldberg chain.

Carr accused Mrs. Goldberg last December of slandering him in oral statements to persons in Des Moines, Chicago and New York.

### Downgrade 'Action' in Loop

Chicago, March 25.

When the Balaban & Katz Roosevelt Theatre switches to a deluxe single-picture policy April 5 (with 20th's "Young Lions"), Loop will be left with two first-run action houses—B&K Garrick and the indie Monroe. Recently there were four.

It's felt the Monroe, which could use the biz, will benefit most from the shrinking, especially as the Garrick deviates now and then with single majors such as "Gift of Love" and the current "Snow White" reissue.

### Settle Theatre Rent Case

Montpelier, Vt., March 25.

The Vermont Supreme Court has ruled that Leonard J. Abbadessa, owner of the Bradford theatre property in Bradford, is entitled to only eight months' rent from Andrew and Peter Tegu, who entered into a lease agreement on the building. The high court reduced a lower court award from \$4,200 to \$3,200 in the dispute.

The court threw out the Tegu's claim that Abbadessa had accepted their surrender of the premises by taking the key to the property and later negotiating for its re-rental with another party.

The lower court had ruled that the owner of the theatre building was entitled to a full year's rent.

### Brotherly Policy

Toledo, March 25.

When a patron goes into any downtown first-run film house in Toledo, he sees a lobby display which advertises the films currently shown in the other downtown first-runs. It's part of a campaign by the exhibitors to strengthen the film-going habit.

Abe Ludacer, president of Toledo Theatre Managers Assn., and manager of Loew's Valentine, said that the displays haven't hurt a bit!

### Don Hartman Dies

Continued from page 5

in early release; "The Matchmaker," completed and awaiting release, and "The Chalk Garden." Last named had been in preparation but Par execs called a halt on it prior to Hartman's death.

Hartman had a multifaceted role in the show business scheme of things. Born in Brooklyn where his father operated the Park Circle Theatre, he bounced to Chicago as a hotel bellhop, back to his Brooklyn home and a job as night clerk in a Manhattan bank, to the Texas oil fields as a truck driver. It was at this time that he became an actor, with the Dallas Little Theatre and not long after was on Broadway, playing the Auranian Rouverol play, "Skidding," in a role that was later to become the Andy Hardy character in a series of Metro films.

Hartman segued from this to staging shows at Grossinger's and other hotels in the Catskill Mountains and in this capacity had as his chief assistant Dore Scharly, who was to become longtime friend and close business associate. In 1933 he went to Hollywood and did the screenplay called "Romance in Manhattan" for RKO. Numerous writing assignments followed, including his co-authorship of "Up in Arms" and "Wonder Man," starring Danny Kaye, and the "Road" pictures which starred Bing Crosby, Bob Hope and Dorothy Lamour, in collaboration with Frank Butler.

Hartman's role then was to expand to writer-producer-director at Columbia, RKO and Metro, working at the latter while Scharly was head of operations. He went to Par in 1951.

Hartman died of an apparent heart attack, although his associates now relate there was no history of a cardiac condition. Private memorial services were conducted Tues. (25) with Scharly, members of the family and a few other friends in attendance. Survivors are his widow, Helen, a son, Timothy, and two daughters, Mrs. James Halsey and Mrs. Arthur Pereira.

The future of Hartman Productions is nebulous since it was a one-man operation, the producer having functioned on the Par studio and only with the assistance of a secretary. There was no organization, as such.

### Loot Song

Continued from page 1

the performer benefits in more ways than one.

Gimmicks, aside from money, to interest the top stratum of acts is on the upbeat. In times past, the most widely accepted was cash under the table in lieu of a higher sum on the contract. However, that device was namely limited to bonifaces enjoying most intimate friendships with the entertainer.

The agencies aren't at all pleased by this turn of events. Primary reason for that feeling is that they are robbed of extra commissions. For example, how is an agency to collect 10% of a station wagon or a diamond ring? Even under-the-counter deals are vexing since the percenter cannot know the exact terms and collects only on the face value of the pact. However, there is little they can do about it.

## Constantine Loses In Arbitration Case Over 6-Picture French Deal

London, March 18.

An award totalling \$337,000 against Eddie Constantine and his agent Jacques Allain has been made in favor of Jules Buck and Louis Doliivet by an arbitrator acting under the rules of the International Chamber of Commerce in Paris. The arbitrator was a British Member of Parliament and Queens Counsel, John Foster, who was nominated more than two years ago. The dispute was heard in Paris after a French Supreme Court had ruled that it was a proper matter for arbitration.

Buck and Doliivet claimed damages against Constantine and his agent alleging breach of contract on a six-picture deal to be spread over a six year period. The films, which would have been produced by Buck, were due for release through Columbia.

The award is divided into two parts. For loss of profits, Buck and Doliivet are to receive \$315,000 while the balance of \$22,000 is to satisfy incurred expense. Additionally, Constantine is held liable for legal costs of \$3,000. Buck and his associates had claimed \$49,929 as expenses and estimated their loss of profits over the six years at \$521,000.

### French Proposals

Continued from page 5

ments regarding payoff, on expenses, etc. It is not suggested, at the moment, that French representatives go beyond this, which would in effect challenge the efficiency of the indies. But Flaud said yesterday (Tues.) that an expansion of the bureau's function could not be ruled out.

Latter are hardly enthusiastic about any expanded role of the Film Office, their dealings being highly individualistic in character. At the same time, the vast majority of them—on the record at least—openly welcome a "check" on the accounting level, and there is a good deal of finger-pointing re the fellow who "certainly could stand some looking in-to."

General attitude was expressed by Ilya Lopert, who said: "I don't mind a comptroller, but I won't stand for anything beyond that."

Indies aren't unaware of the French contention that, on many films where a guarantee had been given, the local producer never saw another penny. Impression is widespread in Europe that the Continental producer is being taken for a ride in the States. Actually, the indies point out, there's rarely a mention of the times when sizable guarantees were given and a picture didn't return the investment.

What happens, too, is that a distributor may buy a film outright. If this picture then turns out to be successful, the local producer has a tendency to feel he's been gypped and he then turns darkly suspicious of future deals.

There are no indications that the French plan to seriously expand their office to take care of the new function. Chances are they'll add an accountant. They may also intensify their representation in terms of checking on distributors who release pix on which their rights have expired, etc.

The French on the whole have reason to be pleased with their performance during the past year, though their important films were not released until late in 1957. There is every expectation that 1958 will be a blockbuster year for them in the States.

Indies aren't of one mind about the French Film Office. None minimize the importance of having such a bureau, both as a contact point and to do publicity for the French industry as a whole. However, some of the indies feel that the Film Office hasn't sufficiently channeled its activities to aid pictures in release or going into release here. Question is raised whether the office functions primarily to aid French pictures in the States, or to aid the French producers vis-a-vis the indies. Latter have a high opinion of Materati, but would prefer him to map more concrete moves to aid them in their—often difficult—job of selling the French film.

## Edinburgh Fest

Continued from page 2  
and large exhibitions. I still think it is a good idea."

Gandering the Barns

Reid quotes Rudolf Bing, former artistic director of the Festival, as having once told him: "I have no objection to putting on leg shows so long as the legs are good."

According to Reid, something must be done to improve the Festival finances.

At present the Festival has numerous vaude shows and revues on its unofficial "fringe," but these, being staged independently, provide no coin to the official coffers.

A public appeal has been issued to shopkeepers and hotel owners asking them to put up more coin for the Festival, which brings so many dollars to this ancient Scot capital.

Opera is a big loser. In 1956 the Hamburg Opera lost over \$120,000.

Vaude Ain't Artistic

It's believed here that the plan for official vaude shows may run into strong opposition from the "artistic purists." Edinburgh, as a self-contained city, has a reputation for artistic snootiness and a high regard for tradition.

Niteries, for instance, are unknown in this grim, gray city where professional types like lawyers and teachers abound by the hundred, and little fun-fodder is provided for young people.

The main local vaudey, the Empire Theatre, controlled from London by Val Parnell's Moss Empire circuit, is in danger of running itself out of business through policy of cheap striptease shows and skiffle shows. It rarely goes in for strong vaude, as does its counterpart, the Glasgow Empire.

A small intimate vaudey, the Palladium independently owned, collars a steady section of the citizenry, mainly working-class sections, with resident family layouts headed by Glasgow comedians. Its success, and that of former city vaudeur like the old Theatre Royal (now burned down), proves that the city is really keen on vaude and doesn't fully merit its name of being "snooty."

'They Make Me Sick'

Commenting on the proposal for vaude shows at the Festival, Hugh Frater, secretary of the Edinburgh Ballet Club, said: "I have no desire to see the Festival pandering to anything in the nature of popular appeal. I would hate to see musical comedies, jazz and skiffle. It should not be commercialized in any way. It would be the beginning of the end if they introduced anything in the way of popular turns. They make me sick."

With the 1958 Festival program practically set, inclusion of vaude this August-Sept. is ruled out, but there are hopes that the 1959 layout will include an international vaude show.

Lord Provost Ian Johnson-Gilbert pointed out that there are some "very high-class French comedians" and some "extraordinarily good" acts from China.

Robert Ponsonby, artistic director of the Festival, has stated publicly that he has no objection in principle to the vaude idea.

## Barney Balaban at Studio

Hollywood, March 25.

President Barney Balaban is chairing a week of Paramount studio confabs to line up company's recently-disclosed bluechip program.

Here also for discussions with Y. Frank Freeman and other lot topers are Paul Raibourn, Par-tv head; George Weltner, head of global sales-distribution; Russell Holman, eastern production chief; and Jerry Pickman, ad-pub veepee.

## W. R. Frank Burglared

Minneapolis, March 25.

More than \$3,000, including the weekend receipts, was stolen from a safe at W. R. Frank's local neighborhood Boulevard theatre. The theft was discovered Monday morning when Frank and the house manager found that the safe's outer compartment in the cashier's office was open and the inner compartment's contents had been rifled.

Police found that several of the theatre's doors had been forced open. They also speculated that the burglar might have remained in the theatre when it closed Sunday night.

## Public Spending For Amusements Cheers Showmen

Minneapolis, March 25.

In the midst of all the recession publicity, exhibitors hereabouts are taking heart not only because of the boff grosses that a not inconsiderable number of pictures in competition with one another still are chalking up here and throughout the territory, but because also of other evidence that continues to prove other public amusement spending at a high level and some Minneapolis Federal Reserve bank and other favorable statistics.

Last week's annual state high school basketball tournament, although the games were televised by a local station, WTCN, and several others throughout the territory, broke all attendance records, pulling capacity crowds of 18,200, or a total of 91,000 payees, for two afternoon and three night sessions.

This was on the heels of a Victor Borge gross of \$22,000 for two local performances and the Federal Reserve bank report showing a 4% increase over the corresponding time a year ago in Upper Midwest business activity, as measured by checkbook spending, and a state employment bureau announcement that the number of persons listed on jobless benefit rolls in both Minnesota and Minneapolis dropped 2,116 last week, the first such decline in two months.

However, there were other figures revealing a 4,900 employment drop in the Twin Cities metropolitan area for the mid-January to mid-February period.

## Charming, But—

Continued from page 3

"Books, films and the stage are different media and they must be considered differently. It makes no sense to use yardstick of one to the other because the requirements are so different. I am a stage actor, but when I stand before a camera I use a different technique."

Brazzi applauded director Joshua Logan for sticking closely to the "South Pacific" play in the first part of the picture and then turning more and more to purely cinematic values. The actor said he found it more and more satisfying to work in American films "because I am now thinking in English. During the first two or three pictures I thought in Italian, but mouthed my lines in English. It's a hard thing to do."

Must See Script First

His next assignment, after he finishes "A Certain Smile" opposite Christine Carere in Paris, will be "The Blessing" for Metro. He'll costar with Deborah Kerr. After that, he's free.

"I won't tie myself up for anything any more," Brazzi said. "I insist on seeing the script before I decide on whether or not to sign for a picture. At least I've come to the point where I can afford to either make my own mistakes, or avoid them if my good sense warns me in time."

Coming back to the Italian industry, Brazzi said neo-realism, not wholly novel anyway since the French came close to it in the thirties, was bound to fail because it visualized the kind of postwar Italian poverty which struck a sympathetic chord abroad, but failed to convince the Italians who were suffering under it. "These pictures didn't ring true for them, and they failed in Italy," he said.

Trouble with the Italian industry, averred Brazzi, was that it failed in its timing. "When the Americans were releasing 300 or more films in Italy, we were turning out 150 or more. We couldn't compete. Our pictures would sit on the shelf," he said. "At that time we should have seen to it that the American industry took at least 20 or 30 of our films in that huge U. S. market. That would have been at least some contribution. But they never did, and we never insisted, and today we're reduced to a bare handful of Italian films of which only a fraction are artistically valuable and commercially saleable."

# PARAMOUNT'S BIG SELL FOR THE MUSICAL STORY

...the heart-warming story of the birth of the blues  
and the music that set out the rhythm  
that's America's heart beat around the world...

PARAMOUNT PRESENTS

# ST. LOUIS BLUES

You'll hear "Beale Street Blues" • "Yellow Dog Blues" • "St. Louis Blues" • "Careless Love" • "Harlem Blues" • "Morning Star" • and many more!

A STUNNING LINE-UP OF MUSICAL ENTERTAINERS...

STARRING

NAT "KING" COLE

EARTHA KITT • PEARL BAILEY

CAB CALLOWAY • ELLA FITZGERALD • MAHALIA JACKSON

WITH RUBY DEE • JUANO HERNANDEZ • DIRECTED BY ALLEN REISNER • PRODUCED BY ROBERT SMITH • WRITTEN BY ROBERT SMITH AND TED SHERDEMAN

BASED UPON THE LIFE AND MUSIC OF W.C. HANDY (BOBBY OF RHYTHM AND BLUES)

LAUNCHED WITH PARAMOUNT PRESELLING AS HOT AS THE MUSIC ITSELF:

WORLD PREMIERE, FOX THEATRE, ST. LOUIS - THURSDAY EVENING, APRIL 10th

National attention will be focussed on this citywide celebration honoring W. C. Handy  
—sponsored by the St. Louis Variety Club and the St. Louis Chamber of Commerce.

IMMEDIATELY FOLLOWED BY ED SULLIVAN'S SALUTE TO W. C. HANDY, CBS-TV, SUNDAY, APRIL 13th



## Ozoners Eligible on New Loan Terms

Ask Congress Bring Loans Nearer a 'Reality' To Distressed Film Houses

Theatre Owners of America has petitioned the Senate Select Committee on Small Business to expand the regulations of the Small Business Administration so that drive-in as well as conventional theatres would be eligible for Government loans. At the same time, TOA—via Philip F. Harling, chairman of the SBA committee of TOA—urged the Senate committee to ease loan regulations for all theatres in light of the current business recession.

Harling pointed out to the committee that TOA on March 15, 1957, has submitted a memorandum to the SBA requesting revisions, expansion and the elimination of restrictions "so that the aims and purposes of the SBA would actually become operative in fact rather theory."

Harling called the attention of the committee to the fact that the plight of film theatres "is of long duration and is much more critical than it has ever been." He emphasized that the SBA records show that out of 20,000 theatres in the U. S., only 17 applications had been submitted by theatres and out of these, four loans totaling \$50,750 were approved. Thirteen applications totaling \$307,870 were disapproved.

The TOA official charged that the law as written "prevents the coming of the economic floodgates which would make it possible for many millions of dollars to be spent in rehabilitating our industry which is essential to the national welfare." By the law's limitations, Harling added, it prevents the employment of capital, labor and materials and "discriminates by reason of the narrowness of the law against an industry which enjoyed the greatest manifestation of the trust and confidence when the government certified all theatres as issuing agents for War Bonds during World War II, without losing one single dollar from all the billions issued."

## Oscar Poll

Continued from page 1

for this Oscar, for role in "Kwai," but Buttons edged ahead in last week of polling.

Elka Lanchester topped others in field in "best supporting actress," for work in "Witness for Prosecution." However, Lanchester's margin very narrow, with Diane Varsi in "Peyton Place," (20th-Fox) and Carolyn Jones in "Bachelor Party" (M-G-M), also contenders.

"All the Way," Sammy Cahn-Jimmy Van Heusen tune from "Joker Is Wild," has commanding lead over rivals for best song.

"Kwai," best picture favorite, garnered more votes than did all opposition put together, and same was true of Guinness, for best actor, and Lean, for director.

For 10 previous years of DAILY VARIETY polls, batting average overall is .862—far ahead of any survey of this kind. Four times it has been 100% accurate.

## 'Karamazov' of USA

Continued from page 3

Hot Summer" will be on the top of the invited pix at Cannes, 20th doesn't participate in the MPEA selection procedure and prefers to do itself with the various fests. Favre LeBreton, Cannes fest director, is currently in the States to invite stars and make other arrangements. He and his committee are expected to glean their film invites from the MPEA list, but he's under no obligation to stick to it and indications are that Cannes and the other European fests will favor those producers who can deliver stars.

It's already been made clear that Lee Remick, who appears in "Long, Hot Summer," will be at Cannes with her husband.

Though, following last year's Cannes festival, there was a good deal of conversation and discussion regarding a new selection procedure to be adopted by the MPEA, nothing has been changed.

## Autry Gun on Screen

Hollywood, March 25. Gene Autry's Flying A Productions, formed several years ago for exclusive activity in telepix, will now expand into theatrical feature production. First to go this summer will be "Cuban Escape," to star Estelita. Cowboy star won't appear in film to be produced by Lou Gray and directed by George Archainbaud.

## Glorified Crankers

Continued from page 3

ner, the German "sea devil," another version of "The Three Penny Opera" with the Kurt Weill music, for which he wants Curt Jurgens, and "Undine" by Girdoux, for which he hopes to get Miss Schell.

Apart from these, he's planning to shoot "The Rough and the Smooth" as a British-German co-production, with Renown Pictures as the British partner. Film is described as a modern human bondage.

Siodmak also is shooting three pilots for a tv series to be entitled "The Killers" and he has an idea for a tv series on "Great Escapes," from Churchill and Xenophon to Latude and Genl. Giraud. These pix would be shot at the Bavaria studios in Munich.

The Germans, observed Siodmak, are virtually the only producing country where virtually no thought is being given to export. "They don't bother to think beyond Vienna, Switzerland and the Saar," the producer held, adding that this was in part explainable by the fact that (1) the German market is so potentially lucrative for a hit, and (2) German actors, once they become known, are so quickly snapped up by Hollywood.

Television is gradually making inroads in Germany, Siodmak reported. He said, eventually, the small so-called German "Heimat" films would be replaced by tv. There was no great incentive for the Germans to coproduce with other European countries because the dubbed product would be released just as easily, he said. However, the incentive for Americans to coproduce with Germans was considerable since the German market carried a virtual guarantee of around \$400,000 or more.

Biggest problem in Germany today is playing time, and that's getting tougher all the time, said Siodmak.

"At Night, When the Devil Comes" was a success in Germany, where the Gloria outdid released it, Siodmak said. He acknowledged that the German system of production, with distributors financing producers and holding a tight rein on film content, prevented any great experimentation and possibly tended to keep down film quality, but added that there was little chance for any change. Quite apart from that, he reminded, some of the artistically poorest films have done the biggest business in the German market.

## GOLDWYN'S HERSHOLT KUDO

No Thalberg This Year But Laurels For Three Are 'Specials'

Hollywood, March 25. Samuel Goldwyn is recipient of the Academy's Jean Hersholt Humanitarian Award, established last year in memory of the org's many-year prexy. Y. Frank Freeman won first presentation.

With no Irving Thalberg Award set for this year, three additional film vets also are being kudosed by Academy this year: Board of Governors voted special awards to Charles Brackett, former Academy prexy, and B. B. Kahane for their long service to the film industry.

All presentations will be made at Oscar show tomorrow night (Wed.) at Pantages Theatre.

Ray Woodard, law student at the University of Pittsburgh and tri-state exhibitor, disposed of the Avalon and Kayton Theatres in Montgomery, W. Va., to Frank Sandor, a Smithers exhibit, and Benny Filiozzi Jr.

## Exhibs Can Play the Role (Happiest Man in Town), Contends Ad-Pub Chief

Minneapolis, March 25. There has been some criticism of the "happiest man in town" role that the local exhibitor is to play in the forthcoming three-month territory-wide drive to "fill empty seats" to start in 200 or more towns simultaneously in April.

It's felt by the critics that the campaigns will start off with a "gross exaggeration" and an untrue picture of existing boxoffice conditions.

However, Ev Seibel, United Paramount circuit advertising-publicity head, who, with Harry Greene, serving in a similar Eddie Ruben circuit capacity, conceived the idea, defend the "bottle cry" as anything but an inept choice.

Seibel refers to a recent series of articles in the Minneapolis Morning Tribune, based on a survey by its staffer Carl Rowan, showing that in the small towns he visited most lines of business other than exhibition are in as bad or a worse way.

"The conclusion to be drawn from the articles is that the exhibitor in the small town hasn't any more reason for unhappiness than his fellow townsmen engaged in other pursuits, if as much," says Seibel. "We feel confident that the pictures coming up during ensuing months, plus the continuous boxoffice drive that'll be made available for him to participate in well may bring him a measure of prosperity and, thus, happiness. At least, there can be no gainsaying that those fellow townsmen witnessing those pictures will find enjoyment which is tantamount to happiness."

Seibel and Greene were influenced in the "happiest man" decision by a belief that there has been too much publicity about exhibitor pessimism that has been hurtful to the boxoffice.

## DJ Record Hops

Continued from page 1

are regular features at the youth and teenage clubs.

An estimated 5,000 local youngsters weekly attend the hops, with the number increasing each month. They are so popular now that they are becoming the vogue for school parties, spring proms and graduation dances. A no-passout rule at most hops precludes any shenanigans outside the halls.

Disk jockeys report that the hops are well chaperoned and with no incidents of violence reported so far. A known tough who shows up is politely refused entrance. Schools, religious and civic leaders are endorsing the hops as clean, healthful recreation.

The platter spinners do not feel that the hops will take the play away from dance bands in the long run. The hops stimulate an interest in music and dancing, and in the long run they will result in a greater demand for dance bands and live entertainment, say the deejays.

## Jazz Vs. Rock 'N' Roll for 5c

Vancouver, March 25. Junior high tutor Doug Kennedy, a jazz buff, has brainwashed a way to level down rock 'n' roll in the minds of the lower teenagers at the school. "Expose them to jazz," he says, and does. Now the moppets are boppets with that real cool preference, digging disk and "live."

Kennedy, health and personality instructor at Burnaby Alpha Junior High, runs a noon-hour Record Club & Dance with a 5c gate. Coin collected and 600 out of 800 students show up—buys free concerts by area's jazz toppers, when entire student body shows up. "Rock 'n' roll is not so important to them any more," he said.

First "in person" noontime jazz-for-junior sesh was Lance Harrison Dixieland presentation, in mid-December. Subsequent hyped in terrest copped enough cash for a Doug Parker orch school date two weeks ago, presenting jazz that both was and wasn't far out.

Singing at each session was tyweb thrush Eleanor Collins, who doubles in PTA as a moppet-mother herself. "We're the first," is tutor Kennedy's opinion, "but with this type of personality education, we're only the beginning."

## NEIL HELLMAN NEW OZONER

Hires U Exchange Sales Mgr. To Run Drive-Ins

Albany, March 25. Purchase of the 650-car, four-year-old Andalusian Drive-In, in northeast Philadelphia, by Neil Hellman, of Albany, is revealed. Reported price: about \$200,000.

Hellman, who has been operating drive-ins for 18 years, and who also conducts two motels here, hired Eddie Potash, Universal sales manager of the City of Brotherly Love, to supervise the Andalusia and the Lincoln Drive-in at Philadelphia, another Hellman enterprise. Potash left Universal Friday (21) to affiliate with Hellman.

## Lee Sherman Reports Male Dancers to Yank Taste Rare For O'Seas Films

Male dancers for film work are in short supply in Europe and musicals done on the Continent suffer from the lack of U.S.-trained hoofers, says Lee Sherman, American choreographer who left over the weekend for Paris to direct an eight-minute dance sequence for the film "Colorado" there.

"Colorado" stars French comedian Beauville and is a spoof on the American west. Last year, Sherman was called to Paris to choreograph the dances for another French musical, "Tabarin," "Colorado" is a French-Italian-German co-production.

To get an "American" quality in European male dancers is difficult if not impossible, Sherman said, adding that the U. S. dancers were the world's greatest "with the possible exception of the Russians about whom we know very little." The Americans, he held, are the best trained and, in contrast to their Continental counterparts, they bring to their work a vigorous, vital quality.

For "Colorado" he expects to recruit some American dancers in Europe, including some Negroes. "We'll have to beg and borrow dancers as usual," Sherman said. He expects to get some from an American troupe visiting at the Brussels Fair.

In contrast to the men, European femme dancers are better disciplined and more useable. In doing "Tabarin," Sherman cut the men's movements to a minimum and highlighted the girls.

With the advent of some of the American musicals in Europe ("Oklahoma," "Kismet," "Brigadoon" etc. in London), a pool of male dancers trained in the American concept of the dance is gradually built up, Sherman related.

This is being helped along, too, by the presence of some U. S. choreographers on the Continent, such as Billy Daniels in Germany. "Our choreographers are much in demand," Sherman said. "They're contributing something new and important. The Europeans just don't think the way we do." He noted the European preference for American pacing.

Sherman has choreographed the Jones Beach "Show Boat" show for the past two years. He also did "Make Mine Manhattan" on Broadway and has done a lot of tv work.

## Farr Quits for Realty

Houston, March 25. Jack A. Farr, prez and major stockholder in the Farr Amusement Co., which operates theatres in Houston and Bryan, has resigned his post as prez and general manager to devote time to his real estate holdings.

T. J. Cheney will be manager of the Trail Drive In here and J. W. Robertson will be manager of the Skyway Theatre in Bryan. Heywood Simmons will do the buying and booking.

## McWilliams, Sidell Partner

Cincinnati, March 25. Harry K. McWilliams, vet explorer, is a partner with Robert L. Sidell, Cincinnati Zoo Opera exec, in a new business relations firm, SIdell-McWilliams Co. here. They will serve as consultants in management, employee, stockholder, dealer, labor and public relations fields.

McWilliams continues to beat the drums in this area for Columbia Pictures, following a stint in New York. Sidell is former president of Cincy Local Musicians Union, and a former mayor and commissioner of Newport, Ky.

## Mount Campaign To Dispel Gloom

Minneapolis, March 25.

Approximately 200 of this territory's cities are expected to participate in the three-month business-building campaign which will be launched in April. Plans for the campaign, aimed at stimulating film business in the entire area, eventuated from a meeting of 248 exhibitors here last week. Session had been arranged by circuit owners Eddie Ruben and Harold Field and local United Paramount general manager Charles Winchell.

Theme of the campaign, designed by Ev Seibel and Harry Ruben, ad-pub chiefs of the United Paramount and Ruben circuits, is aimed at dispelling the pessimism that has surrounded the film business recently. The optimistic and cheerful aspects of the industry are stressed. Large initial newspaper ads will be headed "I am the happiest man in town 'cause I'm going to make you happy, too, you'll agree, when you see the wonderful motion picture productions to be presented during the ensuing months." A list and description of the attractions will follow.

Exhibitors left the one-day meeting with elaborate kits containing plans for campaigns in the shape of stunts, ideas, gimmicks, proposed ads, etc. They also heard pep talks from circuit owner Gil Nathanson, Ruben, Winchell, Green, and Edward L. Hyman, American Broadcasting Paramount Theatres v.p.

Initial steps were taken at the session to form a new permanent exhibitors' organization "principally devoted to business building forums." It's indicated that the new group may eventually affiliate with Theatre Owners of America which has never been represented in this territory.

This development could conceivably put the skids under Exhibitors Trade Assn., the former North Central Allied unit, which has been largely inactive since Bennie Berger had been replaced as president a year ago. However, Ted Mann, ETA prexy, and Berge have indicated their opposition to TOA, which they regard as unsuitable in its aims for this area's small exhibitors. Both have denounced the proposed TOA invasion and have declared they'll fight to keep ETA alive.

## Standby for Grief

St. Paul, March 25.

Minnesota Gov. O. L. Freeman has indicated that he may call a special session of the state legislature during the next few months to expand the jobless benefit program. His decision, it's stated, will hinge upon the failure of economic conditions to improve.

If the special session materializes, exhibitors and agricultural interests are expected to seek daylight saving time relief from the legislature. The dst law cannot be eliminated until the lawmakers meet again and no regular session is scheduled until 1959.

The first non-war-time fast time last summer did considerable boxoffice harm, it's claimed by exhibitors who are looking forward with dread to another impending tussle with it. Drive-in theatres particularly suffered, according to industry toppers.

Sentiment against the dst increased and became more widespread as the summer progressed last year. The radio and tv stations and newspapers put the law over.

## 1,414 Films Given 'U' British Rating in '57

London, March 18.

During 1957, the British Board of Censors examined 1,743 films, covering feature pix, shorts, documentaries and cartoons. There were 1,414 films given a "U" certificate, which means that they were regarded as suitable for viewing by patrons of all ages. Seventy-seven pix were tagged "X," meaning that children under 16 cannot see them and 10 were rejected.

There were 264 full-length feature pix passed in the "U" category.



# Debbie (that "Tammy" Gal) is back...

she teaches a continental lover  
and a sophisticated woman  
the facts of life...and learns  
about romance from the  
good-looking boy  
next door!

to match those  
record-breaking  
"TAMMY"  
grosses!



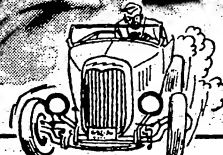
DEBBIE  
REYNOLDS  
CURT  
JURGENS  
JOHN  
SAXON

"In terms of the enjoyment  
registered by the paying  
customers, it looks like a  
surefire hit—designed to  
reach the widest possible  
audience."

*The Film Daily*



**THIS HAPPY  
FEELING**



**CINEMASCOPE**  
in Eastman COLOR

Hear:  
DEBBIE SING  
her new hit song  
"THIS HAPPY  
FEELING"

co-starring  
**ALEXIS SMITH • MARY ASTOR** with **ESTELLE WINWOOD**



Directed by **BLAKE EDWARDS** • Screenplay by **BLAKE EDWARDS** • Based on the Play "FOR LOVE OR MONEY" written by **F. HUGH HERBERT**  
and produced on the stage by **BARNARD STRAUS** • Produced by **ROSS HUNTER** • A **UNIVERSAL-INTERNATIONAL** PICTURE

**Available for a limited number of engagements over the Memorial Day weekend**

## Todd In His Midway Period

Continued from page 4

his former hamminess, having played the fiddle in a Vermont burlesque house as a youth) that the "Todd touch" came to fuller flower.

### Had Gibson's Ear

Todd was known to have Gibson's ear; they liked each other. Todd was allowed free rein in "competing" with Billy Rose, as the showman at the fair. Rose, of course, could hardly be caught up with on a practical basis, having made a mint with the gargantuan "Aquacade" which had a general admission of 40c—the key to its virtually SRO attendance; but where Rose had the benefit of housing his water opera in part of a \$5,000,000 exhibit building financed by the State of New York, Todd had to build his theatres, etc., from the ground up, although there were reports at the time that some, if not all, of the financing for Todd's enterprises came from the fair. Rose also advantaged Todd and most of the other showmen by getting a 10% deal, made during the Whalen regime, whereas the others, including Todd, had to earmark anywhere from 15% to 40% of their gate receipts as the exposition's share. Even so, Billy Rose's low percentage not only gave the World's Fair a healthy bite but the "Aquacade" itself drew the best press nationally. It was one of the few times in his career that Todd was "second best." But even in that role, he was the expo's "personality boy" and one of the prime noisemakers. Todd and many of the other showmen were understood at the time to have been given more favorable percentage deals by Gibson after Whalen was "kicked upstairs."

The comparison with Rose is inevitable in other ways. Rose was not in Todd's class as a mixer; Todd was all over the place, gravitating especially toward the smart-boy carnies who dominated the midway as entrepreneurs. Most of the latter either made Chicago their home or were associated with the Windy City in the off-season—and Chi was figured as "mikes-town" although he was from Minneapolis. One among them, Joe Rogers (Dufour & N. Y.-born but Chi-based was a match for Todd on the gambling spirit linked so historically with "the Chicago mob." (Gambling broke Rogers; he committed suicide about 10 years ago.) Rogers, one of most admired of all showmen at the fair, in a friendly way vied with Todd for Gibson's attention, and both got it in full measure.

### Got Way In Chicago

Chicago, March 25. As the Chi Daily News put it, Mike Todd "got that way in Chicago"—the city that raised and elbowed him, alternately a backdrop for fame and fortune, and a cloak for obscurity.

His first show biz success was here at the Century of Progress. But after the exposition folded, Todd's luck ebbed, as it would time and again, and soon after the showman was on Randolph St. working for a bookie.

Todd first hit Chicago at the age of one, when the Goldbogen family moved from suburban Minneapolis. His boyhood environment was the thickly-peopled, pluralistic north-west side, where it was take-what-you-can and cop-dodging. Todd was seven when he found show biz for the first time, joining a sidewalk pitchman as stooge. It wasn't long before the brash kid gravitated to carnivals.

If a buck was to be made, Todd was ready and willing. He was an apprentice pharmacist on Nelson Algren's tough, cobbled W. Division St. He worked in a lab at Michael Reese hospital. He sold shoes for footwear tycoon Irving Florsheim before Florsheim was a tycoon. And he made signs for merchants—the kind that read, ironically, "Going Out of Business."

Once he even became a pedagogue, starting a school that taught bricklaying! In 1928 he went to Hollywood to build soundproof stages, and the next Chicago knew of him, he was back arching blue-nose backs with a poppy "Flame Dance" at the 1933 lakefront fair.

Todd's personality, reflected in so many things, was mirrored again here in 1940 when he opened a

gaudy, girly niteroy on the north-side, touted as a spot for "just folks." It made money, and next thing he knew, some troglodytes reminiscent of the Capone era were demanding in. Todd took his cue and ankled the club and the city.

Todd's two brothers and a sister live in the Chi area. Their father, Rabbi Chaym Goldbogen, is buried here at Jewish Waldheim cemetery. Another sister died some years back, and was also buried here. (Mike also was laid to rest there.)

## Todd-AO Corp. Up For Oscar Nod

Hollywood, March 25.

The Todd-AO Corporation and Motion Picture Research Council, will be awarded Class One statuette in the Academy's Scientific or Technical Achievement Awards division this year. Last year, both Class One and Class Two kudos were bypassed in annual Oscar sweepstakes.

Todd-AO and Westrex draw honors for the development of Todd-AO process; MPRC for development of a high efficiency projection screen for drive-in theatres.

In Class Two awards, one goes to The Societe d'Optique et de Mecanique de Haute Precision, for development of a highspeed varifocal photographic lens. Also, Harlan L. Baumbach, Lorand Wargo, Howard M. Little, Unicorn Engineering Corporation, for development of an Automatic Printer Light Selector.

Class Three: Charles E. Sutter, William B. Smith, Paramount Pictures, General Cable Corp., for engineering and application to studio use of aluminum lightweight electrical cable connectors.

## Vancouver Never Saw Like Of '80 Days' Long Draw

Vancouver, March 25.

Though set to bow-out Feb. 8, UA's "Around the World in 80 Days," which flabbergasted city's exhibitors by running a record 25 weeks to 80% capacity grosses, at Stanley, Famous Players 1,105-seat nabe house, was too good to let go. Film is now in its 32d week and "It will run until the middle of April," said manager Jack Burdick.

Wicket trade has eased off to "a good 60%," said Burdick, "which is good." Previous Vancouver record was "The King & I," 14 weeks. Supplanting feature will be "The 10 Commandments," which the exhib feels will do four solid weeks.

## Todd Jr. Carries On

Continued from page 5

between them). Mrs. Lorraine Manville-Baxter owns 25% of the film up to a ceiling of \$500,000. She originally invested \$1,828,000, which she's recouping in addition to her interest. So far, there has System. United Artists also shares including loans and interest. "80 Days" is only two-thirds paid off. It must earn another \$2,100,000 before going into the black.

There's a feeling that Todd's death may hurt the "80 Days" potential in that he was always active in plugging his film and keeping it before the public eye. In fact, Todd was a living advertisement for his first and only moving picture, whether he addressed a student group at Harvard or lectured the press on returning from Moscow.

As far as Todd's relations with UA are concerned, UA prez Arthur Krim said Monday (24) that no changes at all were in the wind. Todd is known to have had his differences with UA over the way the distribution of the printdown version was handled and he recently appointed a sales supervisor. He reportedly felt that his picture wasn't getting important enough time during the upcoming Easter holidays.

## Jessel's Todd Eulogy At H'wood Memorial

Hollywood, March 25.

"I've known few men in my nearly 50 years before the public who could retain optimism and shun adversity as could Mike Todd," George Jessel, delivering the eulogy at memorial services to the veteran showman, told more than 1,400 great and small of Hollywood who turned out to pay their last respects today (Tues.) at Temple Israel.

In a speech originally prepared for delivery before the Friars last Sunday (23) in New York, Jessel declared, "It would please Mike Todd if I now use some of that address." For a pitchman, Todd had the audacity of a Roman emperor, shown in his works, said Jessel. "A man of great strength and firm convictions, Todd brought the world together in his picture ('80 Days')." Jessel declared.

## Todd Terminus

Continued from page 4

(which folded after a short run). During the roaring twenties he went into the construction business and made—and lost—his first million.

Todd's "Flame Dance" attraction at the Chicago World's Fair introduced him to a reporter on the Chicago office of VARIETY, Dan Goldberg, himself later to show some flair as an impresario. At the time Goldberg fancied himself a playwright (he wasn't) and Todd fancied himself a Broadway producer (he wasn't) with presentation of Goldberg's "Call Me Ziggy" at the Playhouse.

None of Todd's first ventures on Broadway succeeded, not "The Man from Cairo" in 1938 or his theatre cafe with Gypsy Rose Lee in 1939. But then came "The Hot Mikado," starring Bill Robinson. It had everything, from erupting volcano to a waterfall on the stage. He took his hit to New York's World Fair and followed with "Streets of Paris," "The Dancing Campus" featuring name bands and the Gay New Orleans revue.

"Star and Garter," "Something for the Boys," "Mexican Hayride," "Up in Central Park" and "The Naked Genius" did better on Broadway but a variety of circumstances (mostly the lure of the track) found Todd in bankruptcy in 1948, owing \$1,105,000. He borrowed \$375,000 and managed to refund his debts via another hit, "As the Girls Go." This he followed with "Peep Show" in 1950 and, in 1952 and 1953, with the "Night in Venice" spectacular at Jones Beach.

### Sparked Cinerama; Later Todd-AO

At that time, Todd and Lowell Thomas teamed up in the new Cinerama widescreen medium. Todd, characteristically unable to get along with partners, quit the enterprise and sparked the development of the Todd-AO process. The first film was "Oklahoma," but—again—he broke with his partners (George Skouras and Joseph Schenck) and sold out his interest, using the money to help finance "Around the World in 80 Days." In between he planned to make "War and Peace," but the Italians beat him to it.

Todd married actress Joan Blondell (his first wife having died in 1947 following an accident), maintained a lengthy friendship with actress Evelyn Keyes and courted and married actress Elizabeth Taylor. Latter was one of the best publicized courtships in history and the couple continued to make news wherever they went, which was practically everywhere, from the Riviera to Moscow.

Last year, Todd won an Academy Award for "80 Days." At the time of his death he had been preparing to launch production on his next picture, "Don Quixote."

Todd was an expansive man, who did everything with "large." He lived well and he spent money on anything, from valuable paintings to a Rolls Royce, an estimated \$1,000,000 in jewels and a yacht as gifts for his wife, plus his private plane, a \$100,000 Lockheed sumptuously outfitted. His phone bills were legendary and he probably rivalled Don Ameche in publicizing the instrument.

Surviving him are Miss Taylor, son Michael Todd Jr., and Elizabeth Frances Todd, a daughter born to him and Miss Taylor last year, and three brothers and one sister.

## 'Nine Lives of Mike Todd'

Screenwright-columnist-author Art Cohn who crashed to his death with Mike Todd was polishing his biography of the showman, for Random House publication next fall because RH prexy Bennett Cerf felt the book "was enough for two volumes." Cohn called the Todd bio "The First Nine Lives of Michael Todd."

Cohn, who had only last month accepted a Hearst-syndicated column in the San Francisco Examiner and other national dailies—a Beverly Hills resident he had not, as yet, obtained a Los Angeles outlet—had written the screenplay of "Don Quixote," Todd's next projected film production. He was also the producer of the CBS telecast version of that first anniversary party for 18,000 "chums" at Madison Square Garden last fall far which Todd received considerable negative reaction as thanks for a grand gesture.

Cohn, vet newspaperman, authored "The Joker Is Wild," biog of comedian Joe E. Lewis which is a current season Paramount film release on a coproduction deal among star Frank Sinatra, director Charles Vidor, Lewis and himself. Because of the Joe E. Lewis association an initial rumor linked the comedian to the Todd fatality when, actually, he had opened the night before (21) at the Eden Roc, Miami Beach.

## The Color of Mike Todd

Continued from page 4

same tv cameraman and interviewer team who did that coverage four days later, ironically, covered the plane crash.

NBC-TV newscaster David Brinkley said, "Todd's career may be summed up, as Abel Green in VARIETY wrote, 'He may parlay himself into the poorhouse or Fort Knox, but in either case he will sup on caviar and champagne.'"

### Goldwyn Hails 'Great Showman'

Samuel Goldwyn issued this tribute: "Mike Todd was a great showman who brought real inspiration to motion pictures. The Todd-AO process and "Around the World in 80 Days" will live indefinitely as monuments to his dynamic energy and drive. The motion picture industry and the entire entertainment world will miss him. I mourn him as a friend and my deepest sympathy goes out to his wife and to the members of his family."

### Todd on the Air

A couple of reviews out of VARIETY's radio files—13 years apart—reflect the "other personality" of Mike Todd.

"Mike Todd was put in pretty fancy company by Mutual of Omaha, over WGN, Chicago, Dec. 1 (1944) when, as part of that insurance company's 'Freedom of Opportunity' series, it dramatized the career of 'the contender for the title of America's greatest showman' unquote. Considering that McArthur, Eisenhower (coming Wendell Willkie) are part of the same series, that's pretty good for the ex-famed impresario, whose career was boiled down into a meaty half hour. Factual and sounding authoritative ('Call Me Ziggy,' 'Hot Mikado,' up to 'Mexican Hayride'), it was a good job of radio dramatizing his career. Todd is a Chi boy, hence it was a natural for the local-boy-makes-good-on-Broadway Algeism."

And this from CBS' first "Face to Face" last August: "To Launch 'Face to Face,' with New York's Park Ave. as the home site, there could hardly have been a zingier personality than Mike Todd, who knows something about the rags to riches routine. The poobah of 'Around the World in 80 Days' must be set down pronto as one of the fanciest ad libbers around. Todd took a listener through 30 minutes of razzledazzle; fast and hep talk about the life & times of Mike Todd; Elizabeth Taylor and their infant daughter Liz; Mike Todd Jr.; how it is that Todd the elder has been broke 'but never poor'; how it is that some great showmanship is exerted more out of show biz than by those associated with the glamor realm; his career on carnies and in the construction biz. It was a beaut of a session."

In the newer medium, "Todd & Liz" drew the program's biggest Trendex as of their appearance last year on CBS-TV's "Person to Person."

### Mike Todd's, Sr. and Jr.

In his best Broadway tradition, the father-and-son relationship between the Todds was unique. The life that the Old Boy led was something he didn't want for Michael Jr. and when the latter married "a nice conservative girl, not in the business," it was voiced by Todd with undisguised approbation.

Michael Jr. was "the boss" to the Old Boy. Originally it was, "If it's okay with my general manager," but later the billing, in ad lib conversations, was "the boss." Junior, a modest kid, isn't anything but bossy—until now, of course, when he must assume the reins prematurely.

When young Todd was an Amherst undergraduate—he served in the Navy thereafter—the Old Boy "agented" a correspondent's job for Michael Jr. on VARIETY. The youngster reviewed the Amherst campus show and sent in other tidbits.

Foresighted, Todd sent Junior out on the road with Bill Doll on any and all roadshow openings and exploitation junkets.

### His Thames River Stunt

His showmanship flair and his Diamond Jim Brady penchant resulted in that "Thames River Party" for the preem of "80 Days" in London. Anticipating rain he even supplied cuffed raincoats which made even a greater impression than the free grape and caviar. As with the Madison Sq. Garden party—for which he got back \$110,000 from CBS for a "Playhouse 90" spectacular telecast of the shindig—the London party was overvalued. "Actually only cost me \$20,000," Todd stated, "and it got a million in publicity." The Garden party was also pegged at a 200G nut, but with the 110G fee he probably made a profit and also got invaluable publicity despite the haphazard format itself, and not discounting some of the negative word-of-mouth.

## Soundtrack

Continued from page 7

Ralbourg, George Weltner and Jerry Pickman went to the Coast over the past weekend for studio huddles and, as per policy, each took a separate plane. . . . Grey ad agency is not one to mince words, as witness this interoffice memo to its cage artists: "Grey's record for the season was a disappointing five victories and nine defeats. We finished fourth in a field of eight. All team members are requested to turn in their uniforms as soon as possible."

Martin Rackin has secured release from his Warner Bros. producer-pact to partner with John Lee Mahin in new indie company. . . . John Ford using silent stars Ruth Clifford and Ricardo Cortez for roles in Columbia Pictures' "The Last Hurrah" . . . Andrew and Virginia Stone reached agreement on new Metro pact as writing-producing-directing-editing team, calling for four pix over three-year period. . . . Erich von Stroheim Jr., vet assistant director, makes his film bow in Joe Pasternak's "Party Girl" at Metro

# WARNER'S CANDY IS TAX-STICKY

## 'Paradise' in 31-Week N.Y. Powder

**Broadway's Warner Fills In for Eight Weeks With Repeat of Original Cinerama**

"Search for Paradise," the fourth picture in the Cinerama process, will terminate its Broadway engagement at the Warner Theatre on May 3 after racking up the shortest run of any of the previous three-strip films. When "Search" calls it quits the first week of May, it will have run for 31 weeks as compared with 125 for "This Is Cinerama," 62 for "Cinerama Holiday" and 70 for "Seven Wonders of the World."

Stanley Warner, which has the exhibition and productions rights to the medium, explained that it is pulling "Search" because of "a known popular interest" in the first picture in the press. "This Is Cinerama," which the theatre chain is bringing back for a limited eight-week engagement. In addition, according to SW, an experiment with morning shows of "This Is Cinerama" for school children has shown a popular interest in the initial entry. However, it's known that "Search for Paradise," which did not receive critical acclaim, and was rapped for Lowell Thomas' commercials, was faring much poorer at the b.o. in New York and in other cities than the three previous Cinerama films.

Following the eight-week run of "This Is Cinerama," SW will bring in its latest three-strip attraction, "Cinerama South Seas," which was produced for the theatre chain by Carl Dudley. Title of the picture will be changed before its Broadway bow.

At the height of its popularity, Cinerama was being shown in 23 theatres in the U. S. and Canada and nine overseas. Currently, the situations in Buffalo, Atlanta, Oklahoma City and Seattle have been closed permanently. Miami Beach will also call it quits at the end of the winter season. The situation in Dallas is presently operating on a weekend basis only.

In contrast, the medium is adding sites outside of the U. S. Two new Canadian installations are now operating—Toronto and Vancouver. In addition, Cinerama is now being seen in Havana and will shortly be shown at the Brussels World Fair.

## Budd, Ex-WB Travel Exec, Now With Tour Outfit

Ralph W. Budd, who had been personnel director and transportation manager for Warner Bros. for 28 years, has joined Robson Travel-Arthur Robson (USA) Ltd. as a special sales representative.

During his WB tenure, Budd handled the transportation for all the WB world premiere jaunts. In his new position, he'll concentrate on specialized transportation service for the theatrical trade.

## Switch Booking Services

Albany, March 18. Reversing the trend of the past several years, the Riverview Drive-in at Rotterdam Junction (outside Schenectady) has switched its buying and booking from a New York agency, Liggett & Florin, to an Albany organization, Perlmutter Theatres.

The Lamont organization, owner of the Riverview, believes that the Perlmutter operation, headed by Jules Perlmutter, who also conducts a string of theatres, will be able to do a better job for it.

However, Lamont's Sunset Drive-in, at Kingston, continues as an account of Liggett & Florin. Kingston is located in the New York exchange territory.

Vanderbilt (indoor) in Greenville, handled by Mrs. Harry Lamont, continues as a Liggett & Florin buying-booking job. Situated in the Albany exchange district, it particularly caters to Catskill Mt. summer patronage. The Vanderbilt will reopen soon.

The Riverview, managed by Howard Cammer, and the Sunset, piloted by Gerald Schwartz, are scheduled to re-light March 20.

## Rank's Drive-In Targets

Los Angeles, March 25. Rank Film Distributors of America, with 24 British releases in its docket, will make a particular play for drive-in bookings for program, in addition to regular hardtop situations.

Sixteen of these films are still to play in local territory. Company has prepped a special four-page broadside to expand its outdoor operations.

## British Director Tabs Film Censor Board As 'Millstone' on Industry

London, March 25.

In a forthright speech at the Critics' Circle annual dinner, J. Lee Thompson, director of the international prize-winning film, "Woman in a Dressing Gown," described the British Board of Film Censors as "a miserable millstone round the neck of the industry." Thompson accused the censors of preventing British film-makers from producing adult subjects while television can do anything it likes at one's fireside.

He further accused the BBFC of favoring American films. In his present pic, "A Tree in the Street," the censors have compelled him to remove a scene in which a woman is accidentally killed by a youth. Thompson asked "What about all the violent scenes in 'Baby Face Nelson'?" The director alleged that the censor replied: "Oh, well, that's different. That's American." Thompson further deplored the fact that most adult themes in British films are tagged with an "X" certificate, which sorely limits the number of people who can see such films. "The 'X' certificate is a death certificate," insisted Thompson.

The director then suggested an Appeal Board manned by reputable critics to which a producer could turn when his film failed to gain the censor's favor. Finally, he begged the film executives to abandon their present defeatist attitude of not taking risks, and crix to lambast the shoddy British films which rely on "busts, brawls and baloney."

## MERIAN C. COOPER SETS UP OWN FIRM

Hollywood, March 25.

Merian C. Cooper, vet industry figure recently veepee of C. V. Whitney Pictures Inc., and former production chief at RKO, has set up Merian C. Cooper Enterprises Inc., for both theatrical film and vidpix production.

Several years ago, he and John Ford were partners in Argosy Films.

## ARTHUR J. NEWMAN'S PAIR

Former Republic Exchange Mgr. Turning Exhibitor

Saratoga, March 25. Walter Reade's Community in Saratoga and his Community in Hudson will be bought and booked by Arthur J. Newman, former Republic branch manager here and now upstate representative for Reade's Continental Pictures. Arrangement becomes effective April 1.

They are the only conventional theatres operating in the two cities. The Spa Community seats 1,250; the Hudson Community 1,500. Both are of Colonial architecture, without marquees, and about 20 years old.

(The Hudson Community will be involved in bidding this season against Morris and Raphael Klein's Sunset Drive-in at Hudson. Brandt Theatres, of New York, which buys and books the Klein operations, notified local exchanges of the decision to bid.)

## KEEP ALL POCKET BOOKS AUDITABLE

Theatre circuits, which operate wholly-owned subsidiary concession companies, have been warned to "reexamine and reevaluate situations with the advice of their counsel and their accountants" in light of a recent ruling of the Commissioner of Internal Revenue against a Florida theatre chain.

The warning came from Herman M. Levy, general counsel of the Theatre Owners of America, who in an industry case digest cites the experience of Theatre Concessions Inc., a subsidiary of Tallahassee Enterprises which owns and operates theatres and drive-ins in Florida.

The Internal Revenue Code provides that the first \$25,000 of corporate income per year be taxed at the rate of 30% and that all income in excess of the first \$25,000 be taxed at the rate of 50%. Levy points out that it is not an uncommon practice to "split" the income of a business enterprise among two or more corporations in order to get the advantage of an additional "surtax exemption" for each separate corporation.

But, Levy stresses, the Internal Revenue Code also provides that if a corporation transfers property to a newly-created corporation, the second corporation shall be denied surtax exemption unless the taxpayer proves "by the clear preponderance of the evidence" that the obtaining of the additional surtax exemption was not "a major purpose" of the transfer.

In the case of the Florida theatre firm, the taxpayer failed to prove that the arrangement between the theatre corporation and the subsidiary concessions company was not an attempt to obtain a second surtax exemption.

Tallahassee Enterprises gave the following reasons for setting up a separate concessions company and the lease arrangement:

- (1) To facilitate a possible sale of the theatres and the concessions business as separate entities.
- (2) To prevent theatre managers from knowing total theatre profits and encouraging possible competition by talking about the large profits made by the theatres.
- (3) To discourage theatre managers from asking for increases in salaries.
- (4) To protect the theatre-operating assets from possible judgments for damages arising from the sale of poisonous foodstuffs.

The U. S. Tax Court in Washington, however, ruled that the major purpose for the formation of the subsidiary and the lease arrangement "was to effect a tax saving."

## Juice Up State Street

Chicago, March 25.

State St. ("that great street") is reported due for a boost in candlepower which main stem merchants, including four picture houses, figure will help business. Just when the additional wattage will be installed, though, isn't known yet.

Street's present lamps, each with 4,000 watts, were erected and are maintained by the non-profit State St. Lighting Assn., merchant-organized in 1926. Its lamp poles, 70 in all, extend from Lake St. at the north end of the Loop to Van Buren St. on the south, 10 poles to a block. Part of the association's maintenance costs are borne by the city.

Assn. hasn't revealed how much watt increase it plans. Any boost, however, necessitates City Council amendment of an ordinance which regulates the output of the street's lamps.

State St. theatres include the Chicago, State-Lake and Roosevelt, all B&K situations, and the Loop, a Telemagement house. All are first-runs.

## N.Y. Highway Marker for Rank Film: Is It 'Exploitation' or 'Controversy'?

### Gable Sups With Guv

Chicago, March 25.

The "King" will get befitting treatment.

Clark Gable is skedded for supper Monday (31) with Illinois Governor William G. Stratton. Actor arrives here the night before for two days to pitch his latest, "Teacher's Pet" (Par).

Pic opens at the Woods April 8.

## Wm. K. Hollander, Retired Balaban & Katz Ad-Pub Chief, Dies in Chi at 74

William K. Hollander, 74, ad-publicity chief for the Balaban & Katz theatre circuit in Chicago until his retirement two years ago, died last Tues. (17) in Michael Reese hospital there of hepatitis. Per advice of medics, he cut short a Florida vacation and returned home several weeks ago, entering the hospital about a week before his death.

Hollander was believed to have been the trade's first exhibitor publicist, and sired film exploitation practices which have since become standard operating procedure. Onetime associates recall him as an inseparable blend of genius and martinet whose deepest satisfaction came from seeing former minions move up the industry ladder.

Born in Austria in 1884, Hollander was brought to New York at the age of six. In his teens he developed a show business interest that finally led to a job with the N. Y. Morning Telegraph. He opened a Chicago bureau for the paper in 1911, and seven years later the Chi Daily News raised some journalistic eyebrows by naming him its first motion picture reviewer. Hollander started his 36-year tenure with B&K in 1920, retiring in January of 1956.

### Disliked Nat'l Campaigns

Edward Seguin, his successor in the B&K post, recalls Hollander's aversion to the national campaign and his consequent clashes with film company promotion heads. He felt exploitation should be localized, tailored to each area. "The only situation I know about is Chicago," was his invariable capper.

Hollander-trained men in the biz include David Lipton, vice prez of Universal-International; Jack Garber, press chief of AB-PT; Edward R. Solomon, No. 2 ad-pub in the 20th-Fox hierarchy, and John Joseph, press topper for the Hilton hotels chain. Other Hollander alumni include the late Bill Pine, the late Broadway press agent Ben Serkovich, and Lloyd Lewis, onetime Chi Daily News drama critic and sports editor.

Wife, daughter, a son, two brothers and five sisters survive.

## ARBITERS AWARD \$895 TO BOOTHMEN'S LOCAL

Hollywood, March 25.

In full settlement of its claims against the Los Feliz Drive-In Theatre Inc., the Moving Picture Projectionists' Local 150, has been awarded \$895.15 by the American Arbitration Assn., it was disclosed over weekend.

Hassle arose over theatre firm's refusal to pay first-run scale for projectionists on "The Rose Tattoo" and "Court Jester." On the claim these films previously had been showcased and consequently were not first-run. Union showed that both pic were exhibited day-date with local first-runs.

A clause in Local's conventional contract stipulates that exhibs pay boothmen first-run scale when pic are showcased and later released as multiple first-runs.

Ogdensburg, N. Y., March 25. The erection of a highway marker stemming from the premiere of a J. Arthur Rank film has stirred up a controversy in this northern N. Y. State community. Resulting from the benefit bow on March 18 of "The One Who Got Away," the story of a Nazi prisoner who escaped from Canada to Ogdensburg, the Lions Club of this city, which sponsored the premiere, erected a marker with the following wording:

"On this site, on Jan. 24, 1941, Franz von Werra, German prisoner of war, reached American shores after escaping from two British prison camps."

"This historic marker has been erected as a reminder that constant vigilance must be maintained for the preservation of peace."

Action of the Lions Club immediately brought charges from some local citizens that the service organization was "glorifying a believer in Nazism." Pro and con opinions flooded the Ogdensburg Journal, with N. J. Beauchamp, a Lions Club member, staunchly defending the marker on the ground that its aim was to commend the citizens and the Police Department of the city for the speedy capture of the prisoner.

Idea for the marker came originally from exploitation men of Rank Film Distributors of America which opened the picture here for a five-day run in a high school auditorium in opposition to the Schine Circuit, which operates the only theatre in town. The film was originally offered to the Schine chain, but when the circuit refused to give Yank-Rank more than three engagements on its 100-theatre circuit, the distributor decided to buck the theatre chain. Move, it's said, was also prompted by Schine's turnaround of other Rank films.

As a consequence, Rank tied up with the local Lions Club which hired the George Hall Auditorium of the Ogdensburg High School. With Robert Bradshaw, president of the Lions Club and a former projectionist-theatre manager spearheading the event, a Hollywood-style premiere was staged for the benefit of the Lion Club's Sight Conversation Program and Student Exchange Program. The service group acted as the local exhibitor, splitting the take with Yank-Rank on a percentage basis for the five-day run of the picture.

Projection equipment and a screen for 35m projection were brought to Ogdensburg from Buffalo in a funeral car, the contribution of a Lions Club member. Rental cost of the equipment was deducted from the top before Rank and the Lions cut up the b.o. receipts.

Leo Pillot, Yank-Rank exploitation chief, came up from New York to aid in the promotion. Local newspaper went all out in promoting a contest and in supporting the premiere with art and daily news stories. Hefty tv and radio support was also obtained. For a touch of glamor, Pillot brought Greta Thyssen, who had no connection, whatsoever with the picture, to Ogdensburg, for a series of personal appearances and glamor art.

Although tickets were priced at 90c for evenings and 35c for the one matinee performance, Rank expects to emerge with a larger net than that of any picture playing the town's regular theatre on a similar run. The British outfit anticipates following the same policy in other situations where it feels it is being shut out by local exhibitors.

### Prime St. Louis For 'So, Pacific'

St. Louis, March 25.

Todd-AO equipment is now being installed at the Pageant Theatre here, operated by Arthur Enterprises. It's the first time in St. Louis for Todd-AO and will be launched with the showing of "South Pacific" April 16.

The opening will be a benefit for the St. Louis Variety Club with the public run beginning the next day.



## Schenectady Mop-Up With Bardot

### Echoes in Legion-Leery Albany, Troy

Schenectady, March 25.

Film Row in Albany has been buzzing with reports of the strong business attracted at Fabian's State in Schenectady by the Kingsley Import "And God Created Women," which went to its third week.

The Brigitte Bardot feature, "condemned" by the Legion of Decency, is estimated about \$7,000 the first week, and \$5,000 the second week, in the 1,600-seat theatre.

This is higher than the average weekly gross, for the six-month period to March 1, of the much larger Plaza and Proctor's, both Fabian situations.

Bardot pictures had played the neighborhood Colony operated this season as a straight art house by Sidney Dwore, but "And God Created Woman" was the first important release with a Legion "C" rating to be screened in a circuit house at Schenectady since the Plaza presented Warners' "Baby Doll" 15 months ago.

The Plaza was not on the receiving end of the six-month interdiction ordered by Bishop William A. Scully, of Albany (also moderator of the National Legion of Decency) for Catholics, at the Stanley Warner Strand in Albany and the Troy in Troy—as the result of its defiance in booking "Baby Doll."

The Plaza, however, is said to have suffered some at the boxoffice, because it showed "Baby Doll." Schenectady is not as predominantly Catholic as Albany and Troy.

Film men here waited to see what Catholic action would be taken in re the State and the Bardot film, but none was reported. The Troy, a relatively new Amsterdam first-run, is said to have experienced repercussions, from screening "And God Created Woman."

#### 30 Get Bardot Day-Date

Chicago, March 25.

Charles Teitel has set about 30 theatres for a day-and-date first nabe run here of the Kingsley Import "And God Created Woman." Dubbed version of Brigitte Bardot starrer starts April 18 for at least a week's run. Teitel is handling pic for Indiana, Illinois and Wisconsin situations.

Exploitationers in its 13th week here at the Loop.

#### FILM ABOUT PRIESTHOOD

Portland's Archbishop Turns Producer of Tinter

Portland, Ore., March 25. Archdiocesan Films, a project sponsored by Archbishop Edward D. Howard, of Portland, has its first film in distribution after 20 months in production. It is "From the Rising of the Sun," a tinter designed to interest young men in becoming priests.

It shows the roles a Catholic priest is called upon to play in his parish—teacher, counselor and administrator. Film, which runs 20 minutes, is the work of two Portland priests, Fathers Robert C. Mundt and Aldo Orso-Monzonetta. "Rising of the Sun" has been shown several times locally and is now being distributed nationally. Three sequels are planned. One will show student preparation for priesthood; the second will deal with the priest's use of his holy orders, and the third will stress the sacrifices a priest must make.

#### New York Theatre

##### RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4600

**DANNY KAYE**

in "MERRY ANDREW"

co-starring PIER ANGELO

BACALINI • MEL FRICK • ABEL FATE

In CinemaScope and METROCOLOR

An M-G-M Picture

and the MUSIC HALL'S GREAT EASTER STAGE SHOW

RECHT-HILL and LANCASTER were so pleased with our quality hand-pulled photographic prints for "TRAP-22" that they are now printing 500. That's double the normal print for their latest art-styled production. RUN SILENT, RUN DEEP

##### GRAPHIC ARTS PHOTO SERVICE

Hand Printed Photo Prints

141 West 42nd St., New York, N.Y. 36-2707

\*Lead in Life, Look, This Week, INP, AP

\*Hearst Papers, etc.

#### British Making Western

A British production firm has bought the rights to a western. Dragon Films has purchased "The Plunderers," an original by Bob Barbash, who will do the adaptation.

Pic, however, will be shot in the U. S.

## Can't Advertise If Censor Tumbled From His Perch

Albany, March 25.

When the New York censor bans a film and then is reversed by a court, the news is to be kept from the public as much as possible.

That's the gist of a bill submitted over the weekend to Governor Averell Harriman. Measure was introduced by Assemblyman Joseph R. Younglove, Johnstown Republican and chairman of the Joint Committee on Offensive and Obscene Material, and by Senator Stanley Bauer of Buffalo, also a Republican and a member of the committee.

Bill amends the penal law to read: "Advertising. Any person, firm or corporation which by publicly advertising that the decency or morality of the same (film) has been challenged in court, by any board of review or by any group or agency, shall seek to sell any book, magazine, pamphlet, newspaper, story paper, writing, photograph record, picture, drawing, photograph, motion picture film or tape recording, or to induce patronage for any place of amusement shall be guilty of misdemeanor."

Bill would go into effect July 1. It grew out of the charge that, when the nude "Garden of Eden" was shown in N. Y. City, it cited the fact of the court-ordered reversal of the censor in the ads. Harriman has 30 days after the legislative adjourns to sign or veto the Bauer-Younglove measure.

While the bill would have the effect of barring the fact of a reversal from becoming a sales pitch for the distributor, it would also effectively cover up an important point, i.e. that a court had ruled the censor out-of-line.

Theges' another joint legislative committee bill pending. It would bar banners, posters or similar advertising which "distorts or misrepresents the character or content of any motion picture licensed by the Education Department." There is no indication as to who would be the judge or whether or not such misrepresentation in fact exists.

## Softening Up Chicago's Stiff Neck?

### Persistent Attacks on Police Censorship May Ultimately Force Prudes to Back Down

Chicago, March 25. Censorship situation in Chicago, one of the worst and most arbitrary in the country, seems to be coming to a head.

Chicago Mayor Richard J. Daley last week reversed the police censor board on its ban against the French film, "The Snow Is Black," and attorney Felix Bilgrey obtained a special permit for the picture limiting attendance to persons over 21. It was the first such known reversal.

But Paramount's "Desire Under the Elms," which got just such a permit, is still pending, and producer Don Hartman has refused to release the film unless it is granted a general release permit.

Jean Goldwurm's Times Film has been a thorn in the side of the Chicago board. When "Game of Love" was banned, he took the case to court and eventually obtained a reversal from the U. S.

## SCRIPTING SCRIPTURE

### UPBEAT AT 20TH-FOX

Hollywood, March 25.

Twentieth-Fox is off on a true-life picture kick, four of the even dozen sketched either for production or release this year based on religious stories, two from the Bible.

Heading latter quartet will be David O. Selznick's "Mary Magdalene" and Samuel G. Engel's "The Song of Ruth." Additionally, Engel will produce "End of the Sante Fe Trail," yarn about Sister Flaminia, and Buddy Adler's "Inn of the Sixth Happiness," tale of Gladys Aylward, missionary worker in China, will roll this month.

Pair of other Bible stories also are on studio sked, but not this year. These include Jerry Wald's "David," and "The Greatest Story Ever Told," which George Stevens may produce and direct.

Others: "The Diary of Anne Frank," "Mud on the Stars," story of Tennessee Valley Authority; "Oh, Promised Land," a soldier with Andrew Jackson's army; "The Octopus," American railroads; "Compulsion," Loeb-Leopold case; "The Jean Harlow Story." Completed are "A Nice Little Bank That Should Be Robbed," based on actual bank robbery, and "The Barbarian and the Geisha," Townsend Harris story in Japan.

## New Make-Pop-Pay Bill

Albany, March 25.

Theatre owners and managers concerned with damage caused by teenagers will find of interest a bill by Assemblyman William J. Butler which amends the Domestic Relations Law, to make a parent, guardian or other person having legal custody of an "infant" under 16 and under who, "wilfully, maliciously or unlawfully" destroys or injures real or personal property of another, liable for damages in a civil action, up to \$250.

One of the most hotly debated questions of recent sessions, a somewhat similar bill passed the Legislature in 1956, but suffered a veto by Governor Harriman.

The current bill is slated for a vote in the Lower House this week.

#### PITCH FOR TOURISTS

'80 Days' and 'Windjammer' Rooming Ticket Campaign.

Los Angeles, March 25.

Pair of local hard-ticket engagements—"Around the World in 80 Days" currently in its 68th week at the Carthay, and "Windjammer," to world preem April 8 at Chinese—are pitching to out-towners in Southern California area.

Fox West Coast, which operates the Chinese, will make use of more than 100 of its theatres in Southern California to serve as ticket agencies for upcoming run of the Louis de Rochemont picture.

Carthay now has a travelling boxoffice, in form of a special trailer, making two-day stands in 10 cities within a 50-mile radius for advanced sales for Mike Todd opus.

## District Attorney to Try Managers

Determined Not to Lose Battle to Make Bardot Film 'Obscene'—But Picture Now Showing in Philly

### Code Submissions Off

Hollywood, March 25.

Cutbacks in production are affecting the number of screenplays submitted for approval to the MPA's Production Code Administration. As of March 15, total amounted to 57, 24 under the tally for same period last year.

Completed films submitted for a Code seal, however, figure four ahead of last year for corresponding period, for a total of 81 as of March 15.

## Make With Words, No Affidavits Vs. Arter's 'Policy'

Dayton, March 25.

City Solicitor Francis S. McDaniel of suburban Oakwood, where the Legion-condemned "And God Created Woman" (Kingsley) has been showing at the Far Hills Theatre, said that unless some citizen or citizens sign an affidavit charging "obscenity," no action against the theatre operators is contemplated.

This was the second consecutive City Council meeting (17) where a delegation of citizens lodged a protest against the kind of films offered at the art house. While an estimated 125 citizens attended the earlier meeting, about half the number came to the last session. McDaniel repeated his previous position that "it is very doubtful that a court would hold the film obscene."

When nobody offered to sign an affidavit so that McDaniel could take some legal action against the showings, Dr. Eugene Torchia, an economics instructor at the U. of Dayton, but not a resident of Oakwood, said:

"I would be willing to sign such an affidavit if I had four or five Oakland residents signing along with me. You don't have the courage of your convictions. Apparently you don't feel strong enough about this matter to take it in to court to get it settled once and for all. So we might just as well forget about it."

Council President said he did not feel that council had the authority to expose the city to a possible countersuit.

## KNIGHTS OF COLUMBUS SETS LOCAL CENSOR

Middletown, O., March 25.

Test of this city's recently-passed bill banning "obscene" films is expected just as soon as the Colonial Theatre can get a print of the French Import, "And God Created Woman." The theatre had originally planned to show the film starting Friday, March 14, but could not get a print. At the behest of the local chapter of the Roman Catholic Knights of Columbus, the City Commission passed a law (19) banning "obscene" films, and the K. of C. threatens to invoke the law as soon as the Colonial shows the Bardot frolic which was rated "C" by the Catholic Legion of Decency.

The law was passed despite a warning from City Law Director Tillmon Ellison, who said that the U. S. Supreme Court has reversed Ohio courts on censorship stands, and that censorship by cities is "still up in the air."

New Mermal Theatre Corp. has been authorized to conduct a theatre business in Kings County, with capital stock of 200 shares, no par value. Directors are: Estelle Horwitz, Helen B. Horwitz, Shirley Robbins, all of Brooklyn. Abraham H. Litke, ditto, filing attorney at Albany.

Philadelphia, March 25.

The on-again-off-again career of the Brigitte Bardot French-made starrer "And God Created Woman" has reached another standoff in its long battle with the Philly cops and the District Attorney's office.

Twice pulled out of two local art houses—the Studio and the World—"Woman" returned larger than life again Wednesday (19) when the Pennsylvania State Supreme Court, sitting in Pittsburgh granted a supersedeas sought by Kingsley International Pictures Corp., distributors of the film.

The brief court order directed the Philadelphia District Attorney Victor H. Blanc to return the film to the two theatres. Blanc had contended the film was "obscene." The court ordered the D. A. not to interfere in any way with further exhibition of the picture, which he had confiscated twice before until the final disposition by the State Supreme Court of the Kingsley appeal.

The D. A. countered over the weekend by having the two managers of the theatres—William Kanefsky, Studio, and Kendrick Packer, World—indicted by the March Grand Jury. Each are charged in two bills of indictment with possession and exhibition of an "obscene" film. Before handing up the indictments, the jurors (nine women and seven men) viewed the picture at the Universal Exchange.

"Woman" has been snagging reams of Page One publicity here ever since its dual opening early in February (5). Pulled out after a two weeks run by the D. A. and County Detectives, pic was ordered returned by an appeal and then was yanked out again when lower court sustained police action.

The distributor's appeal will be argued before the high court during its Philadelphia sessions, beginning April 21. Blanc indicated he would abide by the Supreme Court order and not interfere with the showing of "Woman" until the final ruling. The D. A. said, however, he plans to seek speedy trials for the two managers. "I want to get a judicial determination by a jury on the criminal charges before the appeal is argued before the Supreme Court," he said.

## NOBODY UNDER 16 IN QUEBEC SEES 'YELLER'

Montreal, March 25.

Montreal moppets are aroused against adults! After weeks of the big build-up treatment via Walt Disney's regular Wednesday television show plugging the new film "Old Yeller" with the line "be sure and watch for it at your local movie house," Quebec's provincial authorities have made it impossible for anyone under 16 to see the film.

The Quebec law, which has been in effect for many years, says no one under 16 is permitted in a public cinema. In many cases and particularly with most of Disney's offerings, the theatres have been able to get special permission and by running the line "for the entire family" have boosted b.o. returns and started a new generation of filmgoers.

"Old Yeller" which is current at the Capitol is a cinch for the juve trade but this time, no dice. The theatre has been swamped with complaints; local film critics besieged and one parent group threatens to write to the premier of the province and lodge an official protest.

## Parish Ends Film Theatre

Buffalo, March 25.

Niagara Theatre, lower west side nabe, has been purchased from the Buffalo Paramount Corp. by Holy Cross Parish which owns adjoining property. The house, seating 1,200, was formerly operated by Shea Amusement Corp. and went to Paramount when the split up of local theatres between Loew's and Par following the Consent Decree.

Permanent removal of the Niagara from the local exhibition picture marks another step in the gradual shuttering of sub-runs currently taking place here.

# LET CRITICS WAIT A WEEK!

## What Are They Doing to Frankenstein?

In 1818, the young wife of Percy Bysshe Shelley penned a novel which has become one of the greatest classics of horror in all literature, a tale which combined the physical horrors of murder, grave robbing, and monster-making, with the psychological terrors of loneliness, misunderstanding and prejudice. The book was titled after its principal character, a brilliant but somewhat unbalanced young scientist by the name of Frankenstein.

In the early '30s, Hollywood "discovered" this work; Mrs. Shelley's story was converted into two films, 'Frankenstein' in 1931, and 'The Bride of Frankenstein' in 1935. These films capitalized on the visual horrors of the story, but also retained the more subtle, less physical terrors which elevated the novel above the ordinary. Imaginatively directed and filmed, superbly played (particularly by Boris Karloff as the Monster), the films were highly successful, and remain today as classics of their kind.

Back in the '30s, any successful film of this kind automatically became a series. A third 'Frankenstein' film appeared, 'The Son of Frankenstein' (1939); though less effective than the two earlier films, it still contained a certain amount of power, and still had the benefit of Karloff's performance.

Hollywood will not let go a good thing. Having latched onto a money-maker, they refused to let the Monster die. A number of other films followed... 'Frankenstein Meets the Wolfman,' 'House of Frankenstein,' etc... whose only connection with Mrs. Shelley was the use of the Frankenstein name. Without the benefits of intelligent writing and direction, lacking the incredible force of the Karloff portrayal, these films had nothing to recommend them. Emphasis was wholly on physical horror, and even this was not great, for with the departure of Karloff the Monster became a fumbling inarticulate automaton more likely to be ridiculed than feared. The more profound and moving aspects of the Frankenstein legend were completely abandoned. The Monster died an unremembered death after the ignominy of a romp with Abbott and Costello.

We are, however, now going through a revival of interest in Frankenstein, possibly sparked by the appearance of the early films on television. The result of that revival is that... for the first time in many years... Frankenstein and his Monster are once more before the motion picture cameras.

But what is it that has been revived... the power and force of the early films, or the pap and nonsense of the last fancies? Unfortunately, it is the latter. One of the recent films places the Monster in an English drawing-room, where his chief occupation is pursuit of a lovely woman; the other has a descendant of the great scientist creating a new teen-aged Monster with the body of a Greek god and a face that not even a mask-maker could believe. There is no subtlety, no emotional conflict, no power in these new versions of this great story. The horror is purely physical and bloody, permitting the display of amputated limbs and horrendous faces, and the story merely concerns itself with the creation of an unearthly being who pursues a few attractive and scantily-clad women until he is destroyed... but only temporarily, of course. The performances are as juvenile as the stories. Not even children are horrified these days by what was once the most terrifying figure in literature and on celluloid.

(Above commentary was contributed by a reader of VARIETY—Ed.)

## Minnesota Gov. Lets Theatres Down With a Thud on Daylight Time

Minneapolis, March 25.

Hopeful that he'd curtail it even more, Minnesota exhibitors feel they were dealt a blow when Gov. O. A. Freeman set the ensuing summer's daylight savings time period as April 28 to Sept. 2. The starting date is practically the same as last summer's April 27, but the previous termination was Sept. 29.

The earlier end still is too late to help the outdoor theatres, exhibitor leaders point out.

Harold Field, Exhibitors Trade Assn. chairman, has estimated that last summer's first Minnesota non-World War fast time damaged the boxoffice to an 18 to 25% and more extent.

Warning has been served on exhibitors, farm leaders, many parents of young children and Parent and Teachers heads, workers and others who oppose DST that they'll have a hard time to knock it out when the state legislature convenes.

The Twin Cities' newspapers, principal owners of WCCO TV and Radio (local CBS affiliate), other tv and radio stations and the state's tourist industry are among DST's principal proponents.

Gov. Freeman told the press he hasn't decided whether to recommend DST's abandonment to the 1959 legislature, but he's certain the lawmakers "will review it."

Strong Electric Co., Toledo, which has developed what it describes as the brightest artificial light source ever made, has equipped a large truck with a projection booth, and is taking its new light—a blown-carbon arc which delivers up to 65,000 lumens—on a tour of the country. It has already booked one-night demonstrations in 26 cities.

### Silver Dollars at 73c

San Antonio, March 25. Clarence Moss, of the Interstate Theatre's State Theatre was selling silver dollars in front of the theatre at 73c, and was having some difficulty selling the coins.

Silver dollars were being sold at the reduced price publicizing the pic "Winchester 73" (U-I) starring James Stewart on its first re-release showing in the city.

## Utah-Idaho Unit In TOA Sets Up

New Theatres Owners of America unit has been organized in the Utah-Idaho area. New outfit, to be known as Mountain States Theatres Assn., will be headed by S. L. Gillette who was elected proxy at the organizational meeting last Wednesday (19) in Salt Lake City. More than 80 theatres were represented at the meeting.

The Utah-Idaho area has been without an exhibitor organization for several years since an independent, unaffiliated unit disbanded.

Other officers elected were John Krier of Salt Lake City, first vice-president; George Smith Jr. of Magna, Utah, second vice-president; Warren Bunting of Salt Lake City, secretary; Charles Iacona of Salt Lake City, treasurer, and Russell Douterman, Eric Peterson and Glen Yergensen, directors.

## THAT'S LATEST DISTRIB DREAM

Forever unhappy with the forthright New York metropolitan reviewers, some majors and some of the independents are kicking around the idea of trying to convince the papers not to run reviews on pictures until a week after they've opened.

Though this has been discussed privately, the chances of anyone actually approaching the papers with this notion are slim and the likelihood of the papers going for it is even slimmer.

Nevertheless, the stirrings are indicative of the continued strong feelings about reviews and reviewers, particularly in the foreign film field where one or two papers—and especially the N. Y. Times—can make or break a picture. Argument involves more emotion than logic, being nothing more than a strong desire to protect a commercial investment.

Apart from that, there's precedent for delayed reviews both in the States and abroad. In several U. S. cities, the reviews don't necessarily break in the press the day after a picture opens. In Europe, reviews are apt to appear weeks after a film has premiered.

Put in its bluntest form, the suggestion of having delayed reviews in N. Y. amounts to nothing more than a "cushion" for films that might draw a negative response. Implied is the notion that, if a film doesn't have artistic merit, but appeals to the public, the week's boxoffice performance would then be expected to sway the reviewer's copy. Argument here is the familiar one, i.e. if a picture does business that means people like it, so how can it be bad?

One top ad-pub exec at a major company last week acknowledged that the idea had been discussed, but was doubtful of its execution if for no other reason than that the papers wouldn't be willing to give up their privilege.

One of the reviewers laughed off the whole notion. "Films aren't like other merchandise," he said. "We review pictures as a guide, a service to our readers. We don't hold a pistol to their heads to keep them from going to anything we don't like. But with so much entertainment on the market, people certainly have the right to be guided by a competent reviewer in whom they believe and whose judgement they respect."

## NO SAC MEMBER MAY WORK FOR REPUBLIC

Hollywood, March 25.

Screen Actors Guild's 60-day notice of contract cancellation served last January upon Republic Pictures for failure to renegotiate with Guild for additional coin to actors for group of post 1948 pic leased to NBC-TV, expired Saturday midnight (22), expired Saturday midnight.

Consequently, no SAC member may accept employment with Republic or any Rep subsidiary, including Studio City Television Productions Inc., until further notice, Guild announced over weekend.

Under its collective bargaining pact with all producers, Guild is legally authorized to withhold the services of its members from any producer putting post-Aug. 1, 1948, theatrical films into tv without first negotiating with the Guild for additional payments to players.

### 'Border' Towns Go DST

Fargo, N. D., March 25.

Theatres in North Dakota towns along the Minnesota border got a bad break when three of the largest, including this city, decided through their governing bodies they'd have daylight savings time again during the coming summer to coincide with Minnesota.

It's anticipated that other towns adjacent to Minnesota will follow suit. Indications are that the rest of the state will remain on standard time.

## Warners Abandons Albany Exchange But, Like U, Buys 'Backroom' Services

Albany, March 25.

The economy scythe, for the second time within a month, severed all the employees of a major exchange from the payroll, except the manager, when Warners swung it last week—preparatory to locking the offices March 28. Only Ray Smith will continue, as sales representative.

Universal made a somewhat similar paring in February. The differences were: (1) That company first announced abandonment of print shipments from Albany and substitution of New York and Buffalo—whichever was nearer to an individual theatre; (2) It left Branch Manager Norman Weitman as occupant of the branch, until the lease expires June 27.

Protests by circuit and independent houses, with notification of booking cancellations, effective the day local shipments were to be ended, led to a retreat by Universal. It arranged for Clark Film Service to do the inspecting and shipping from headquarters near Filmore.

Warners has arranged for Clark to handle its "backroom" operations. Some or all of the four employed by WB as shippers and inspectors will go over to Clark. Booking and billing are to be handled from New York.

WB is closing the exchange completely, despite reports the lease has not expired. Smith will function from his home, at the outset; later may set up another space arrangement.

Virgil Jones, salesman here for about two and a half years and previously a company worker in Boston, may be transferred to another territory. He, as president of Lodge 24, Colosseum of Motion Picture Salesman, and Mrs. Charlotte Lansing, assistant cashier and president of F-43 (front office union), both were among those affected by the cutback.

A number of the office staff had been with Warners and its predecessors (First National and Vitaphone) for more than 25 years; several, for 30-odd. The pink-slipping had overtures of personal distress.

There had been persistent reports on Film Row for months that Warners would shrink the local staff, or close shop. Some observers thought this would take place by Jan. 1.

The branch suffered last year from determined regional Catholic opposition to "Baby Doll" (it had only a fraction of the normal dates quota), and to the six-month ban, for members of that faith, on the Strand in Albany and the Troy in Troy. However, this was not a factor in the decision to suspend.

### John Gardner's New Ozoner

Albany, March 25.

John W. Gardner, of Schenectady, who last October sold the click Turnpike Drive-in at Westmere (Albany suburb) to Neil Hellman, has informed local distributors he purchased land near the Fan & Bill's Restaurant, on the Glens Falls-Lake George Road, for drive-in purposes.

This would place him in competition with The Fort George, outside Lake George Village—one of the most successful automobiles in a resort section of Northeastern New York. Jules Perlmutter operates the Fort George. The smaller 91 Beach Drive-in, Lake George Village, now competes with the Fort George.

Gardner, who still has a half interest in the Unadilla Drive-in, near Sidney, built that one in 1955-56. He constructed the first ozoner in the State of Vermont, at Burlington—with Claude Watkins, chief projectionist at the Strand, Albany, as a partner. A one-time bootman, Gardner and Watkins later acquired a second drive-in, outside Barre, Vt.

### Skips Sunday Shows

Greensboro, N.C., March 25.

Under a new schedule for Carolina Theatre, Burlington, announced by Iredell Hutton, city manager for North Carolina Theatres, the theatre will be open in the future only on Fridays and Saturdays, closing Sunday through Thursday.

On Fridays, the theatre will open at 1 p.m., and on Saturdays at 10 a.m. On these days, double feature programs will be offered.

Hutton is manager of the Paramount Theatre at Burlington also.

## No Kentucky Tax On Amusements

Louisville, March 25.

Kentucky state amusement taxes will be repealed effective June 19, following action of the General Assembly last week. Under a bill signed into law by Gov. A. B. Chandler, taxes yielding about \$500,000 a year will go off tickets to film theatres, sporting events, night clubs, and the like. Proponents of the bill, which met little opposition in the General Assembly, said the chief purpose was to relieve the "sick" amusement biz, especially film theatres. Opponents argued that other tax-paying industries are having a difficult time, too. They also contended repeal of the taxes won't be passed on to customers in the form of lower prices.

Admission at local film houses, as well as the Louisville Colonels baseball club are not expected to be reduced. Louis Arru, Louisville Assn. of Theatre Owners secretary said "I don't know of anyone who is going to lower admission prices." He said some of the theatre owners would use some of the money saved for improvements and salary increases. D. Irving Long, Fourth Ave. Amusement Co. prez said it is possible that in some cases admission prices at film theatres will be cut.

Also repealed was a cabaret tax of 25% of the cover charge at eating places that provide pro entertainment. Admissions of 50c and below at present are not taxed. Present admissions-tax rate is 51 to 55c; 5 cents tax, and graduated upward of 99c to \$1, 10c tax; plus one additional cent tax for each 25c of admission charge above \$1.

## WRITERS GUILD GETS \$17,500 FROM DISNEY

Hollywood, March 25.

Writers Guild of America, West, has secured \$17,500 in additional pay retroactively due six writers from Walt Disney Productions, the Screen Branch reported over weekend.

Participating are Ray Darby, Sterling Silliphant, Clinton Macaulay, Jack Speirs, Charles Shows and Carl Cons. Not all, according to report, are guild members, but were repped by org nevertheless under its jurisdictional rights.

Involved in dispute and settled by Guild were questions regarding guild's jurisdiction, terms of its minimum basic minimum agreement and construal of cartoon story men and "researchers" as writers.

### Drive-In Vs. Hardtop

Albany, March 25.

A Vermont drive-in, the Manchester at Manchester, will bid for product this season against the conventional Playhouse in nearby Manchester Depot. Gerald James operates the former; Mrs. Helen Hadley, the latter.

Both theatres are served from Albany.



# ARENAS A THIRD OF SUGAR-BASILIO FEED; 400,000 VIEWERS, \$1,500,000 GATE?

Promoters of last night's (Tues.) closed-circuit telecast of the Ray Robinson-Carmen Basilio middle-weight championship fight was hopeful of a \$1,500,000 gate on the basis of more than 400,000 anticipated admissions. However, last-minute changes in the network assembled by the Teleprompter Corp. for the International Boxing Club made it difficult to make an accurate prediction.

Although Irving Kahn, president of Teleprompter, originally envisioned a hookup of 250 situations and a record gate of \$2,000,000, the network fell short of expectations. At fight time, it was about 171 locations in 139 cities with a total seating potential of 505,000. This is short of the record 174 locations and 509,000-seat potential assembled by Theatre Network Television, which handled the previous Robinson-Basilio encounter in September, 1957. Last Wednesday (19), Kahn told a press conference that there would be 173 sites with a total seating capacity of 514,000 seats. Previously, the company reported 200 locations and then later 181 definite spots.

Last-minute cancellation of the Cross County Center in Westchester County, N.Y., where an outdoor arrangement was to be set up for the benefit of the N.Y. Herald Tribune Fresh Air Fund, cost Teleprompter 9,000 seats. Because of weather conditions, promoters of the outdoor event were unable to proceed with the construction of bleachers. In addition, Teleprompter received a cancellation from San Antonio location.

## One-Third Arenas

Teleprompter was able to pass the 500,000-seat mark, its guarantee to the IBC, largely by the inclusion of arenas and auditoriums in addition to theatres. About one-third of the network, according to Kahn, was to be made up of arenas and auditoriums. No matter how the b.o. fared last night, Teleprompter is committed to pay the IBC a minimum of \$275,000.

Indications were that closed-tv fight had an excellent chance of surpassing the disappointing 57% of capacity achieved by the previous Robinson-Basilio fight. Sales were especially brisk in normally good fight cities such as New York, Los Angeles, San Francisco, Denver and New Orleans. Basilio's home town area of Syracuse also reported good advance sales. However, there were mixed results in the south, southwest and a large section of the midwest. However, situations carrying the bout were hopeful of last-minute window sales.

Admission prices varied from \$3.50 to the \$7.50 top for loge seats at Loew's State on Broadway. The IBC receives its cut on the sliding scale depending on the admission charge. Its take per seat varies from 80c to \$1.50 for every admission above the \$275,000 guarantee. For the most part, Teleprompter and theatres or arenas carrying the telecast split the b.o. take on a 50-50 basis.

In the New York City area, a total of 20 locations carried the event. Loew's Theatres alone had eight situations. According to a Loew's spokesman, the telecast had a chance of winding up, from a b.o. standpoint, as the best closed-tv event yet held. A complete sellout was anticipated for Loew's State and a number of other theatres in the chain, with at least two-thirds of capacity expected for the others. The previous most successful fight telecast was the Rocky Marciano-Archie Moore heavyweight championship fight of September, 1955, when 95% of the available seats were sold.

Unique aspect of the telecast, first to be handled by Teleprompter, was the addition of numerous small communities which had never carried closed-tv events before. These included such cities as Modesto, Eureka and San Rafael, Calif., Kalamazoo, Mich., Springfield, Ill., and Casper, Wyo.

The fight originated in Chicago and was seen in the east at 11 p.m. A 100-mile area around Chi was blacked out for the telecast.

## STALLING FOR START

Minneapolis Theatre Precedes Bout With Special Related Bits

Minneapolis, March 25.

Radio City theatre supplemented its Basilio-Robinson closed circuit telecast presentation tonight (Tues.) with a unique feature for a show-house.

With the doors opening at 7:30 p.m. and the telecast not starting locally until 10, the theatre had WTCN-TV's "Ringside Roundtable" panel of three fisticuffs experts on the stage a half-hour before the scrap, answering questions from the audience on the prize ring, a la video quiz shows, and discussing and analyzing the evening's bout for 30 minutes.

On tv the local panel follows the ABC-TV network Wednesday night fights over local WTCN-TV with a 10 to 15-minute program that includes their opinion of the bout, predictions of next week's fight outcome and answers to questions re the prize ring submitted by mail and telephone. Comprising local fight pundit, Ernie Slater; former boxer and now Minnesota Fight Commission member and referee Jack Gibbons, son of the famous Mike, and Don Riley, St. Paul Pioneer Press sports-writer, it has built up a large following and has a high rating.

In the 4,100-seat Radio City here and the 2,300-seat St. Paul Paramount the first B-R fight telecast at the same scale as tonight's, \$2.75, \$3.85 and \$5.50, grossed \$10,000 and \$6,000, respectively. In order to present it this time Radio City interrupted for one night the current highly successful "Bridge on the River Kwai" run.

## Par Into Toll By 1959 Start

Paramount has plans to be in the tollvision business by the end of this year with its International Telemeter subsidiary operating on a full wired basis in one community. Company is keeping the wraps on the identity of the town involved and, for that matter, all other details.

But a responsible source said the plan is set and there will be, indeed, the cabled tv in working order by the end of 1958.

Par plot is to make a profitable showing with the tollvision operation on its own in the single area, and thereby demonstrate to the rest of the country that it can be done. Type of programming also is undisclosed but it appears likely that no old theatrical pictures will be shown.

Luellian L. Stearns has been appointed New York manager for the Muzak Corp. Previously was v.p. of Trans-Community Television Network Inc. He succeeds Gerald Rock, now national field sales manager for Muzak.

## TOA: Where's Allied on Cable Theatre?

San Francisco, March 25.

Chairman of Toll-TV Committee of Theatre Owners of America today pleaded for exhibitor unity in fight against pay-tv and voiced opinion that "the battle has been won, but the war isn't over."

Philip P. Harling, in report to TOA board and executive committee, specifically asked that Allied States Assn. take stand against cable-tv so that exhibitors' struggle be continued. Allied States still hasn't been counted on cable theatre issue.

Harling said: "Despite all the furor about FCC being investigated it is still important, now more than ever, to use every means at our disposal to look to Congress to enact legislation banning tollvision."

## SEZ TV OVER-DOING TOLL 'SCARE MAIL'

Washington, March 25

Congressional criticism of alleged pressure tactics by networks and stations to stop pay-see television appears to be mounting. Some members of the Senate and House are expressing themselves strongly regarding apparent "scare" mail they have been getting.

Transcript made public last week of hearings before the House Appropriations Committee on the budget of the Federal Communications Commission revealed that Rep. Charles R. Jonas (R-N.C.) received 25,000 anti-feevee letters during a four-day period.

This led Rep. Albert Thomas (D-Tex.), chairman of the subcommittee on independent agencies, to inquire whether the Commission can act against a station operator who "asks his listening audience to write the Congress to adopt his specific point of view."

FCC Chairman John C. Doerfer replied that it is difficult to apply sanctions because of laws prohibiting censorship over programs or interference with free speech.

"About as close as we can come to implementing a policy of fair play," Doerfer said, "is to consider the overall programming of a broadcaster."

However, this did not seem to satisfy Thomas who asserted that the Commission does have the authority "to see that no program is put out which is going to propagandize the public either for or against a proposition without time to the other side to do likewise."

Regardless of inhibitions against its freedom to act, Thomas said, the agency must not "throw away" its jurisdiction to protect the public interest.

Question of feevee pressures came up again Friday (21) in a Senate debate during which Sen. Richard Neuberger (D-Ore.) declared "the networks... certainly have a great deal of unmitigated gall to resort even to a trial... of the innovation known as pay television."

Aside from the merits of the issue, Neuberger said: "The significant point is that the networks have been relentless in preventing whatever case there may be, in behalf of pay tv, from reaching the American public. They seem almost frantic about it."

Neuberger said that his mail shows that many people believe that pay tv is contemplated as "a substitute" for the present system and "understandably" object violently against the prospect of being deprived of free tv.

"In part," said the Senator, "this is an obvious misunderstanding, although possibly not a wholly unintended one on the part of the opponents of pay tv."

Neuberger said he would be opposed to any Senate action to interfere with the FCC's authorization of a subscription trial (now postponed until 30 days after Congressional adjournment). The Commission, he said, "not we, have seen the whole record on the question and are qualified to decide it."

Harling distinguished between administrative and judicial functions of FCC, saying:

"Question of toll-tv is a rule-making procedure. In such a proceeding it is permissible for anyone interested... to talk with, discuss, write and solicit aid for purpose of advancing any position he has... On the other hand, when FCC acts... as judges... it would be improper for anyone to advance any argument or talk to anyone... unless it is done in accordance with rules of evidence and rights of FCC."

"For these reasons, it is the considered opinion of our counsel that we must keep up our campaign directed toward Congress to regulate or ban air toll-tv."

Harling declared that cable-tv

## Allied Artists Not Selling Post-'48

Hollywood, March 25.

Allied Artists has adopted a policy of retaining television distribution rights to all its product and has no plans to release its post-1948 films to tv, per President Steve Brody.

Company, according to him, is in the midst of developing a series of important theatrical properties and negotiations are on with such personalities as Van Johnson, George Sanders, Cornel Wilde, Maureen O'Hara. Another project involving Gregory Peck also has been reactivated.

"The purpose of Allied Artists is to provide a sound and solid source of supply of worthwhile product for motion picture exhibitors throughout the world," Brody stated. "This has been and will continue to be the policy of the company as long as we can successfully service this market."

Exec added that in the case where certain indie producers in past who participated in financing had held onto video rights, AA had attempted to secure these rights so company would control them.

## Teleprompter Seeks \$500,000 New Capital Via 10-Year Convertibles

### Big Draw in L.A.

Hollywood, March 25.

Estimated \$74,500 is in sight for closed-circuit telecast of Basilio-Robinson champ scrap tonight (Tues.) in seven local houses. All houses, scaled \$3.30 to \$6.60, reported capacity biz right down line.

Heavy demand for seats caused Rialto in downtown L.A. to be added at last minute. Other theatres included Orpheum, Downtown Park, Pantages, Downtown Wilmet, Warner Huntington Park.

## Par Cham Renews Elgin Petition

American Broadcasting-Paramount Theatres is expected to submit a fresh petition to the Federal Court for the right to reacquire the Grove Theatre in Elgin, Illinois, following a turnaround last week by N.Y. Federal Judge Edmund L. Palmieri. Issue before the jurist was whether a previously divested theatre can be availed of as a "substantial equivalent replacement" within the intent of the Paramount Consent Decree.

AB-PT sought to regain the Grove as a replacement for its Rialto, also in Elgin, which burned down in 1956. Originally the circuit held the Grove, Rialto and Crocker. In 1950 the Grove was divested under terms of the decree, but was repossessed in 1953 when the lessee defaulted. House, however, has not been operated as a theatre since then.

Under a section of the decree, AB-PT argued, it could reacquire a house without court approval providing such acquisition was to replace a theatre lost by fire or conversion. Department of Justice contended that any party to the decree could not do this without court approval and Judge Palmieri agreed.

Palmieri then enjoined AB-PT from reacquiring the Grove without court order. But, the jurist added, "the door to reacquisition is not shut" and directed the circuit to submit a new petition in which it should show to the court's satisfaction that the Grove's takeover would not unduly restrain competition in the Elgin area.

Teleprompter Corp., requiring additional funds for working capital and general corporate expenses, received the approval of its stockholders to offer for sale 10-year unsecured convertible notes in the maximum amount of \$500,000. The notes, according to the management's proposal and okayed by the shareholders, were limited only to certain buyers.

Approval of the new borrowing was done at a special stockholders meeting held at the close of 1957, it was learned. The sale of the new notes is subject to \$250,000 indebtedness of the company to the Marine Midland Trust Co. of N.Y.

The proposal authorized the issue and sale to Western Union, holder of 50,000 or about 14% of the company's outstanding shares, of a new note for \$400,000, of which \$250,000 was applied to prepay the outstanding note. The additional \$100,000 was offered to a small group of other persons, including stockholders, directors, officers and other employees of the company.

The new notes, according to the company's proxy statement, conferred upon the holders the right to convert the principal into shares of common stock of Teleprompter. Notes will be convertible into common stock at the rate of one share for \$9.75 principal amount until Dec. 30, 1962 and thereafter and until Dec. 30, 1957, at the rate of one share for each \$11.50 of principal amount. The company reserved the right to prepay the new notes in whole or in part, but not before Dec. 30, 1961. New notes bear interest at the rate of 4½% per annum.

If Western Union converts its notes in shares as the proposal permits, it's figured WU will be the owner of approximately 19% of the outstanding stock. Teleprompter received from WU, after cancellation of the outstanding note, net proceeds of \$150,000, all of which was employed for working capital and general expenses.

## CALIFORNIA DEFERS 'RESOLUTION' VS TOLL

Sacramento, March 25.

Rules committee of the California State Senate has deferred action on a resolution to place the State Legislature on record opposing tollvision.

Resolution, introduced by Republican Senator Jess R. Dorsey of Kern County, would call upon Congress and the FCC to prevent replacement of advertising status quo with pay telecasts.

Mrs. Hulda McGinn, lobbyist for Northern California Theatre Assn., told committee feevee would force almost all small-town houses and many urban theatres to close and depress economy generally.

But Chester Lappen, Los Angeles lawyer for Telemeter, said "all we are asking for is an opportunity to compete."

Action on resolution is expected within a fortnight.

Mervis Brothers switched its Tri-angle in East Liberty from a subsequent-run to Italian language pictures exclusively, double-billing week runs. It brings to six the number of sure-seat foreign houses in town. The others are the Art Cinema, Squirrel Hill, Guild, Studio and Grandview.



# SOME NBC-CBS FLASH PLAYS

## Succoring The Enemy?

The news story about Metro mulling production of six live spectaculars for television, at \$350,000 budget per spec, in association with Robert Saudek Associates, automatically keys the thought of succoring the enemy, and is Metro being the sucker?

The picture business' philosophy of join-'em-if-you-can't-fight-'em, as witness the pre-1948 backlog by the majors (and plenty of post-1950 features from the indies), already has had its sad trade repercussions. Hindsight now tells Hollywood that if it had withheld its feature films—the bankers and Wall St. liquidators notwithstanding—there would be a healthier motion picture boxoffice business today. It's very evident that the public doesn't hate "the movies" less—it just likes the convenience of getting them via tv more.

Metro's collaboration on a series of video spectaculars could be superlative. Hollywood's showmanship and savvy would be remiss if it were otherwise.

But the better the video spectacular the greater the b.o. competition. What price glory?

## It's Curtains for 'Matinee' With P&G Buying Full Hour for Soap Operas

Curtain rings down on NBC-TV's "Matinee" for the last time at the end of the current cycle and the network is reembracing the soap opera program formula. Procter & Gamble has moved in on the 3 to 4 p.m. segments and will install two half-hour cross-the-board weepers. Programs have not yet been selected one being considered is a tv version of "Young Dr. Malone."

Decision to fold "Matinee" stems from the fact, with its wide open sustaining spaces, it was costing NBC an approximate \$2,000,000 a year to keep the tint dramas going. A NBC spokesman frankly admitted that even under an SRO status it represented a \$1,000,000 a-year writeoff to the network, "and since we were getting less and less audience, what's the use?"

Last season there was a resurgence of audience interest in "Matinee" and for a while it was going great guns. But ever since CBS applied a programming hypo to its afternoon schedule this season "Matinee" encountered a serious setback.

It's been quite some time since NBC abandoned soapers in favor of audience-participation, quiz, drama and other type entries. Thus the P & G soaper buy represents a major overhaul in thinking for the web command.

## NBC-TV Daytime Spurts \$4,000,000; GF's Major Splash

NBC-TV's daytime picture brightened this week with the ink of General Foods to a new 52-week deal and other new business and renewals totalling \$4,000,000. The GF deal, via Young & Rubicam, calls for sponsorship of three alternate-week quarter-hours, in "Tic Tac Dough," "Treasure Hunt" and "Truth or Consequences."

Dow Chemical is moving back into daytime with two alternate-week quarter-hours, one on "Treasure Hunt" and the other on "Price Is Right," both for 13 weeks, and is picking up two one-shots on "Truth or Consequences" in summer. S. C. Johnson & Son is taking a three-day saturation spread under which it is buying four quarter-hour segments on as many shows on April 14, two quarter-hours on April 28 and four on May 12.

On the renewal side, Lever Bros. is taking another 52-week ride on its four alternate-week quarter-hour segments in "Price Is Right"; Church & Dwight has renewed its alternate-week quarter-hour in "Tic Tac Dough" for 52 weeks; Sterling Drug has extended its four alternate-week quarter-hours in "Modern Romances" for six additional summer weeks.

## JOCKEYING FOR '58-'59 STATUS

By GEORGE ROSEN

With the certainty that next season's inter-network rating war will hit a feverish clip, NBC and CBS, in their stepped-up bid for supremacy, have already resolved most of their flash plays. It involves a major scrambling of programs, with every night of the week affected.

Here, for example, are some of the more notable night-by-night shifts in the jockeying for position:

**Sunday:** BBD&O and American Tobacco Co. have been talking to both networks on the advisability of moving "Hit Parade," currently berthed Saturday nights 10:30 on NBC, into Sunday 7:30 as the alternate-week attraction with Jack Benny, who has already been renewed for next season. "Hit Parade," incidentally, will undergo a complete recasting and reformatting, having been a major disappointment to the client and agency (this semester.) "Bachelor Father," the present skip-week attraction with Benny, would be moved into the Saturday night "Hit Parade" spot on NBC as an every-week series.

"Northwest Passage," out of the Metro TV shop, is definite as the Sunday night 7:30 show for NBC-TV, replacing "No Warning," the "Sally" replacement.

**Monday:** CBS has made tentative plans to move "The Dick Van Dyke Show" to Monday.

(Continued on page 50)

## Mike Dann Exits Jaffe for CBS; Program Shuffle Ups Ommerle

### Sinatra's \$2,000,000 Station Buys Okayed

Washington, March 25.

Actor-singer Frank Sinatra entered the radio station ownership field last week with Federal Communications Commission approval of his \$2,000,000 purchase of three outlets in the Pacific northwest. They are KJR in Seattle, KNEW in Spokane and KXL in Portland.

Sinatra's Essex Productions, Inc. will become the licensee.

### BBC's Spec Salute To Irving Berlin

London, March 25.

BBC-TV is planning its own spectacular as a birthday tribute to Irving Berlin when he is 70 next May. It will, primarily, be a live program, but film excerpts will be included as and where necessary.

BBC program planners are hoping that top American show biz personalities, among them headliners of the calibre of Bing Crosby and Frank Sinatra, will be available either to come to London or to be pre-filmed in the U. S.

Mike Dann, who resigned as vice president in charge of program sales at NBC six months ago to become president of Henry Jaffe Enterprises, is exiting the latter operation to move to CBS-TV, where he becomes veepee in charge of programs for New York. He succeeds Harry Ommerle, who moves up to status of veepee in charge of national programming. As such Dann in the east and his west coast counterpart, Al Scalpone, will report directly to Ommerle.

Elevation of Ommerle to the key national programming spot in turn will free exec veepee Hubbel Robinson Jr. from day-to-day programming chores to concentrate more on executive duties.

Coming on the heels of the elevation of Louis G. Cowan (basically a programming man) to the CBS-TV presidency, the appointment of Dann and revamp of the administrative program setup suggests the new importance CBS is placing on programming stewardship per se in the overall scheme of network thinking toward attaining supremacy. His appointment now gives CBS four programming v.p.'s in the east, all under exec v.p. Robinson. They are Ommerle, Dann, Bob Weitman, who's v.p. in charge of program development, and Oscar Katz, v.p. in charge of daytime programming. That's the largest executive stable in the programming area of any network.

Dann moves into his new post next Monday. The Dann-Robinson discussions actually have been going on for a couple of months, predating the network-station separation with the subsequent appointment of Cowan as CBS-TV prexy and Merle Jones becoming president of the owned-and-operated station division.

Dann's track record in network programming dates back to '54 when he held the title of director of the program dept. at NBC. In his new capacity, producers, directors and production men identified with N. Y. network originations will come under his wing.

Shift of Dann leaves vacant the prexy slot at the Jaffe packaging operation, which is responsible for turning out the Shirley Temple series, the Dinah Shore show and the upcoming A T & T musical series. Jaffe's had some flops, too: the "Kitty Foyle" daytime series; the Las Vegas spec series and the short-lived Texaco-sponsored "Command Appearance" shows.

## Kudner's New GM Rap as Another \$12,000,000 Exits

Kudner Agency, which received a staggering blow last December when the Buick Division of General Motors announced that it was resigning the agency and placing \$24,000,000 worth of business elsewhere, received a near knockout punch this week that sent the agency reeling when two divisions of the General Motor Corp., General Motors Truck & Coach and the Frigidaire Division announced their withdrawal from the agency. Newest rap is estimated at \$12,000,000.

The Kudner Agency has had more than their share of troubles with their billings in the last few years having been on the decline. In just three years the billing has dropped from \$66,000,000 to close to \$19,000,000 with the agency going through a wholesale shakeup. Since the loss of the Buick account an estimated 40% of the agency people have been let go and a new president and set of veepees has replaced the old guard.

Loss of the truck and Frigidaire business will total at least \$12,000,000.

(Continued on page 50)

## NAB CONVENTION IMPACT!!

The April 30 Issue of **VARIETY** will reach the National Assn. of Broadcasters attendance, in Los Angeles, at the peak of the Convention. **VARIETY** NAB Issues are invariably in hot demand because they contain pertinent spot news about people and events at the Convention while they are still happening.

Special Air Mail distribution of this edition insures fast, complete impact at the point of Convention contact.

The added advantage of this timely merchandising, to put your sales message before the most representative assemblage of the Broadcasting Industry, is obvious.

Space Reservations at Any **VARIETY** Office:

NEW YORK 36  
154 West 46th St.

HOLLYWOOD 28  
6404 Sunset Blvd.

CHICAGO 11  
612 No. Michigan Ave.

## Situation Comedy & Mysterioso

### Series Lead List of 200 Hopefuls;

### 'Sale by Pilot' Is Losing Impact

Hollywood, March 25.

While most agency toppers are in agreement that not more than 60 pilots have been submitted for next season, just short of 200 programs in every conceivable form from mental to completed scripts are being studied in the commission houses for report to their home offices. Number of pilots is expected to double before the late rush of buyers in mid-summer.

On the breakdown of submitted shows, situation comedies and mystery-detective series lead the list with 35 either piloted or in presentation form. Westerns number 29 and dramas will have 24 entries. Others include 22 specs, 17 adventure drama, and quiz-panel and 15 music-variety.

Most of the half-hour shows are budgeted around \$40,000, with program costs geared to the present soft economy. Highest priced of the specs is the two-hour live version of "Showboat" being offered by the William Morris agency at \$450,000. CBS is taking orders for two specs by Bing Crosby and six starring Jackie Gleason. These will be ticketed around \$250,000. Series of notable events by Jim Bishop, author of the best sellers, "The Day Lincoln Was Shot" and "The Day Christ Died," are being offered around with "Day" in the title to tie in with his tomes. MCA-NBC are partnered in two hour shows, one a western.

Sale by pilot is losing its impact with the admen, who pose the question, "what about the next ones?" To circumvent this possible deterrent to a sale, many of the agents and packagers are piloting two pilots. On a recent pilot by a major producing studio, the budget is said to have passed \$70,000 and looked it. All admen who inspected it gave it a glowing report but then doubt clouded their minds—how can they follow it at \$40,000? Sponsor interest diminished and it was taken off the market.

## Slim Chance For

### 'Free TV' Dodgers

Hollywood, March 25.

At least four L.A. stations have made bids to telecast games of the Los Angeles Dodgers and have not yet given up in their efforts. KCOP, KTTV, KHJ-TV and KTLA have made the attempts, latter in a combined pitch with KMPC, which will air the games via radio, not long ago.

"Pay tv is not in any way a factor at this time," declared Kenyon Brown, KCOP's president, pointing to Dodger radio commitments as the major roadblock.

Exclusive rights to games here are controlled by advertisers who will sponsor Dodger radio broadcasts, and since any tv commitments made by these advertisers would weaken the impact of the radio airings, for which a considerable amount of capital has already been invested by them, chances for tv coverage appear slim at the moment.

## BARRY GRAY CANCELS

### HAVANA ORIGINATIONS

Because of the possibility of censorship of broadcasts, Barry Gray has cancelled his four-week series to emanate from the Capri Hotel, Havana, which was to have started April 28 at \$3,750 weekly. After deal was signed, Cuba's President Batista revoked all civil rights, and therefore the government had the right to step in and black out broadcasts as soon as censorable statements were made.

As a result of the cancellation, deal is now cooking for emanation of the Gray show from El Rancho Hotel, Las Vegas. Marty Baum (& Newborn) is negotiating. Gray is presently working from the Seville Hotel, Miami Beach.

## Time Changes Mind On

### 'Last Word' Sponsorship

Time mag. has pulled out of its deal for sponsorship of two "The Last Word" shows on March 30 and April 6 on CBS-TV. The magazine's subscription department and the Ben Sackheim agency had intended to purchase the two shots as a test of the show's subscription pull, but decided against it, at least temporarily. Small possibility exists that Time will pick up the two shots in May, but that's not certain.

Since the Sunday at 6 "Word" is back to sustaining status, the March 30 show will be preempted to allow "See It Now" to expand to 90 minutes (5 to 6:30) on that date with its special on atomic fallout.

## Despite Losses,

### Mutual Not For

### Sale, Sez Vogel

The newly appointed exec v.p. of Mutual, George Vogel, the operating head of the net, laid to rest a number of reports circulated since the ouster of Paul Roberts as prez.

Number one, according to Vogel, is that the net isn't up for sale. Vogel said in spiking that report that he's speaking for the Mutual Management Committee, a group appearing to have growing importance in net policy plans. The group consists of Armand Hammer, board chairman and prez; Roy Roberts, treasurer; Robert Hurleigh, v.p., and Vogel.

There have been no talks of increasing rates, a move contemplated by the Roberts management at the first of the year, but shunted aside in the face of diminishing biz. The net currently is operating at a loss, but hopes for new biz to alter that situation.

Under the heading of new personnel, Bob Marcato has been appointed as national sales manager, with Syd Allen remaining as administrative sales v.p. Marcato joins MBS from ABC Film Syndication, where he was a sales exec. Formerly, he had been associated with NBC-TV, Kenyon & Eckhardt, and MCA.

Vogel, since his ascendancy at Mutual a few weeks ago, has instituted a semi-monthly newsletter to personnel titled "Views From the Front Office." In it, he asked for a change of the MBS tag line "The World's Largest Network," a tag line which would translate MBS' local impact.

Vogel sees no major changes at (Continued on page 50)

## P & G Renews Loretta

### For '58-'59; Old Series

### Okayed for Syndication

Hollywood, March 25. Renewal of the Loretta Young Show for next season has been effected by Tom McDermott, tv head of Benton & Bowles agency reping Procter & Gamble. Weekly budget of \$42,500 remains the same but P & G will assume any extras occasioned by upped scales by unions or guilds under new contracts. Next season Miss Young will appear in 11 plays and host 20, with six re-runs in closing weeks of season.

P & G is said to have consented to the syndication of her previous filmed shows in the series providing they are not networked or slotted opposite Miss Young's half-hour dramas on Sunday night. In the batch of oldies are 181 programs representing six years of telecasting on NBC. Films are said to have a value in excess of \$2,000,000.

## Sosnik's Emmy Upbeat

Composer-conductor Harry Sosnik has been contracted for the Emmy Awards program, most of which will originate in the Park Ave. Armory, Manhattan, Tuesday, April 15. He was retained by NBC to work under program director Bill Kaden of the west coast, who is repeating.

Sosnik is also currently readying a repeat pilot film for CBS. This is the "Community Sing" format with Lee Cooley which William S. Paley wanted to see remade on strength of previous kinoscope.

## NBC Radio Claims

### \$12,000,000 Orders

### On Books for '58

Disturbed by the impression, created by the troubles of ABC Radio, that all the networks have suffered revenue declines, NBC Radio this week took the unusual step of releasing figures on its recent gains. Web revealed that it already has orders on the books totaling \$12,000,000 net for '58. As a matter of comparison, at this time last year, NBC had orders totaling only \$4,500,000.

Sales v.p. Bill McDaniel said that the web has had \$8,000,000 worth of sales since the first of the year (with the other \$4,000,000 representing carryover business from last year). In the past 10 days, McDaniel said, NBC has set \$1,300,000 in sales. Moreover, the new '58 figures assume greater importance in light of the fact that the web's sales last year were 41% better than in 1956.

As an indication of stability, McDaniel said, some 80% of this year's orders are for more than 13 weeks, a complete reversal of the pattern last year, when 75% of the business was for less than 13 weeks. While McDaniel did not mention ABC, it's known that NBC officials have been concerned that ABC's troubles have created an impression that all the radio webs are on the decline. Actually, NBC and CBS have increased their revenues during the past year.

That \$1,300,000 in the past 10 days comes from orders from Carter Products, Lewis-Howe Co., General Electric, GMC Truck, Dunlop Tire & Rubber and an expansion of its schedule by Ex-Lax.

## NBC Pitches Berle

### For '58-'59, Either

### As Comic or Drama

Milton Berle may return to television in a live weekly comedy format next season. That's one of two formats starring Berle which NBC-TV is pitching at advertisers. Should a sponsor go for the live half-hour comedy series and a deal with Berle be firm, it would mark his first regular series since his pioneering hour show folded several seasons back.

As of the moment, there's nothing firm in the situation beyond Berle's longterm NBC pact. But he's eager to get back in the saddle; there's a great deal of advertiser interest in him; and NBC wants him back at work. Two formats are under consideration, the comedy series and a series of offbeat half-hour dramas, in which Berle would narrate, and occasionally star.

Neither Berle nor NBC have decided which series they prefer, and consequently no deals have been firm. But NBC is taking both ideas to advertisers with an eye toward making an early sale on one of the formats, after which all the other contractual elements would fall into place. Interest in the dramatic series was spurred by Berle's recent "Kraft Theatre" appearance on NBC.

## 'Dub' Rogers Heads C. of C.

Lubbock, March 25.

W. D. (Dub) Rogers has been elected prez of the Lubbock Chamber of Commerce. He has served for four years as a director of the organization.

Rogers heads the Texas Telecasting which operates KDUH, AM-TV here; KPAR-TV, Sweetwater and KEDY-TV, Big Springs.

## CBS-TV's 1-Man Press Junkets

Network Gets Lots of Mileage Out of TV Editors' Week-in-New York

## 'Whispering Streets'

### Lands CBS Radio Berth

"Whispering Streets," until six months ago one of the mainstays of ABC Radio's morning bloc, has found a home for itself on CBS Radio. The Ted Lloyd-Margaret Sangster package moves into the cross-the-board 11:05 to 11:30 a.m. slot starting Monday (31), as the replacement for the tail-end half-hour of Arthur Godfrey's simulcast. Godfrey will be doing radio-only from 10 to 11 and tv-only at 11-11:30 starting Monday.

By a curious coincidence, "Streets" finds itself in direct competition to another Lloyd-Sangster package which used to be its ABC companion-piece, "My True Story." That switched to NBC Radio in the fall, and occupies the 11-11:30 time there, so that the two will be competing directly. "Streets" falls into the "modern" category of soapers, in that it completes a different story each day.

## L.A. Strike Vote

### Snags IBEW In

### CBS Pact Talks

International Brotherhood of Electrical Workers' main office, in Washington, announced last week that "CBS has made a final proposal to the union and has suggested its consideration of further meetings." Fact that IBEW made the announcement instead of the network was taken as an indication that it was ready to accept the offers, which are not—except for two points—too very different from the proposals rejected in February.

But while the international office appears ready to ink a contract, the strong New York IB locals, which figures its represents a majority of the membership in CBS, is full of rumblings against a contract on the basis of latest network offers. New Yorkers scoff at the word "final" proposal, and some of the local's members seek stronger video tape concessions from CBS—namely, that the web guarantee that all tape appearing on CBS be done by IBEW and stamped with an IBEW label. This would include shows and blurbs done outside by advertising agencies, for instance. Present wording of CBS' offer only clarifies that IBEW can handle anything the network itself shoots.

The L.A. local is also dissatisfied with the proposals and slated a meeting for last night (Tues.) to take a strike vote. If a strike is okayed there, it could be enough to kill a referendum, but the national, it was explained, still has the right, however futile, to de-

(Continued on page 54)

## WABD Snags Sponsor

### For Easter Sun. Show;

### Top Talent Lined Up

A large local photo supply chain, Willoughby Stores, will bankroll an Easter Sunday (6) 90-minute special on WABD, New York. The live telecast, remoting from the Gotham Hotel, may only be the first in a series of holiday specials sponsored on the DuMont station by Willoughby, with more dickers understood due on future stanzas.

Hosting will be Arthur Van Horne and International News Service columnist Phyllis Battelle. It'll be big on the newspaper angle, with the Times' Meyer Berger, the Trib's Eugenia Sheppard, the World-Telly's Bill Dana and the News' Bob Sylvester slated to take up a major share of the culinary-couturier talk.

Guests will be George Jessel, Sammy Kaye, Edward Mulhaire, Evelyn Knight and Grover Whalen. Called "Easter '58," stanza will be aired between 1:30 and 3 p.m.

Using one of its daytime programs as a peg, CBS-TV's press information department has come up with a method of bringing in out-of-town tv editors on an individual basis instead of en masse via junkets and has gotten far more mileage out of the new technique than it ever achieved with the old "package tours."

Device used by the web is to bring in an out-of-town editor for two days or so for an appearance as a "guest reporter" on "The Verdict Is Yours." But while the editor is in for the guest stint on tv, he's kept busy with a round of interviews and meetings with network talent and execs, and can return home with an armload of copy about "Verdict" as well as other network shows and plans.

"Verdict" stint is a natural one in that the host of the show (Jim McKay) acts the part of a court reporter, and hence, it's easy enough for him to introduce the visiting fireman as Fred Remington of the Pittsburgh Press, to name one, who's come to "cover the case." McKay has a brief chat with the visitor, and that's the end of the stint.

Meanwhile, however, CBS has been getting the fourth estate into interviews with top talent and execs, and the columnist has enough copy for a week. Total of 21 newspapermen have come in for the "Verdict" stint and have turned out a total of 106 features on 54 different CBS programs and personalities, an average of five each. Stories averaged 10 inches deep in two-column type, a grand total of about 28,000 lines of free space.

For this, CBS pays the reporter's transportation both ways, his hotel and food bills. In one case, a visiting reporter worked for a newspaper that had no regular tv column, but as a result of the trip, the reporter now has a three-a-week by-line column on tv. Reporter was Red O'Donnell of the Nashville Banner, and it was his features that turned the trick.

Web figures this technique is no more expensive over the long run than a single junket, yet the visiting newsmen gets the VIP treatment all to himself and doesn't have to compete with other junketeers for stories. Spacing allows them to cover spot news and features of immediate interest, besides. Network is running a similar operation on the Coast, except that the device there is a tour of CBS Television City rather than the "Verdict" appearance.

## 6 Stations Lease

### 'Bingo-at-Home'

Six tv outlets have leased local rights to "Bingo-at-Home," according to the Stone Associates package house, owners of the show.

First to sign outside of N. Y. was KSYD-TV, Wichita Falls, CBS affiliate. Sid Grayson, prexy and general manager, plans to put the feature in a Monday through Friday 3 to 4 p.m. segment starting April 21.

Also latching on to the video bingo hit is WVUE-TV, Wilmington, Del., which covers the Philly market. J. Robert Kerns, vicepre and managing director of Storer-owned outlet, starts the feature immediately in a 3 to 5 p.m. Monday through Friday spot.

WMUR-TV, Manchester, N. H., starts it this week as a daily one-hour attraction. Next month will see KCOP-TV, Los Angeles, and WDAV-TV, Scranton, Pa., heralding "Bingo-at-Home."

Under the live syndicated licensing setup, the Stone office provides a complete program package including production promotion and prizes for the show, plus "Bingo-At-Home" name rights.

Meanwhile, Stones are negotiating with both ABC and NBC for a specially designed network adaptation of the game which would not affect the local "Bingo-at-Home" versions on WABD-TV, in Gotham, and other parts of the country.



# TAPE AS TELEVISION CURE-ALL?

## Here We Go Again

San Francisco, March 25.

Biggest daily in Northern California, Hearst's morning Examiner took a swing at tv in its lead editorial last Tuesday (18). Editorial, entitled "TV and Crime," said:

"The area of vital responsibility which increasingly challenges the television industry to searching self-appraisal is that of the glamorization of violence. It has become a matter of grave concern to producers, writers and sponsors that television... is capable of great harm. The overemphasis is on crime, including the almost clinical presentation of the detailed techniques of brutality and killing and the various forms of human degradation, has reached such a point that the need for discipline is conceded not only within the industry but at all levels of our society."

"The peculiar problem raised by television is that it goes directly into the home and reaches all age groups almost promiscuously. There is an almost total lack of any opportunity for selection on the basis of what is proper for adults and wholly undesirable for children. It can be taken for granted that there is very little deliberate intention to defile the home... But it is beyond dispute that a frightening volume of the program material... is unfit for children."

"Alert and responsible parents can shut offensive printed material out of the home. They can handle the problem of objectionable movies by withholding the price of a ticket. But television's violations of good taste and good morals have electronic entry into the most intimate and holy places of the family, and their harm is done before the switch can be reached."

First page of the same, home-delivered daily included these headlines:

- "1st Arrest Made in Wave of S. F. Society Thefts."
- "Boy Held as Sniper"
- "4 Convicted in Marriage Plot to Gain Citizenship"
- "Mr. Big Tries to Open S. F. Mayor Alerts Grand Jury."

## WMCA's Pied Piper Role

### Other Stations 'Want In' on Singing Editorials; World Telly Takes Exception

Flock of out-of-town stations have evinced considerable interest in WMCA's "singing editorials" designed to influence New York City's eight-man Board of Estimate to adopt fluoridation.

Leon Goldstein, veepee of public service programming at WMCA, reports that station operators seeking info on this fresh method of espousing causes, will be sent complete details plus transcriptions of jingles.

In addition to saturating wavelength with warbling editorials, station is presenting beep-phone interviews with leading figures in medical-dental circles and public officials who have okayed fluoridation campaign.

Jingles, written by George Gill, WMCA's staff musical director, run about one-minute while beep-phone interviews extend from one to two minutes. To date station has recorded messages of officials of AMA and ADA organizations as well as comment by mayors of Rochester, Buffalo, Pittsburgh, Philadelphia and Baltimore, where fluoridation is already accepted practice.

Immediately after WMCA started its "singing editorials," N. Y. World Telegram and Sun printed an editorial and limerick of its own in disagreement. Station set the World Telly's limerick to music (Continued on page 50)

## \$8,900,000 FCC Budget Proposed

Washington, March 25.

House Appropriations Committee has recommended a budget of \$8,900,000 for the Federal Communications Commission for the fiscal year beginning next July 1. The amount represents a \$600,000 increase over the agency's current expenses but \$50,000 less than what it requested.

Commission plans to hire about 50 additional personnel, about half for its point-to-point radio services and for field engineering and monitoring operations.

About eight new employees will be added to its Broadcast Bureau, largely to help process radio station applications. Agency told the Committee at recent hearings that its backlog of standard broadcast applications is so large that it takes eight months before it can begin to tackle them after they are filed.

## SOLVES DILEMMA OF 13-WK. CYCLE

By BOB CHANDLER

The imminence of pre-taped programs—and they're closer than most people think—may solve one of television's most pressing problems, the dilemma of the 13-week cycle. Video tape guarantees the same safeguards as film without the stockpiling that's a necessary accompaniment to celluloid.

Implications of this ability are enormous at this time of relative instability in networking. Advertisers, and their agencies, sick of 26-week commitments but fearful of live television as the sole means of signing for 13 weeks, can find the answer to their problems in taped programming. And with most of the "must" functions of tape such as a uniform daylight savings repeat pattern, substitution for kinescope on delays, etc., already taken care of, the networks can now see their way clear to actual program production on tape.

Example is "Pursuit," the one-hour detective series being prepared by CBS-TV for next fall. "Pursuit" pilot was done on tape, and if the network sells it, every show will be taped in advance of airtime. Essentially, it's a live show, since it's produced with live cameras and equipment, run through at a single sitting and otherwise produced spontaneously as a complete entity.

But it will be done in advance of airtime; the sponsor and the network can see the completed tape minutes after the finished production. If there are objectionable segments, they can be eliminated (there's no way to edit tape yet, though the industry's top engineers are working on that, but the entire show can be done over at not-too-much additional cost). The taping can take place far enough in advance of airtime so that the tape can be adequately screened by all parties concerned, one of the big pluses of film in the eyes of the advertiser and agency.

But no "stockpiling" is necessary, as in the case of film, where the week-in-week out production schedule is necessarily rigid, and where to fall behind is disastrous unless a backlog of negative exists. The taped show can be produced like a live show, but running ahead of airtime by a week only.

This means that at the eight-week notification date, the network isn't saddled with 16 to 20 films already in the can. If the sponsor wants to cancel, the network doesn't have to insist on a 26-week commitment because it would be left holding the bag on unplayed films.

By next month, the networks will have completed their "tape central" arrangements in N. Y. and on the Coast, in time for daylight savings. They've already set Coast repeat patterns on tape and all but eliminated the hot kinnie. The Ampex Corp. has finally completed its priority deliveries, and from here on out, most videotape purchases by the webs (whether from Ampex or RCA) will be for the purpose of prerecording, not for repeat purposes.

## WOR-TV on 1st Base With 3 Phillies Clients

As play-ball time draws near for the telecasts of WOR-TV, N. Y., of the Philadelphia Phillies, station reportedly has three sponsors set for the game.

One reason for station's reluctance to release sponsor lineup is understood to stem from the Phillies' unwillingness to clear sponsorship accounts in N. Y. until the ad lineup for the local Philadelphia telecasts is finalized.

The three-sponsor lineup still doesn't represent a sellout. Understand station will need full sponsorship to recoup the hefty coin, \$600,000, shelled out for tv rights in metropolitan N. Y.

## Networks Warn Affiliates: 'No Videotape Recordings of Web Shows'; Inviting a 'Hot Potato'?

### WINS Sales Chief Exits

John Maupin is out as sales chief of WINS, Gotham radio outlet. John D. Kelley has come from Storer to take over as head of sales for the Elroy P. McCaw station.

Maupin left two weeks ago, and the station management said he intends to return to the advertising agency business. Kelly was with Storer for five years.

## D.C. Probers Play Hyde-&-Seek On Expense Vouchers

Washington, March 25.

The Congressional probe of the FCC has completed a full cycle, with the House Subcommittee on Legislative Oversight today (Tues.) turning its attention back to the travel expenses of FCC commissioners. That's how the probe began some weeks ago.

Having decided to drop the controversial Miami Channel 10 investigation for the time being, the subcommittee today called on Comr. Rosel Hyde to explain why the National Assn. of Broadcasters paid some of his expenses on speaking trips he made for the NAB. In the cases involved, Hyde said the NAB had paid only his hotel bill, and that the General Accounting Office allows per diem payments when only part of the expenses are paid by an outside organization. In some instances, Hyde's per diem was \$9 a day.

Hyde testified that he considered his speaking engagements before NAB groups both official and important from a Government standpoint. Asked whether these engagements could have had a possible influence on his decisions in contested cases, he replied:

"I am satisfied that payment of my expenses in attending these meetings did not intrude upon or affect me in any judgment I had to make." He added that he never discussed these proceedings while attending the meetings.

The House Subcommittee on Legislative Oversight met yesterday (Mon.) in executive session to consider possibility of looking into other contested tv cases. Chairman Oren Harris (D-Ark.) said afterward that "quite a group" is involved and that the subcommittee must determine which to investigate.

Harris indicated that the Subcommittee has just about finished with its inquiry into Channel 10 Miami case, but said there might be some questions put to members of the FCC when they appear today (Tues.) to answer charges of misconduct.

## DUTCH MASTERS BUYS HOPE'S MOSCOW TV'ER

Bob Hope will be fully sponsored on his final show of the season on April 5, with Dutch Masters Cigars picking up half-sponsorship of the special in one of its rare network buys. April 5 segment is the show Hope filmed in Moscow last week.

Dutch Masters will be sharing the show with Johnson Motors, which has carried half-sponsorship on Hope's last three shows of the year. Cigar outfit was repped in the real by Erwin Wasey, Ruthrauff & Ryan.

All three networks have refused their affiliates permission to make any videotape recordings of network programs. Webs have ruled that the matter of videotape recording by any party other than the network itself is subject to legal complications which have not yet been fully explored.

Of the three networks, only CBS-TV has gone on the record with its ruling. NBC-TV and ABC-TV have dealt with the matter on the basis of individual station requests for permission to tape network shows, and have refused in each instance of a specific request.

The CBS-TV ukase was handed down in answer to questions raised at the web's affiliates meeting in Washington in January. At the time, CBS said it would look into the matter, and last week, in a letter to affiliates, v.p. and station relations director Ed Bunker wrote:

"You will recall also that the question was raised as to whether tape recordings of CBS Television Network programs might be made by affiliates. We have given careful consideration to this question. It has been concluded by CBS Television that such programs may not be recorded by any affiliates."

Statement did not elaborate, but the reasoning behind the ruling is roughly the same as pertains at NBC and ABC. The networks are not sure that they have the right to grant stations permission to tape network shows for reuse. Where commercial programs are involved, there's a definite legal question of ownership, and in the case of sustainer, even network-produced, there are union issues involving talent, musicians, etc., which makes the matter a legally complex one. Pending further study and clarification, webs are refusing permission for taping, on the basis that if lawsuits do arise, they would be held liable.

A secondary factor is that of live clearances. Webs are fearful of establishing a precedent by allowing any one station to tape a program for subsequent reuse, on the basis that if the practice grew, it might become impossible to guarantee advertisers a simultaneous live clearance. However, at this point, it's the legal aspects that weigh heaviest on the webs.

Subject will come up for a lot more consideration at the end of April, at the National Assn. of (Continued on page 50)

## Kent & Revlon In 'Montague' Dicker

Nat Hiken's "The Magnificent Montague" now appears headed for a Sunday at 10 berth on CBS-TV next season. Both P. Lorillard (Kent ciggies) and Revlon, currently sponsoring "The \$64,000 Challenge" in the Sunday slot, are hot on the new "Montague" series, and are dickering terms with CBS.

Series, which Hiken is producing-directing, stars Sir Cedric Hardwicke in the title role and co-stars Vivienne Segal (who came out of retirement for the pilot), wife of CBS-TV exec v.p. Hubbell Robinson Jr. Pert Kelpton, currently in "The Music Man," is featured. Hiken left "The Phil Silvers Show," which he created, to develop "Montague," based on his old radio series of the same title.

Both Kent and Revlon have decided they won't be back with "Challenge" next season, the quizzer this year having taken a rating beating from NBC's Loretta Young. Sponsors almost dropped the show at the midway mark this year, but decided to renew it through the end of the season and start fresh in the fall. "Montague" is pegged for an October start.



# Indie Stations Bemoan Lot Over 'Syndication Rejects'; Say They'll Have to Enter Production, Too

By MURRAY HOROWITZ

A growing unrest with the flow and price of syndicated product is shaking the leading indie stations in major markets—and there is a growing conviction that the dissatisfaction talk must somehow be translated into action.

The rumble stems from this set of circumstances involving many of the syndicators: First, a projected series via the pilot, is pitched for network exposure. Failing a national sale, the series is offered for regional sale. If nothing comes of that, the series then may be offered for general syndication.

One major indie operator howled, "We get the rejects. How can we possibly build opposition programming to the nets?"

Even when the series is put into syndication, usually the series is first offered to the network affiliate, with the indie getting the last chance at the first-run property. Syndicators say the property "won't get the ratings on our station, nor will they command the same price," one indie acknowledged. But how can that happen, with indie facing such obstacles.

Leading indies such as KTTV, Los Angeles, WPIX, N.Y., and WGN-TV, Chicago, have had a good deal of success with syndicated film, despite the uphill fight for product. But they are far from satisfied with the situation and are talking in terms of entering production.

Their thinking is predicated on these factors: the top markets of N.Y., Los Angeles, Chicago and Philadelphia, all four-or-more station markets, account for about 30% of the gross revenues realized.

(Continued on page 55)

## CBS Pubaffairs' 'Profile' Pitch

CBS Television Film Sales is making the agency rounds with a new half-hour film property being developed by CBS' public affairs department, marking the first time a network-produced pubaffairs series has spurred interest in the syndication field other than in the case of occasional off-network reruns.

Series is titled "American Profile," and is a half-hour documentary dealing with the stories of various types of people who are interesting in themselves as individuals but are also representative of broad economic or social problems in America; examples are the midwestern farmer, caught in a price squeeze, the small businessman, the scientist impelled to choose between basic research and better-paying production work. Charles Romine, who recently exited CBS public affairs to join the "Person to Person" staff, developed the property.

The Film Sales interest is on a national sales level thus far, and its attempts to sell the package are with an eye toward network exposure. But it's the first time such a process has been undertaken on a public affairs show, which is ordinarily turned over to the network sales department if any commercial possibilities exist. Actually, there's been some limited activity in the CBS-TV sales dept., too, but primarily the ball is being carried by the Film Sales subunit, which would finance production as well in the event it sells the show.

## FILMASTER'S TRIO TO BYPASS PILOTS

Hollywood, March 25. Three new vidfilm series are being readied by Filmaster Productions for next season's slate, for which plans are to bypass the usual pilot film route and instead go directly into production of the ventures as series.

Although still in the scripting stage, plans are to produce a half-hour, continuing character western skinn and a pair of hard-action dramas.

## TV Film Reprints.

48 page reprints of last week's TV Film Special Section are available. They may be had, in reasonable quantity, by writing to VARIETY, 154 West 46th St., New York 36, N. Y. No charge.

## TV's Non-Theatrical 'This Is Our Best' In 11-Hour Showcasing

Some of New York's top non-theatrical film producers will show what they consider their best films at an 11-hour continuance screening on Friday (28), sponsored by the New York Film Council.

Represented will be commercial tv producers such as Robert Lawrence Productions, Storyboard Inc., MPO Television Films and FCI Production. All told, there will be 22 non-theatrical film producers represented at the screening, to be held at the World Affairs Center. Many of the films shown will be industrials and educational films. Also slated for a screening is the biographical documentary "Gandhi," produced by Burton Benjamin for CBSTV.

Production companies to be represented include Pelican Films, John Sutherland Productions, Hartley Productions, Audio Productions, Weston Woods Studios, Dynamic Films, Herman J. Engel Film Productions, Marathon TV Newsreel, Arthur Lodge Productions, Leo Seltzer Associates, Chantal Films, Fordel Films, Henry Strauss Productions, National Educational Films.

Also Campus Film Productions, Sturges-Grant Productions and Affiliated Productions.

## SAW SUB—SWOONED

Navy Dept.'s All-Out Assist on Cal Nat's 'Silent Service' Series

The Navy has gone whole hog in its support of "The Silent Service," California National's submarine half-hour telepix series—even to bankrollers.

Commander J. B. Stewart, chief of the radio-tv-motion picture section of the Navy Bureau of Personnel, directed some 2,150 Bureau men across the country to make Navy facilities generally available to the sponsors of the series in exchange for possible assistance in Navy promotions.

Here's a rundown of some Navy facilities and "Silent Service" sponsor disposal: Active-service subs visiting cities during preem weeks of the show and on "other occasions." Cut-away torpedoes and other equipment, models and photos for floor exhibits and store displays in land-bound areas. And even space on recruiting billboards and posters.

## Buzzell's Desilu Deal

Hollywood, March 25. Edward Buzzell has closed a deal with Desilu Productions for joint production of a mysterious series based on Henry Kane's short stories.

Series will be shot as a joint venture of Desilu and Buzzell's company, Edward Buzzell Productions Ltd. It's planned to go right into production as soon as a lead is found.

## WB's 'G-Men Series'

Hollywood, March 25. "G-Men," Warner Bros. 1935 James Cagney starrer, will serve as basis of a new telepix series to be turned out by same company.

Mildred and Gordon Gordon, latter a former FBI operative, will write pilot.

## Target for Fresh Biz —List of 144 Smaller Spot TV Advertisers

Everybody knows television's major accounts, but how about the smaller ones? The list of names below contains less known spot television advertisers in 1957, bankrollers who are expected to repeat last year's tv performances—perhaps even expand on them—and the information herein is meant primarily for tv film commercial producers who are looking for fresh business.

There are 144 companies on the list, all those according to Television Bureau of Advertising, which spent between \$50,000 and \$74,999 in spot television last year. They are listed in order of the biggest spender, in this case Cargill Inc., to the smallest (just above \$50,000), Darling Stores. Here is some \$9,000,000 worth of fresh business for blur makers to cultivate.

Cargill, Inc., Manufacturers Light & Heat Chemicals, Inc., Lyon Van & Store Co., Fleetwood Co., Sav-O-Drug Stores, Manor Bakeries Co., Brown & (Continued on page 55)

## It's No Deal On Release of Ealing Oldies to Brit. TV

London, March 25. After having dragged on for many months, the projected sale of 100 Ealing oldies to commercial tv in Britain has gone cold. According to spokesmen from both the studio and the ABC-TV network, the breakdown in negotiations was not due to the introduction of the industry plan to raise a fund to buy up oldies and to impose a boycott on any producer or distributor who still made product available to video.

The deal, as originally formulated, involved around \$560,000 for a single showing of some 90 to 100 Ealing films, all of which had been made prior to their releasing deal with the Rank Organization. They included many of the pre-war Gracie Fields and George Formby comedies.

Under the terms of the deal, which Ealing described as a franchise releasing arrangement, the studio would have retained complete control on times of exhibition and had indicated that they would be kept to off-peak hours which would not run into competition with picture theatres.

When news of the deal first leaked in the industry there was an immediate hostile reaction and extensive threats of invoking a 1952 exhibitor resolution to impose a boycott on all Ealing's product. Talks initiated at that time, however, eventually led to the introduction of what has now become known as the Bernstein plan, under which picture theatres with a weekly gross of \$560 and upwards pay one farthing per admission into an industry pool and the coin thus accumulated, estimated to reach close on \$2,000,000 in a full year, will be used for buying tv rights of films which would otherwise be offered to the webs. The scheme has the backing of the five major industry associations and American majors have promised fullest cooperation.

## Trop's NTA Slot

Jack Dunn Trop has been appointed technical production coordinator for the NTA Film Network, which is planning an all-out fall programming push.

In his new post, Trop will be in charge of production for all network film programming originating in the east. Trop has many theatrical, documentary and tv film credits.

Meanwhile, a budget of \$100,000 has been allocated for an ad campaign for the filmed net, both for the upcoming double exposure of the "20th-Fox Hour" and the fall programming schedule. Kermit Kahn, NTA Film Network ad manager, is supervising the campaign aimed at key metropolitan dailies and trade publications.

## Top 20 National Syndicated Shows

(Based on Pulse's Spot Film Report for March)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast.

The 22 markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

Rk.	Show	Distributor	Natl. Wght. Rtg.
1.	Highway Patrol	Ziv	20.0
2.	Sea Hunt	Ziv	18.5
3.	Honeymooners	CBS	18.1
4.	State Trooper	MCA	17.7
5.	Silent Service	NBC	16.5
6.	Death Valley Days	U.S. Borax	16.4
7.	Sheriff of Cochise	NTA	16.4
8.	Grand Ole Opry	Flamingo	16.0
9.	Captain David Grief	Guilford	15.5
10.	Popeye	Assoc. Artists	15.4
11.	Annie Oakley	CBS	14.8
12.	Casey Jones	Screen Gems	14.6
13.	Code Three	ABC	14.3
14.	Cisco Kid	Ziv	14.0
15.	Martin Kane	Ziv	13.6
16.	Harbor Command	Ziv	13.5
17.	Boots and Saddles	NBC	13.3
18.	Patti Page	Screen Gems	13.2
19.	Three Musketeers	ABC	13.2
20.	Whirlybirds	CBS	13.2

## Still a Dubious Quantity: Vidpix Series Based on Old Theatricals

### Toby's 'Varsity U.S.A.'

"Varsity U. S. A.," a half-hour filmed series highlighting talent to be found on campuses throughout the country, is being prepped by Toby Productions.

Pilot, shot at Boston U., has been completed. Tay Garnett is producer-director; Harry Ruskin, writer, and Bernie Wayne, music. Ex-Hollywood agent Johnny Mascio is in on the financing.

### Fleischer Has Faith In TV Cartoon Future; Sets 'Koko Klown' Segs

Veteran cartoonist Max Fleischer, who last week set up Out of the Inkwell Inc. as his own independent cartoon production house, believes the prevailing pessimism about production of new cartoons is unjustified. To prove it, he's already begun production on a new color series of "Koko the Klown" shorts which he says he'll bring in "at less than one-third the budget it previously required to make a first-class fully animated cartoon."

The new "Koko" series (he created the Koko character in 1917 "and it's still on the screen") is already in production, rolling at the initial rate of one a week and to be speeded up to a three-a-week output shortly. After Fleischer finishes the first two of the six-minute cartoons, he'll decide on what kind of distribution deal to make.

Fleischer says the cost problem in animation can be licked by a combination of equipment and operating techniques. He's invested \$75,000 in equipment for the series and has perfected a new form of hand operation that will enable him to bring the cartoons in within the cost restrictions of tv's current cartoon market, he states.

He's also updating the series itself, creating new characters (including a girlfriend, Koquet, for Koko), adding novelty effects and music, aside from color. As from the start, Fleischer himself will appear in live-action sequences to introduce each episode.

With all the major studios now in telefilm production to a varying degree, there's a big upsurge of pilots or projected series based on successful past theatricals.

But apparently a theatrical fave of yore is no assurance of a hit when translated for tv. There was the case of Warner Bros. "King's Row," and "Casablanca," alternating with "Cheyenne" on ABC-TV, with "Cheyenne" alone making it over the long haul.

Currently, Metro's "Thin Man" on NBC-TV was rated okay for another 13-week renewal by Colgate-Palmolive, but the tv version surely hasn't kicked up the talk of the Myrna Loy-William Powell Metro cinematic. Nor, for that matter, has it hit the public with the same impact of the radio series. In syndication, "New Adventures of Charlie Chan," a cinematic property of long standing, hasn't kicked up much rating dust.

In making the transition from one medium to another, there are a lot of factors which must be weighed—whether the public taste has changed, how effective the story can be translated to the intimacy of the living room, how much of the production values may be lost in the transition, the star talent which attracted the public initially, may be lost in the tv version, the question of whether the public been satiated with the property? etc.

Many a telefilm producer is shocked when he meets a cool reception at the net or agency level.

(Continued on page 55)

## Ziv's 'Sea Hunt' Big Pulse Fave

Ziv's "Sea Hunt," just hitting its stride airing dates in markets throughout the country, is turning out to be a spectacular rating grabber, according to the latest March Pulse Spot Film Reports.

The underwater sea adventure has zoomed No. 2 position, right behind "Highway Patrol," in the list of Pulse's Top 20 national syndication shows, based on February data. It's the first time the Lloyd Bridges starrer has been listed in the Top 20.

The national weighted average for "Sea Hunt" in the March re-

(Continued on page 54)

# SYNDICATION'S TOP GROSSERS

## A & A—Like Tennyson's Brook

In markets scattered throughout the country, "Amos 'n' Andy," as a stripped program is proving as durable as the most popular westerns, according to February American Research Bureau reports assembled by CBS Film Sales.

In N. Y., now in runs ranging from eight to 11, the series on WPIX has put the indie into second place for the Monday through Friday 6:30 to 7 p.m. period. In November, '57, WPIX was airing five different syndicated programs as a strip and getting a 5.2 period. Now, "Amos 'n' Andy" is pulling an 11.2 and is in second place among all programs on WPIX.

A similar result is found in Boston. In its third and fourth run, it receives a 17.2 at 5 p.m. versus an 11.6 for movies and a 5.5 for a strip made up of cartoons and syndicated half-hours. In Atlanta, aired Monday through Friday, the series delivers 66% greater ratings than the other two stations combined. In Baltimore, stripped at 6 p.m., the 78 episodes, now in its fourth, fifth and sixth runs, have almost doubled ratings for the time period on WMAR with a 15.1 against a 7.6.

## Menjou—Staunch TV Defender

### Losing Patience With People Constantly Panning Medium—'Too Much Entertainment'

Carnation wearing Adolph Menjou, a vet in show biz vineyards, has many things to say about people, places and things—especially television.

"I have to laugh at people that pan tv, that call tv moronic. What's moronic about Dr. Baxter? About 'Omibus'? There are lectures on modern art and there's educational tv." As to westerns: "Who can knock a beautiful horse and a handsome man? These are men people dream about."

If there's too much of similar fare on tv any day or evening, "turn it off." People in the U. S., says Menjou, are suffering from "too much entertainment." There's bowling, pool halls, motion pictures, etc., all vying for the public's interest. Instead of turning sour on the tv medium, the complainers should do something more useful, like doing more work which is needed in this country.

Menjou, who hosts Ziv's "Target" series, as well as starring in 13 of the 30 episodes, finds that an actor's life has completely changed since his early vaude days. For the past few weeks, he's been making p.a. tours for some of the beer sponsors of "Target." "Today, you're not only an actor; but you have to be a diplomat... a genius who knows how to please the sponsor's wife. I own a piece of 'Target.' How much is a secret? And I'm happy to have it."

On his tours of beer conventions, he's worked out a 35-minute routine, cued down to getting his moustache trademark dunked in the foam, complete with a pretty girl walking across stage in briefs. At the latter point, he throws out the line "Oh, to be 70 again." It still gets laughs, says Menjou.

Television production is hard work, with each episode allotted two days for shooting. Menjou feels that the controversy between live vs. film production is an artificiality and that telefilms can

(Continued on page 50)

## WCBS-TV Just Can't Stop Buyin'

WCBS-TV, the CBS flagship in New York and one of the most heavily stocked feature film users in the country, has shelled out another \$450,000 to buy 30 selected features from Screen Gems' "Triple Crown" package of 112 Columbia and Universal pix. Because WCBS-TV didn't buy the package in toto, price jumped on the cream selections to \$15,000 per, one of the highest tabs ever in N.Y.

Among the features selected by WCBS-TV were "Lost Horizons," "All Quiet on the Western Front," "Holiday," "Brute Force," "An Act of Murder" and "Texas." Screen Gems is negotiating to sell off the remainder of the package elsewhere in N.Y.

## Ziv's '999'

Ziv has begun pitching a new show in syndication, "999," being produced in England by Harry Allen Towers.

The action adventure skein is the second one lensed for Ziv by Towers in Britain, the former being "New Adventures of Martin Kane" which was lensed in Elstree. Plans for the new series were recently finalized in London by Edward J. Stern, Ziv international topper.

## Cole New Prexy Of Guild Films In Exec Revamp

John J. Cole, the sales veep at Guild Films, is taking over as the telefilm company's new president, replacing founder Reub Kaufman. Kaufman retains the chairmanship of the public company's executive committee and his chair on the board.

Moves seem to have come swiftly after a board meeting last week. With Cole assuming active command of the firm, other executive realigning was carried out. Arthur R. Lerner, Guild's assistant treasurer for the last couple of years, was named treasurer. George J. DeMartini, up till now the treasurer and veep, was retagged as veep and secretary.

The 34-year-old Cole's ascension puts new stress on barter selling of half-hour vidpix properties. Cole, after the appointment, explained that Guild is the "king of barter" and that the intention is to expand the operation even further. As for getting additional celluloid to barter—since Guild has most of its old stuff already going that route—Cole would not say. He did point out, however, now that Guild has a bible series, "Light of the World," under option at ABC, the firm is going to shoot for other network deals.

(Continued on page 56)

## Frank Ferrin To Helm 'Kipling's Jungle Book'

Hollywood, March 25. Frank Ferrin will produce "Kipling's Jungle Book," new vidpix series, under the banner of India Jungle Productions. Sabu will star in the new project.

Location crews are now shooting India lore, including tiger hunts, elephant stampedes and other jungle backgrounds.

Ferrin, who has produced vidpix and theatrical films in India for the past eight years, has created a number of film documentaries for the Indian Government. He plans to lens the series in both color and b-and-w.

## \$48,500,000 AS 'BIG 10' YIELD

The alltime top grossers in syndication cover a wide variety of properties, without a "look-alike" among them.

The 10 properties that have earned gold to the weight of about \$48,500,000 in the syndication field vary from an anthology to Liberace.

Most of the big syndication earners are off-network shows, with the exceptions of smiling wavy-haired piano-player previously mentioned, "Highway Patrol," the he-man Broderick Crawford starrer, and "Ramar of the Jungle," now in its umpteenth run around the country.

The alltime top grossers in syndication were obtained from the individual telefilms in most cases. When no figures were supplied, the grossers were estimated from other sources.

Here's the rundown on the major money performing properties:

Guild Films estimates a gross of \$7,500,000 for Liberace's 113 episodes since its debut in February '58.

NBC Film Syndication's jackpot on "Badge 714" (Dragnet) is seen to hit about \$6,500,000 in syndication. It's been on the market since 1953, with the reruns running concurrently with the network exposure. To date, 204 episodes of "Badge 714" have been making the rounds.

Screen Gems' bonanza has been reruns of "Ford Theatre," titled "All Star Theatre" in syndication. Intro'd off-network in the fall of '53, 156 episodes have piled up since. Like others in the class, the property is strong enough to weather both a concurrent syndication and network run. The estimate for its syndication ride is from \$6,800,000 to \$7,000,000.

Another off-network top grosser has been CBS Film Sales' "Amos 'n' Andy," now being stripped around the country. Seventy-seven episodes of that skein has brought about \$5,000,000 to the coffers of CBS Film Sales since it was intro'd to the market in '53. Running close behind in the CBS Film Sales house is "Annie Oakley," which has been in syndication for about four years, but nearly always sold on a national spot, or major regional basis.

Ziv's "Highway Patrol" has been one of the top made-for-syndication money-makers. With 117 episodes produced since its debut in September, '54, it has grossed a sizable \$4,500,000.

Gold dust also has been showered on Television Programs of America's "Suzy" (Private Secretary). TPA has grossed close to \$4,000,000 on 104 half-hours over a two-year span. Running neck and neck has been TPA's "Ramar of the Jungle," which has gotten play after play since its intro in '54 and the 52 episodes are now in about 100 markets.

The off-network "Rocket Squad," 98 episodes, in the market since 1953, has grossed about \$3,000,000 for ABC Film Syndication.

Official Films' top grossing property has been "Star Performance," reruns of Four Star Playhouse, which has hit about \$3,000,000 in a two-year period. There are 153 episodes involved for that one.

## New Baseball Quizzer

A new baseball quiz show, featuring viewer participation, titled "Play Ball," is being syndicated by Albert Black Productions.

Series, consisting of 30 half-hour episodes, is made up of extensive footage of historic baseball events, spanning the years from 1910 to 1957. Show is geared for at-home contestants in each market, with a national sweepstakes planned for August when Black Productions states a grand prize of \$150,000 in merchandise will be offered.

More TV Film News  
Page 56

## Indie Vidfilm Producers Yell

### 'Murder,' Mobilize to Fight New Tax Rap Invoking 'Salvage' Clause

#### Camel's CNP Buys

R. J. Reynolds closed with California National for a five-market syndicated deal. Reynolds, for Camels, bought CNP's "Boots and Saddles" in four markets and "Silent Service" in one.

"Boots" was inked on KGO-TV, Frisco; WHBQ, Memphis; KOTV, Tulsa, and WFBC-TV, Greenville, S.C. "Silent Service" was taken by the cigaret sponsor in Birmingham, Ala., on WBRC-TV.

## 'Thin Man,' 'Life' BBC Casualties In U.S. Vidpix Trim

London, March 25.

Kenneth Adam, BBC-TV program controller, announcing that the "Thin Man" telepix series currently being aired by the state web would shortly be concluded, added: "The heyday of the peddling film salesman is over. I have not bought an American telefilm series for three months, and in future purchases will be only of the best."

One move in the cutting of the amount of U.S. tv material screened by the BBC is that at least one hour of the existing five-and-a-half per week devoted to import programs will be cut.

Other program changes will mean the end of the "This Is Your Life" series, and the introduction of a weekly series of new plays, which is designed to encourage new writers into the medium. The first play, entitled "The Confession," will go out on April 8. A new bi-weekly domestic episode, "Starr and Co.," will shortly make its bow.

## OF READIES PILOT ON 'INVISIBLE MAN'

Footage on "Invisible Man," shot in England, is virtually complete and pilot should be ready for showing by Official Films shortly.

Prexy Hal Hackett returned from a short trip to Britain, where he took a look-see on the progress of the fantasy. Hackett also conferred with Hanna Weinstein of Sapphire Films. Official currently is handling three Sapphire skeins on the nets, as well as one for syndication. As yet, it hasn't received any official word on the possible renewal of "Robin Hood," now in its third year and a Sapphire property. While abroad, Hackett scouted other properties, too.

## WCCO Bumps Grapplers For 'Spillane' Series

Minneapolis, March 25.

In order to make room for Mickey Spillane's "Mike Hammer" syndicated series, WCCO-TV is discontinuing a many years' old Tuesday night 30-minute show, preliminaries of the weekly Auditorium wrestling card and, as the station has boasted, the only live wrestling televised here.

However, the station still will have some "live wrestling." It'll televise its own Saturday night 5 to 6 p.m. wrestling cards, staged in its studio by the regular Auditorium promoter.

Hollywood, March 25.

Meeting of Television Film Alliance Thursday night (27) will map strategy and arrange war chest to fight what indie tv producers consider ruinous tax regulations by the Internal Revenue Dept. Meanwhile, the tax dept. has already undertaken intensive audits of various vidfilmers, including Stage Five Productions, Burns & Allen, Danny Thomas, Bob Cummings, Jimmy Durante, Loretta Young and "Wyatt Earp."

Vidpixers bitterly complain that tax regulations will put them out of business, that they can no longer amortize their telefilms since the tax dept. now has imposed salvage value, with result they are taxed even though they make no profit.

Salvage applies to rerun potential of tv film, and producers point out in many instances they are prevented contractually from releasing tv pix for reruns as long as five years, but nonetheless are confronted with stiffer taxes and salvage, which, they say, is estimated by tax men as high as 10%.

W. F. Upson, of Internal Revenue Department's field branch, yesterday (Mon.) confirmed that agents are scanning books of vidfilmers and said Hollywood office has passed on to him complaints from producers. But, he opined, "We have no intention of putting anyone out of business—we are merely doing something we should have done long ago."

Upson explained: "The 1954 Code puts more emphasis on salvage; we haven't done this in the past because tv film is fairly new. Now the law puts a new slant on this matter. Prior law required film be used until it was just junk. Now we have a different slant on life of film—something which we should have had before."

"We are examining books of companies for salvage possibilities; that doesn't mean we will ex-

(Continued on page 56)

## Mort Abrahams In NTA Key Post

Mort Abrahams, formerly exec producer of NBC-TV's "Producers Showcase" and more recently producer of "Suspicion," has joined National Telefilm Associates as director of NTA's newly-established creative programming department.

His inking by NTA is another move by the outfit to get into the field of live tv programming. NTA prexy Oliver A. Unger felt that with the diminishing pool of the theatricals for tv, the firm should turn to new areas of programming both live and film.

Abrahams also has had experience with telefilms, getting into film production in '51 with "Space Cadets," with other credits including "Medallion Theatre" and "GE Theatre."

## 'Father' Gets Around In Latino Countries

Screen Gems' Spanish-dubbed version of "Father Knows Best" has been set in three more Latin American markets, giving the series total exposure in 11 Latino countries. New markets are Panama, where it will be sponsored by San Antonio Industries; Puerto Rico, where Prycter & Gamble picks up the tab, and El Salvador, latter a station sale to YESEB-TV.

Bill Fineshrider, SG's international topper, set the deals on a recent Latin American trip, in which he also sold "Rin Tin Tin" in two additional markets, Colombia, for sponsorship by Chiclos Globo y Productos Noel, and Panama, for Libby sponsorship.

IN THOSE MARKETS WHERE THE  
THREE NETWORKS COMPETE DIRECTLY

**NBC IS NOW NUMBER**





At the peak of the current season, and during those hours when most Americans are watching television, the competitive superiority of NBC programs has been decisively confirmed. Both Trendex\* and Nielsen Multi-Network Area† reports, which measure program popularity in major markets where the three networks directly compete, establish that NBC's nighttime programs are now Number 1 in viewer preference.

*The March Trendex report, for example, reveals that NBC leads the second network by 10% and the third network by 37%.\**

*In terms of half-hour nighttime wins, NBC captures 18, while the second network leads in 14 and the third network in 10.\**

In just one year, NBC has increased its nighttime audience by 22%, while the second network has declined 18%.\* This represents the greatest one-year audience shift in television's first decade and provides dramatic confirmation that

*the most popular programs in all television are on the*  
**NBC TELEVISION NETWORK**

# AT NIGHT

\*March Trendex, Sun-Sat 7:30-10:30 PM

†Nielsen Multi-Network Area Report, Feb. 1 '58

# More & More Agencies Discounting Mass TV Audiences in Favor Of Viewers 'Susceptible to Product'

By JACK BERNSTEIN

National advertisers of late are becoming more conscious of the correlation of sales and tv programs than ever before with sponsors telling the ad agencies to forget concentrating on reaching mass audiences but rather zero in on the viewing public who are susceptible to clients' wares. The sponsors, via the ad agencies, feel that whether the goods are moving, in the final analysis, is what pays the rent and what even up to last year seemed to be most paramount in the agencies' mind, the cost per thousand, is now running neck and neck with the Nielsen's and Trendex for runnerup honors.

Approximately three years ago Philip Morris announced it was throwing in the towel on "I Love Lucy" and caught the trade in a surprise move for at the time "Lucy" was the No. 1 show and was hitting astronomical ratings in the 40's and 50's. Although the program was reaching more viewers than other tv shows at the time, the sponsor decided to call it quits because the ciggies were sitting on the shelf. "Lucy" may not have been the first case where the sponsor decided to bow out of a show because it wasn't the right vehicle for the product but it is the most classic example.

## Other Factors

Madison Ave. ad agencies are reluctant to admit that a television show is directly responsible for zooming sales because the ad men say that too many other factors enter the picture. National tv shows are usually accompanied by newspaper and magazine campaigns in the all-out effort to hypno sponsors' wares.

In addition to this, the marketing and merchandising support are essential factors to any campaign. The product can be foremost in the viewers' mind and if the sponsor fails to have it merchandised properly or if it just isn't available at the local super market, then the millions put into the television kitty count for naught.

Marlboro has recently announced its intention of giving up on "Playhouse 90" and DeSoto will abandon Groucho Marx at season's end. Marlboro has intimated that although the show has consistently had high ratings, they were not getting the right sponsor identification. DeSoto sales have been on the downgrade even though the auto manufacturer has had a tv program that has been in the charmed Top 10 and will switch to another format to carry their message.

The breweries, cig companies and those firms pushing razor blades and hair tonic have been concentrating on hitting the men of the home via the sports route while soap operas concentrate on the women plugging household goods and items to glorify the weaker sex.

A prime example of hitting the right people and getting increased sales is the Sid Caesar show this year. While Caesar hasn't had the Trendex boys exactly working overtime to do compilations on his Sunday night fare, the agency, Ogilvy, Benson & Mather claims to be perfectly content because the Helena Rubinstein goods are moving and as one agency exec stated, "that's what were in business for."

**'Rebating Isn't Unethical'**  
"I can get it for you wholesale" may become the cry of the Madison Ave. ad agencies with the declaration by Professors Albert W. Frey and Kenneth Davis that rebating by the agencies isn't unethical.

The Frey report states, "Rebating of media commissions is far from being an unknown practice now, and media seem to have little or no active interest in interfering with it. There is no reason why ethically or logically, an agency should refrain from passing a part of its commissions to its clients if it so desires. It seems no more unreasonable or unethical to do this than to make concessions in connection with service charges and fees or to give additional service at no cost to the client."

The Frey report goes on to say there is no telling how prevalent rebating—sharing the media com-

missions with clients—either has been in the past or is at the present time, but rumors concerning the practice have always been rife. One of the ad men interviewed stated, "There are plenty of discount houses on Madison Ave." One advertising manager questionaire respondent replied, "The idea that all agencies had previously offered their services in the past at full commission is fiction. You can now, and always have been able to, buy agency service at any price and to any extent that you want." The study goes on to say that in the radio and television fields, there is commission splitting in connection with network "time" and "network-produced" programs.

Frey states the important thing is that the agency receive what it considers adequate compensation for its services to each client and that each client pay what he considers a fair price for the services rendered by the agency. "Uniformity of method is not necessarily important. If client and agency can agree that the latter's compensation is or would be excessive under the 15% commission system, is there any sound argument for denying the agency the right to charge the client less for its services, even if this involves rebating a portion of the media commissions?"

## McDermott's Pilot Testing

Tom McDermott, head of Benton and Bowles radio-tv department, has for the past several years used the summer television session as a testing ground of new tv programs. The series which have clicked in the summer have been retained for the following tv season. McDermott has laid plans for an anthology series to replace Loretta Young. Procter & Gamble, via Benton & Bowles, has bought 50% participation in four vidpix pilots by four different producers. Each of the pilots is said to run in the neighborhood of \$40,000.

**SHORTS:** McCann-Erickson's tv department has thus far screened 300 pilots, auditioned 20 quiz shows and seen 50 formats for the coming tv season.

DuPont is starting a major ad campaign to support garments blended in dacron. Firm planning on running nearly 1,000 local tv spots starting on May 1.

The individual media buyers representing Parkson will no longer specialize in a single medium, either print or broadcasting, with the department under Frederic Apt agency media director, being reorganized. Herbert Gruber slated to become assoc media director with Ruth Bayer being named all-media buyer. In the reorganization Gerald Levey has been named assistant to Gruber.

The Advertising Council states year-end figures for 1957 revealed that radio and tv circulation contributed to public service campaigns by network advertisers increased 50% over 1956, rising to over 16 billion home impressions.

**LOST & FOUND ACCOUNTS:** Geyer Advertising has landed the International Swimming Pool account. Firm is the maker of Esther Williams swimming pools.

Hilton & Riggo has snared the Presto Beverage account.

Wexton has been selected to handle the advertising for Amplex, makers of light equipment.

Anderson & Cairns has been appointed as agency for American Geloso Electronics.

Pozzy-Reader selected to handle the consumer and trade p.r. for Nametra, worldwide travel organization.

**SWITCHES:** Richard F. Casey elected a veepee in charge of research for Benton & Bowles.

Joan Uosokin to supervisor of radio and tv commercials at Calkins & Holden.

Rollin C. Smith has been appointed a senior veepee of Ogilvy, Benson & Mather.

Richard W. Clemmer has joined Kudner as a television producer. Clemmer is a former producer and director at NBC.

Frank Brady has been elected exec veepee and member of the board of directors of Cohen & Alshouse.

Norton Wolf and Howard Shank

have earned veepee stripes at Benton & Bowles.

Robert H. Alter has been promoted to regional sales manager for the Radio Advertising Bureau. Alter is replacing John T. Curry who resigned to join Grey Advertising.

Alice M. Westbrool has been elevated to veepee slot at Noth Advertising.

John C. Sterling has been elected chairman of the board of the Advertising Council. He succeeds Louis M. Brockway, exec v.p. of Young & Rubicam.

## Chi Agencies

Gladys Blair, publicity assistant supervisor for Young & Rubicam, named Chi Ad Woman of the Year by the Women's Ad Club.

Needham, Louis & Brorby named for the U.S. advertising of the French auto, Peugeot.

Herb Grayson, former Chi, CBS public relations head, joined Mohr & Eloff ad shop.

Mary Agnes Schroeder is copy supervisor for Toni at Tatham-Laird.

Ollian & Bronner will handle Libby Furniture effective April 1. Libby is a hefty user of tv.

James Pat Sweeney is a new v.p. at Henri, Hurst & McDonald.

Newly formed Bud Solk Assoc. ad shop opened offices on S. Michigan Ave.

## London Agencies

By BARRY BARNETT

London, March 25.

John Hobson & Partners agency is handling a 26-week 15-minute radio series for Cadbury's over Radio Luxembourg, the only commercial radio outlet reaching Britain. Each program will feature a recorded message from a Hollywood celebrity.

Closed circuit tv is to be installed at the first European Television Exhibition, which will be held at Park Lane House, London, from May 19 to 24, and will be available for pre-testing live commercials and experimenting with art work.

Michael Garland, senior tv executive for the W. S. Crawford agency, is in Milan to look over production facilities of Italian commercial tv and also for confabs with Crawford associates in that country. Garland is following up rumors that important alterations in tv advertising in Italy are on the way, and that there is also the growing possibility of Continental advertisers going in to the tv ad market here.

Brian K. Concannon, formerly Television executive with McCann-Erickson agency, and Dennis Jennings, until recently senior account executive for Associated Television, have been appointed senior sales executives for Tyne Tees Television, the indie tv outlet preparing to go on the air later this year to serve north east England.

## Canon 35 Stinger

### Tossed at Cleveland

### Press By High Court

Columbus, March 25.

Ohio Supreme Court last week warned that all Ohio courts could prosecute persons who take pictures in any state courtroom, on charges of contempt of court. The judges, to this effect, unanimously adopted Rule 29, considered to be an implementation of Canon 35. Canon 35 of judicial ethics bans photographs and radio or television broadcasts of court proceedings. While Canon 35 refers only to ethics, Rule 29 is mandatory. Canon 35 does not oppose picture-taking before or after sessions when the court is in recess.

Action grew out of the appearance of photographs in the Cleveland Press, said to have been taken during sessions in the Statehouse Annex courtroom, without knowledge of judges or spectators. The Ohio State Bar Assn. urged the Supreme Court to initiate contempt proceedings after the picture-taking incident. Louis B. Seltzer, editor of the Press, said, "Canon 35 is merely a rule adopted by the bar association and is not changed by any statement made by the Supreme Court of Ohio. Canon 35 must go. I think it conflicts with the public's right to know." A test case involving Canon 35 was taken to the U. S. Supreme Court by the Press; but the case was not admitted.

# TV-Radio Production Centres

## IN NEW YORK CITY

David Zellmer adds the title of New York Bureau Chief for CBS News, in addition to his current title of executive producer for television news. . . . Shari Lewis off her "Hi, Mom" series for a week to honeymoon in Nassau with hubby Jeremy Tarcher. . . . WRCA-TV sales director Jay Heltin conducted a seminar on educational television before the Roslyn (L.I.) Teachers Assn. last week. . . . Bill Nimmo tapped to emcee the CBS-TV audition kinkle of Walt Framer's new "For Love or Money" package. . . . Bob Drew appears on "Frontiers of Faith" Sunday (30). . . . Jerome Ross' original, "Shadow of a Genius," set for "Studio One" Monday (31) via Blanche Gaines. . . . Lowell Thomas addressed the Adcraft luncheon in Detroit Friday (21). . . . Mary Alice Murphy, sec'y to CBS Radio proxy Arthur Hall Hayes, back from a Jamaica vacation. . . . META program chief Dick Heffner chairs a panel on audio-visual education at the annual conference on the United Parents Assn. Saturday (29). . . . Galen Drake is guest of honor and principal speaker at the Gristede Bros. 25th anni banquet at the Astor April 16. . . . Natalie Schafer, featured in "Romanoff & Juliet," working on the pilot of "Dream World." . . . Arlene Francis' new package. . . . John Chanin, director of WCBS' "Music Till Dawn," engaged to non-pro Hermine Ann Nussdorff; fall wedding planned. . . . Bob Hite subs for Jim McKay, off to cover the Masters Golf Tourney next week, on "Verdict Is Yours," while Galen Drake takes over for him on "This Is New York" on WCBS. . . . Beatrice Foss featured on tonight's (Wed.) "U.S. Steel Hour." . . . WABD program chief Jack Grogan father of a girl, born in Greenwich (Conn.) Hospital. Mrs. Grogan is former singer-actress Blythe Miller. . . . Bill Fromm, manager of advertising-promotion for NBC Spot Sales, recuperating from an appendectomy. . . . NBC's Shirley Eder to the Coast for radio coverage of the Academy Awards. . . . Mike Stokely's "Pantomime Quiz," taking over ABC-TV on Thursdays, 9:30 to 10 p.m. for the summer, begins April 8. . . . Ted Webbe, race car reporter, began another season of his 10-minute nightly stanza on WATT on Monday (24). . . . WABC-TV sales manager Joe Stamler to Detroit, Chicago, L.A. and Frisco on two-week junket for the Gotham tv'er. . . . WOR Radio at 5:50 a.m. now is broadcasting reports of wholesale produce trading from the city's Washington St. market every weekday morning. . . . META's "Problems of Everyday Living," via WPIX, will concentrate on the way social security works on its April 1 and 3 broadcasts. . . . Senator John F. Kennedy was the guest on WOR-TV's Sunday (23) "Let's Look at Congress" show.

Norma Karol, tv producer-commercial performer, back for the second year with the City of Hope as the associate producer of the \$2,000,000 Dean Martin "Fight Leukemia" telethon May 24-25.

WNEW program manager Hal Moore will probably accompany deejay Art Ford to Brussels for the World's Fair opening week ceremonies from where the disk jockey will tape interviews. He may also film some stuff for his DuMont television show.

Mayor Wagner, a Yale man, declared Friday (28) Harvard Day in New York in honor of Harvard College's CBS Radio b'cast, "The Case for the College." Jack Perlis, Crimson alumnus who's flacking the show gratis, did the persuading. . . . Jacqueline Kerr featured in "Armstrong Circle Theatre" Wednesday (2). . . . Abby Lewis & John Seymour, husband & wife, are playing brother & sister in a color documentary on the America Cup yacht races being produced at Transfilm for Lipton Tea. . . . Liz Seefeld, "Person to Person" staffer, recuperating at her home in New Rochelle after surgery at Doctors Hosp. . . . Sam Kanchuger, former CBS sports producer and administrative assistant at the web, has joined the radio-tv dept. of the Greater New York Assn. Inc., which operates thoroughbred racing throughout N.Y. state. . . . Kerry Mark Joels, 12-year-old son of radio-tv actor Merrill E. Joels, cast in the Equity Library Theatre production of "Time of the Cuckoo" this week. . . . WCBS-TV g.m. Sam Cook Digges was featured speaker at the annual luncheon of the Community League for Retarded Children at the Biltmore Saturday (22). Digges is honorary chairman of the Assn. for the Help of Retarded Children of Greater N.Y. . . . Ed McBain, listed as author of "Cliffhanger's" May 1 script, "Deadly Tattoo," is a pseudonym for Evan "Blackburn Jungle" Hunter, who also has a new novel, "Strangers When We Meet," due for publication in May. . . . A Providence winner of "The Price Is Right" advertising in the N.Y. dailies for the sale of a \$2,150 Schiaparelli ermine jacket. . . . Elizabeth Lawrence doubling over from "Look Homeward Angel" into "City Hospital" and "Frontiers of Faith" this week. . . . Jimsey Somers, featured regularly in "Affairs of Dr. Gentry" and "True Confessions," set for "My True Story" April 9 and has a picture spread in the April TV-Radio Mirror.

## IN HOLLYWOOD

Three of the town's better comedy constructors, who have been "off the beat" for the past season, are bestirring themselves now that the call for comedy is clear and clarion. They are Don Quinn and Phil Leslie, longtime typewriter pals on "Fibber and Molly," who are confecting a dish of fun and frolic, and Bob Welch, who is recovered from a long siege of illness and is banging the keys again. He has been in consultant duty at the Ted Bates agency. . . . Ralph Levy got over his virus miseries and left the infirmary for active duty with Jack Benny at Television City. . . . Don Wels hiked east to direct the first two shows in CBS-TV's "Rendezvous" series. . . . Alan Livingston took time away from his programming duties at NBC Burbank to help whip up sales interest in the six pilots made under his command. Web feels he is closer to the properties than the salesmen and can work up more enthusiasm. . . . Murray Bolen of Benton & Bowles and George Giroux, Procter & Gamble's man in Hollywood, bought themselves a Stinson plane, the better to get to the out-of-the-way fishing grounds. . . . Wendell Niles Jr., son of the veteran announcer, writes that he's now assistant director of radio and tv at Colgate, and only after a month with the company. . . . Don Bernard, based here for two decades as agency exec and producer, now supervising "Pat" Weaver's "Make Me Laugh" for the Gumbiner agency. . . . Western bug has nipped Henry Jaffe and he may start off with a spec production of "The Virginian." . . . Hugh Wedlock and Howard Snyder, a writing team in radio and tv for 30 years, will be hosted and roasted by his fellow gagmen May 5. Last time it was Alan Lipscott who got the works, hailed by those who attended as the year's funniest show.

## IN CHICAGO

Pete DeMet, auto dealer who got into tv production via his "Championship Bowling" and "All Star Golf," shuttered his car agency to devote full time to packaging. . . . Singer Pat Suzuki doubles next week between Howard Miller's WNBQ show and the Black Orchid niter. . . . Sheriff Joseph Lohman gets the first NBC Chi Public Service award for his "Shadows of the City" on WNBQ next Sunday (30). . . . WBBM-TV kicks off a new panel show, "It's In the Bag" on Friday (28) with a couple as yet unselected newspapermen panelists. . . . Jules Herbeaux vacationing in the southland. . . . Don Bowen now account exec, Dan Verbest to merchandising director, and Sidney Plotkin appointed pro-

(Continued on page 48)

# EDUC'L TV: STUDY IN INTRIGUE

## WVIP: The Grey-Flannel Station

1,000-Watter Catering to Exurbia, on Air 5 Months, Chalks Up Envious Record

The Jaguar-MG set in the Mt. Kisco, N. Y., region is entranced with a saucy five-month old 1,000-watt daytimer fittingly enough tagged WVIP.

Located right smack in the middle of Exurbia, fountainhead of the grey-flannel suiters with their slender attache cases, WVIP went on the air (1310 kc.) last October virtually in the black at sign-on. Today the AM mouthpiece of the cashmere clique in an area considered wealthiest per capita of any anywhere is nearing sellout point on station break and participating spots.

WVIP, obviously, plays on its call letters at all times. Staff-produced promotion matter bears down on resurgence of radio-vs. daily gazettes and heralds its "very important programming," serving "very influential people" for "variety, information and pleasure all day," etc.

Daytimer is co-owned by Martin Stone, barrister and tv packager of "Bingo-at-Home" (previously "Howdy Doozy," "Gaby Hayes Show," "Super Circus," etc.), and E. Monroe O'Flynn, Mt. Kisco civic leader and property developer. They are not absentee landlords; Stone lives in nearby Pound Ridge, where he monitors his growing AM baby almost constantly.

In addition to serving Mt. Kisco's population of 6,000 it sends out a sturdy signal to some 65 other New York and Connecticut communities where top names in showbiz, publishing, sports and other fields make their abode. Loaded with talent, it frequently calls upon local VIPs for beeper-phone accounts of their activities. For example, on station's Saturday "Survey" show, WVIP gets VIP taped report from editors or other upper echelon figures on Life, Look, Readers' Digest, Saturday Review and TV Guide—and it also gets network execs (remember, WVIP is an indie) to discuss their own nighttime tv productions. This is no skin off station's back because it signs off at sunset.

### For the Hi-Fi Set

Station is opposed to rock 'n' roll, carries no blare, no sob stuff, but largely album stuff, all hi-fi, with no breaks for commercials within 15-minute segs. This doesn't apply, however, to Ed Robbins' "Operation Earlybird" from 6 to 9 a.m. and during newscaster Mort Dean's "Communique" afternoons from 5 to 6 p.m., these being

(Continued on page 48)

## NBC's Newsfilm 'Feed' to Affils

NBC News has come up with an unusual way of feeding newsfilm to affiliates on late-breaking stories. Web "opens the network" on its 11 p.m. local (New York) news show, with affiliates cued before hand to patch in at a predesignated time to pick up the film feed for use in their local news shows.

Web used the device last Wednesday night (19) in its coverage of the New York loft fire that took 24 lives. With film coming in after the web's 6:45 p.m. Huntley-Brinkley news show, NBC News v.p. Bill McAndrew decided to feed late film to the network flagship WRCA-TV's "11th Hour News" show. During network station breaks, the web used a slide advising affiliates the network would be open at 11 and that the fire film would be used on the air (and fed to the network) at 11:02.

Affiliates were then free to patch in on the web lines to use the feed as part of their own local news shows. Some dozen affiliates took advantage of the device. NBC has used it occasionally before, primarily in the case of the Sputnik and Explorer launchings.

## Admen Discard Grey

Chicago, March 25.

Norman E. (Pete) Cash, prexy of Television Bureau of Advertising, in a talk before the Broadcast Advertising Club last week, appointed Adolphe Menjou a committee of one to come up with a new dress for ad people to get away from the "grey flannel group" label hung on Madison Ave. and Michigan Ave. ad execs.

Menjou, a guest at the meeting, was in town to plug the kickoff of his new vidpic series, "Target," on WGN-TV.

## KSTP Answer To Auto Coin Slump 'Buy a Car Week'

Minneapolis, March 25.

Sympathetic over the present depressed condition of one of television and radio's best customers, the auto industry, and desiring to be as helpful to it as possible in its present hour of trial, KSTP Radio and TV is taking up its cudgels in the motorcar dealers' behalf.

Because the station wants to reciprocate and aid in lifting sales out of their present slough of despond—and also, perhaps, because the promotion affords it the chance to pick up added advertising revenue, it's currently staging what it calls "Buy a Car Week."

Every effort is being made for the promotion to be one of the hardest hitting in the station's history, explains KSTP president-general manager S. D. Hubbard.

"We want to help auto dealers to sell the many cars now in their showrooms and on their lots and we believe we can help to move them," he says.

For the eight solid days and nights, "Buy a Car" announcements will be filling every KSTP available tv and radio spot. In addition, there are interviews with auto industry executives and members, film stories, slides, tapes and pictures of 1958 models on the air urging Northwest families to buy a car during the drive.

Taking a positive approach, the campaign reminds viewers and listeners that now is a particularly good time to buy because of dealers' great bargains. It's also being pointed out that old cars may be a highway safety hazard and that auto sales are vital to the U. S. economy.

Prior to the drive, all 250 Minneapolis and St. Paul auto dealers were contacted and many were enlisted in it.

## Clipp New Chairman Of TV Code Review Board

Washington, March 25.

Roger W. Clipp, exec veepee of the Triangle stations, Philadelphia, is the new chairman of the Television Code Review Board, succeeding William B. Quanton, exec veepee of WMT-TV, Cedar Rapids, Iowa, who has served two two-year terms.

E. K. Hartenbower, manager of KCMO-TV, Kansas City, takes the place on the board vacated by Quanton.

Donald H. McGannon, prexy of Westinghouse Broadcasting Co., will continue on the board.

Appointments were announced by Harold E. Fellows, president of National Assn. of Broadcasters, as the Board met here yesterday (Mon.) for its quarterly meeting.

## LOTS A JOCKEYING FOR KEY ROLES

By JO RANSON

The Mafia and Madison Ave. maneuverings are childplay compared to the intrigue of some intellectual educators currently jockeying to get aboard the N. Y. Board of Regents—WOR-TV platform.

With nary a dangling participle in sight-and-sound, scuttlebutt in scholastic sanctums is who will run the gescheft when the go-ahead signal is received from Albany. There's more waltzing around for power in the new Regents' plan than one ordinarily sees in a Balkan monarchy.

It'll undoubtedly straighten itself out, as such noble endeavors always do, but a number of educators who make with the polysyllabic words, will get bopped on the noggin with a felt eraser in the race to teach the mopets their abc's. The bopping will be done by lofty colleagues, not by classroom small fry.

As they are apt to enunciate on Madison Ave., or Livingston St., (home of Board of Education, N.Y.C.) who's gonna be the maypole, who's gonna be Mr. Chips in the chips, the teacher-showman around whom everything will twist and turn?

### Legislators Back Bill

Majority leaders in N. Y. S. legislature last week gave support to bill seeking \$600,000 for State Education Dept. to offer daytime educational tv programs over Channel 9, WOR-TV outlet. Station would be used for educational shows from 9 a.m. to 5 p.m. Monday through Friday and from 9 a.m. to noon on Saturdays beginning with school year next September. Bill also calls upon Board of Regents to acquire kinescopes, sound films, scripts, research reports or other related tv materials for use of Education Dept. in producing education tv. The Regents are also authorized to contract with "institutions in the University" or other educational agencies, for acquisition from them of materials. Money for this would be available April 1.

Professional broadcasters wonder how educational tv people will get such a massive programming structure under way in so short a time and they also shake their heads at the small sum of money allocated for actual production of programs. They take the dim view that many aspects of the Regents' plan are utterly unrealistic, citing for one, the fact that kinescoping is very expensive, and that there are pitifully few tv receivers available in New York City public school classrooms. Proponents of Regents' plan say there is money available for state aid in education and that sufficient tv receivers will be forthcoming in much the manner that blackboards and other basic needs are provided for school rooms.

Many worthwhile educational organizations now functioning in Gotham cannot help but be affected in some form or other by leasing (Continued on page 54)

## GRANADA TV ON PROWL FOR WRITERS

London, March 25.

Granada-TV is sponsoring an \$8,400 contest to find fresh playwright talent for tv. Each contestant will have to submit three original plays, because, the programmers state, tv is going to be in business for a long time and they are not looking for single-shot writers, but those who will be able to turn out good work for years to come.

Only residents of the UK or Eire will be allowed to enter for the competition which closes on Sept. 13. The programmers are sponsoring the contest because they feel there are talented short story writers and novelists who could and should be writing for tv.

## NBC's Formula for TV Program Exchange With Foreign Countries

### Tokyo's Tint.

Color tv is going great guns in Japan, according to NBC International boss Al Stern, just back from a nine-week worldwide tour of television facilities. Two of Tokyo's three stations have installed live and film color chains and adjusted their transmitters for tint, and are now working in the studios with color.

Curiously, it's the Government-owned station and one commercial station that are working with tint. Tokyo's other commercial station, which is holding out and sticking with black and white, by a strange coincidence, has a working agreement with CBS-TV in the States, also a tint holdout.

A new basis for exchange of television programming between the U.S. and foreign countries is in the process of being devised by NBC. According to Al Stern, NBC International topper, who's working out the details, it would involve the importation from foreign countries of topical and generic program segments and individual talents, rather than the use of bulk series programming from abroad.

Stern, just back from a nine-week round-the-world tour of worldwide television, feels that while foreign sales of U.S. programs is becoming one of the more lucrative aspects of television, "it must become a two-way street or eventually we are going to lose out." Thus far, no practical way has been devised to bring in foreign programming, not only because of the language problem but because the foreign networks and producers generally have no idea of the needs of American advertisers.

Instead of program imports, Stern has proposed—specifically, to the Australian broadcasters—that NBC will be glad to buy programming on a segmented basis. For example, a recent "Wide World" did the story of doctors this season. Australia has its famous "flying doctor," who covers the back country. NBC would have the Aussie broadcasters do a film or kinescope (or tape, when it becomes available there) on the doctor, then ship it to NBC for use on the program, further developing the "WWWW" theme. Stern will huddle with "WWWW" exec producer Barry Wood for a list of next season's projects and send it, along with recommendation, as to Aussie contributions, to the Down Under broadcasters. They'll write back, stating what they want to do, and a deal will be worked out.

Similarly, Stern will huddle with Bill Sargent, NBC's director of participating programs, on the use of kinescoped segments of Australian talent on the "Tonight" show. Eventually, if this exposure clicks, the Aussie talent might come over to the U.S. for live appearances. Transaction would involve dollar payments to Australia. And similar arrangements would be worked out with other countries.

Stern points out that quotas already exist against imports of U.S. television product, in England, a schedule quota and in Australia a dollar quota. Their quotas could become worse unless the U.S. finds a way of making some sort of exchange of programming and helps reverse the dollar flow to some extent. He believes that use of foreign talent and facilities on this type of basis makes sense as a practical way of restoring a semblance of balance to the picture.

## Station Reps See No Spot Damage From Recession

The station reps are not too pessimistic about the prospects of selling spot radio and tv in the midst of a growing recession. Most of the repperies feel that large national advertisers will first slash away at their network shows involving millions rather than pare the spot allocation to the bone. The reps state that the flexibility of spot enables a sponsor to drop a campaign within a matter of weeks instead of being stuck with the network's longterm commitment.

The reps are also pushing the advantages of the hard sell, feeling that national advertisers can pick the markets where the product is sagging and concentrate on perking up sales with a heavy saturation campaign, which the repperies say can't be done by a network program.

Another reason why the reps claim not to be fretting is that they feel that the big corporations, with their institutional accounts, are primarily network, and these will be the ones that will be slashing the advertising budget. The tangible goods which are sold day in and day out, such as cigarettes and soap, the reps feel, cannot afford to cut their appropriation.

What does concern the repperies is the fear that the networks will be forced to sell participations within a good many of their programs which would drain off money normally thrown into the spot kitty.

Most of the repperies contend that fringe stations, those which are third or fourth in the market, are going to be the one's hurt and the fact that they will deliver a fat package deal won't do with advertisers who now, more than ever, are forced to do business with the top stations in the market to insure a substantial viewing audience.

## 'Senator' Ford Dickers Return of 'Top This'

Keyed apparently to trade awareness of the dearth of comedy on television, "Senator" Ed Ford has a couple of dickers for the return of "Can You Top This?", a package which he owns. Show was a 17-year radio and later tv veteran. One proposal is for a simulcast of the show, so that the AM tapes could be made flexible for rebroadcast on a syndicated basis.

Harry Hershfield and Peter Donald would again be associated with Ford, as heretofore, and a replacement for the late comedian-author Joe Laurie Jr. will have to be found.

## Caesar Finalizes BBC Summer Deal

Sid Caesar's deal to do television in Britain this summer has been finalized. It's reported 13 weekly half-hour programs will be done by him and Imogene Coca for BBC-TV, the non-commercial outlet there which has been vying with commercial video interest for a hotspell Caesar show.

Miss Coca's participation on the BBC-TV show has not been corroborated, but her appearance is held likely. Overseas edition begins in June, after Caesar folds his ABC-TV tent here. Eight of his 13 telecasts for England will be live, it's understood, and the other five will either be filmed or kinescoped, permitting him enough time to get back to the States and prepare his possible return to American tv: next fall.



**NOW SHOOTING  
AT ZIV STUDIOS!**

**IMPACT**

*Never before*

**SUCH STARS...SUCH IMPACT!**



EVERY WEEK IMPACT STORIES LIKE:

"5 HOURS TO LIVE".....*SUSPENSE!*  
starring STEVE McNALLY

"THE CAVE".....*WESTERN!*  
starring CESAR ROMERO

"NO WAY OUT".....*MYSTERY!*  
starring PAT O'BRIEN

"TATTOO ARTIST".....*LAW ENFORCEMENT!*  
starring DAVID BRIAN

"POLICE DOCTOR".....*ACTION-ADVENTURE!*  
starring GENE BARRY

**THE HOT, HOT SHOW OF '58!**

PAT  
BON  
BR  
RE  
HOW  
SKI  
MAR  
GEN  
ADD

O'BRIEN • CESAR ROMERO  
ITA GRANVILLE • DAVID  
AN • LOLA ALBRIGHT • JOHN  
AND • STEPHEN McNALLY  
ARD DUFF • HANS CONRIED  
P HOMEIER • KENT TAYLOR  
IA RIVA • JOHN BERARDINO  
E BARRY • NEVILLE BRAND  
LPHE MENJOU *Your host*

**VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.** VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

## MINNEAPOLIS-ST. PAUL

Stations: KMGM, KSTP, WCCO, WTCN. TV Homes: 364,800. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS					TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	AV. SH.	PROGRAM	STA.	RTG.
1.	Lucy-Desi Show (Mon. 7-8:00)	WCCO	42.0	1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	29.2	45	You'r Hit Parade	KSTP	16.5
2.	Gunsmoke (Sat. 9-9:30)	WCCO	39.9	2.	State Tropper (Tues. 9:30)	KSTP	MCA	23.2	34	Wrestling	WCCO	19.5
2.	Perry Como (Sat. 7-8:00)	KSTP	39.9	3.	Highway Patrol (Thurs. 10:30)	KSTP	Ziv	22.9	43	Arthur Murray	WCCO	12.5
3.	Playhouse 90 (Th. 8:30-10:00)	WCCO	37.0	4.	Studio 57 (Wed. 9:30)	KSTP	MCA	20.5	30	Boxing, Misc.	WTCN	19.9
4.	Danny Thomas (Mon. 8-8:30)	WCCO	32.2	5.	Annie Oakley (Sat. 5:30)	KSTP	CBS	19.9	44	Champ. Bowling	WCCO	11.0
4.	I've Got a Secret (Wed. 8:30-9:00)	WCCO	32.2	6.	Sheriff of Cochise (Sat. 10:30)	KSTP	NTA	19.5	42	"Shock"	WTCN	13.7
5.	Person to Person (Fri. 9:30-10:00)	WCCO	31.3	7.	Waterfront (Fri. 10:30)	KSTP	MCA	18.5	36	Dr. Christian	WCCO	12.7
6.	What's My Line (Sun. 9:30-10:00)	WCCO	30.4	8.	Popeye (M-F 5:30)	WCCO	AAP	18.3	46	Mickey Mouse Club	WTCN	12.9
7.	Alfred Hitchcock (Sun. 8:30-9:00)	WCCO	29.5	9.	Looney Tunes (M-F 5:00)	WCCO	Guild	17.3	45	Fun at Five	WTCN	10.5
7.	Lineup (Fri. 9-9:30)	WCCO	29.5	10.	Last of the Mohicans (Sat. 5:00)	KSTP	TPA	16.7	36	Basketball	WCCO	16.3
7.	Twenty One (Mon. 8-8:30)	KSTP	29.5							Champ Bowling	WCCO	13.0
TOP TEN MULTI-WEEKLY SHOWS				11.	Whirlybirds (Sun. 9:30)	KSTP	CBS	16.2	25	What's My Line	WCCO	30.4
RK.	PROGRAM—DAY—TIME	STA.	RTG.	12.	Boots and Saddles (Sun. 11 a.m.)	KSTP	NBC	15.6	65	Business-Finance	WCCO	4.2
1.	*Today's Headlines (M-F 10-10:15)	KSTP	32.4							Wild Bill Hickok	WCCO	12.9
2.	*Wea. Sports (M-F 10:15-10:30)	KSTP	29.0	13.	Captain David Grief (Sat. 6:00)	WCCO	Guild	15.5	36	News Picture	KSTP	12.0
3.	*Popeye (M-F 5:30-6:00)	WCCO	18.3	13.	Crusader (Mon. 10:30)	KSTP	MCA	15.5	35	Wea. Sports	KSTP	11.3
4.	*News (M-F 10-10:15)	WCCO	17.9							9 O'Clock Movie	KMGM	11.7
5.	*Axel and His Dog (M-F 5-5:30)	WCCO	17.3							Frontier	WCCO	11.7
6.	*Wea. Sports (M-F 10-15-10:30)	WCCO	15.9	14.	Hopalong Cassidy (Sun. 10 a.m.)	WCCO	NBC	15.2	76	5 Star Theatre	KSTP	4.8
7.	*CBS News (M-F 6:15-6:30)	WCCO	15.2	15.	Mr. District Attorney (Wed. 10:30)	KSTP	Ziv	15.0	34	Frontier Dr.	WCCO	11.5
8.	*Art Linkletter (M-F 1:30-2:00)	WCCO	14.9	16.	Ramar of the Jungle (Sat. 10:30 a.m.)	WCCO	TPA	14.5	58	Andy's Gang	KSTP	10.5
9.	*Queen for a Day (M-F 3-3:45)	KSTP	14.7	17.	Harbor Command (Th. 9:30)	KSTP	Ziv	14.2	19	Playhouse 90	WCCO	38.5
10.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WCCO	14.6	17.	Sea Hunt (Mon. 9:30)	WTCN	Ziv	14.2	20	Studio One	WCCO	25.2
					Sky King (Sat. 9 a.m.)	WCCO	Nabisco	14.2	64	Howdy Doody	KSTP	7.9

## MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 287,000. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS			TOP TWENTY SYNDICATED SHOWS			TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA. RTG.	RK.	PROGRAM—DAY—TIME	STA. DISTRIB.	RK.	PROGRAM	STA. RTG.
1.	Perry Como (Sat. 7-8:00)	WTMJ 35.3	1.	State Trooper (Tues. 9:30)	WTMJ MCA 25.7	42	Waterfront	WXIX 19.5
2.	Gunsmoke (Sat. 9-9:30)	WXIX 33.7	2.	Whirlybirds (Sun. 9:30)	WTMJ CBS 22.2	37	What's My Line	WXIX 28.2
3.	Loretta Young (Sun. 9-9:30)	WTMJ 30.0	3.	Harbor Command (Thurs. 9:30)	WTMJ Ziv 21.5	32	Playhouse 90	WXIX 23.2
4.	Wyatt Earp (Tues. 7:30-8:00)	WISN 29.5	4.	Silent Service (Fri. 9:30)	WISN NBC 20.9	34	Person to Person	WXIX 21.2
5.	Roy Rogers (Sun. 8-9:00)	WTMJ 28.7	5.	D. Fairbanks Presents (Wed. 9:30)	WTMJ ABC 19.5	32	Circle Theatre	WXIX 20.2
6.	What's My Line (Sun. 9:30-10:00)	WXIX 28.2	6.	Waterfront (Tues. 9:30)	WXIX MCA 19.5	32	State Trooper	WTMJ 25.7
7.	Steve Allen (Sun. 7-8:00)	WTMJ 27.3	6.	Captain David Grief (Fri. 7:30)	WTMJ Guild 17.2	25	Zane Grey	WXIX 24.2
8.	Danny Thomas (Mon. 8-8:30)	WXIX 27.2	7.	Frontier Doctor (Sat. 9:30)	WXIX HTS 17.2	28	Sat. Night Theatre	WTMJ 31.5
8.	This Is Your Life (Wed. 9-9:30)	WTMJ 27.2	7.	Dr. Christian (Sun. 10:00)	WTMJ Ziv 15.5	31	Sun. News Special	WXIX 17.0
9.	Father Knows Best (Wed. 7:30-8:00)	WTMJ 26.9	8.	Highway Patrol (Sun. 10:00)	WISN Ziv 14.5	29	Late Show	WXIX 15.0
TOP TEN MULTI-WEEKLY SHOWS							Sun. News Special	WXIX 17.0
RK.	PROGRAM—DAY—TIME	STA. RTG.	9.	Men of Annapolis (Tues. 9:00)	WISN Ziv 13.5	22	Dr. Christian	WTMJ 15.3
1.	Mickey Mouse Club (M-F 5:30-6:00)	WISN 20.8	10.	Sky King (Sat. 5:30)	WTMJ Nabisco 13.2	22	Californians	WTMJ 25.2
2.	NBC News (M-F 6:15-6:30)	WTMJ 16.6	11.	Last of the Mohicans (Sun. 2:30)	WTMJ TPA 13.0	32	Lone Ranger	WISN 13.5
3.	News, Wea. (M-F 6-6:15)	WTMJ 16.3	12.	Studio 57 (Thurs. 9:00)	WISN MCA 12.9	32	20th Century Prem	WISN 16.5
4.	News, Wea., Spts. (M-F 10-10:15)	WXIX 15.2	13.	Annie Oakley (Sat. 5:00)	WTMJ CBS 11.8	18	Playhouse 90	WXIX 24.9
5.	Wea. News (M-F 10-10:15)	WTMJ 15.0				1	Basketball	WISN 11.7
6.	Price Is Right (M-F 10-10:30 a.m.)	WTMJ 13.9	14.	Frontier (Mon. 8:00)	WITI NBC 11.0	16	Tomorrow, Film	WISN 9.0
7.	Queen for a Day (M-F 3-3:45)	WXIX 13.3	15.	Kingdom of the Sea (Tues. 9:30)	WISN Guild 10.5	17	Danny Thomas	WXIX 27.2
8.	Tie Tac Dough (M-F 11-11:30 a.m.)	WTMJ 12.5	16.	Star Performance (Sun. 2:00)	WXIX Official 10.5	17	State Trooper	WTMJ 25.7
9.	It Could Be You (M-F 11:30-12:00)	WTMJ 12.4	17.	Patti Page (T. F 10:15)	WTMJ Screen Gems 10.0	24	20th Cent. Prem.	WISN 15.4
10.	Comedy Time (M-F 4-4:30)	WTMJ 12.3	17.	Range Rider (Tues., Th. 6:00)	WITI CBS 9.5	18	Late Show	WXIX 13.8
							News, Wea.	WTMJ 15.5
							NBC News	WTMJ 16.0
							News, Wea.	WTMJ 19.3
							NBC News	WTMJ 19.7

## DENVER

Stations: KBTU, KLZ, KOA, KTVR. TV Homes: 215,900. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS			TOP TWENTY SYNDICATED SHOWS			TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA. RTG.	RK.	PROGRAM—DAY—TIME	STA. DISTRIB.	RK.	PROGRAM	STA. RTG.
1.	Gunsmoke (Sat. 8-8:30)	KLZ 43.2	1.	Sheriff of Cochise (Tues. 9:00)	KLZ NTA 33.5	52	Academy Theatre	KOA 14.7
2.	Maverick (Sun. 8:30-9:30)	KBTU 36.7	2.	State Trooper (Mon. 8:30)	KBTU MCA 28.9	41	Studio One	KLZ 18.9
3.	Perry Como (Sat. 6:00-7:00)	KOA 35.7	3.	Whirlybirds (Mon. 9:00)	KLZ CBS 28.5	46	Academy Theatre	KOA 18.0
4.	Lawrence Welk (Sat. 7:00-8:00)	KBTU 34.7	4.	Harbor Command (Tues. 8:30)	KLZ Ziv 27.9	40	Honeymooners	KOA 20.2
5.	Eddie Fisher (Tues. 6:00-7:00)	KOA 34.0	5.	Highway Patrol (Fri. 9:30)	KOA Ziv 27.5	44	Colt 45	KBTU 14.5
6.	Lucy-Desi Show (Mon. 6:00-7:00)	KLZ 33.8	6.	Boots & Saddles (Thurs. 9:30)	KLZ NBC 25.7	44	Academy Theatre	KOA 13.5
7.	Steve Allen (Sun. 6:00-7:00)	KOA 33.2	7.	Frontier Doctor (Thurs. 9:00)	KLZ HTS 24.9	41	Public Defender	KBTU 13.9
8.	Loretta Young (Sun. 8:00-8:30)	KOA 32.9					Academy Theatre	KOA 13.9
9.	Roy Rogers (Sun. 7:00-8:00)	KOA 32.0	7.	Sea Hunt (Fri. 9:00)	KLZ Ziv 24.9	40	Silent Service	KOA 21.2
9.	Top Tunes, New Talent (M 7:30-8:30)	KBTU 32.0	8.	Death Valley Days (Mon. 9:30)	KLZ U.S. Borax 21.9	39	Academy Theatre	KOA 17.2
TOP TEN MULTI-WEEKLY SHOWS							Court of Last Resort	KOA 12.9
RK.	PROGRAM—DAY—TIME	STA. RTG.	10.	Silent Service (Fri. 9:00)	KOA NBC 21.2	34	Sea Hunt	KLZ 24.9
1.	Mickey Mouse Club (M-F 5:30-6:00)	KBTU 22.7	11.	Casey Jones (Fri. 7:30)	KLZ Screen-Gems 20.9	35	Thin Man	KOA 20.9
2.	Channel 7 Reporting (M-F 10-10:15)	KLZ 21.0	12.	Decoy (Sun. 7:30)	KLZ Official 20.2	30	Roy Rogers	KOA 32.5
3.	Sports Shop (M-F 10:15-10:30)	KLZ 15.8	12.	Honeymooners (Tues. 8:30)	KOA CBS 20.2	29	Harbor Command	KLZ 27.9
4.	News, Wea. (M-F 10-10:15)	KOA 15.3	14.	Brave Eagle (Thurs. 6:00)	KBTU CBS 19.5	33	Groucho Marx	KOA 26.5
5.	Sheriff Scotty (M-F 4:30-5:00)	KBTU 14.0	14.	Studio 57 (Wed. 9:00)	KLZ MCA 18.9	33	Ozzie & Harriet	KBTU 22.5
6.	Academy Theatre (M-F 9-11:00)	KOA 13.2	15.	Reader's Digest (Sat. 9:30)	KBTU Tele Star 15.5	26	Burns & Allen	KLZ 27.3
6.	Clubhouse (M-F 4-4:30)	KBTU 13.2	16.	Popeye (Mon. 6:00)	KBTU AAP 14.5	21	Lucy-Desi Show	KLZ 33.5
7.	Price Is Right (M-F 9-9:30)	KOA 10.4	17.	Guy Lombardo (Sun. 9:00)	KLZ MCA 14.2	21	Maverick	KBTU 37.9
8.	Queen for a Day (M-F 2-2:45)	KOA 10.2	18.	Public Defender (Thurs. 9:00)	KBTU Interstate 13.9	23	Frontier Doctor	KLZ 24.9
9.	Fred & Fae (M-F 4:00-5:00)	KLZ 9.6						

## DAYTON

Stations: WHIO, WLW-D. TV Homes: 149,900. Survey Dates: Feb. 1, 2, 3, 4, 5, 6, 7, 8, 1958.

TOP TEN NETWORK SHOWS			TOP TWENTY SYNDICATED SHOWS			TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA. RTG.	RK.	PROGRAM—DAY—TIME	STA. DISTRIB.	RK.	PROGRAM	STA. RTG.
1.	Gunsmoke (Sat. 10-10:30)	WHIO 53.3	1.	Dr. Hudson's Secret Journal (F 7:00)	WHIO MCA 34.3	62	Jim Thomas	WLW-D 21.0
2.	Lucy-Desi Show (Mon. 8-9:00)	WHIO 51.0	2.	Whirlybirds (Wed. 7:30)	WHIO CBS 33.5	51	Disneyland	WLW-D 32.5
3.	Danny Thomas (Mon. 9-9:30)	WHIO 48.3	3.	Highway Patrol (Tues. 9:00)	WHIO Ziv 32.5	52	Adventures of McGraw	WLW-D 30.3
4.	What's My Line (Sun. 10:30-11:00)	WHIO 44.3	4.	State Trooper (Tues. 7:00)	WHIO MCA 31.5	56	26 Men	WLW-D 25.0
5.	Have Gun Will Travel (Sat. 9:30-10)	WHIO 43.8	5.	Silent Service (Sat. 7:00)	WHIO NBC 29.5	61	Midwest Hayride	WLW-D 19.3
6.	Climax (Thurs. 8:30-9:30)	WHIO 42.4	6.	Badge 714 (Sat. 10:30)	WHIO NBC 29.3	55	Your Hit Parade	WLW-D 24.3
7.	I've Got a Secret (Wed. 9:30-10:00)	WHIO 42.0	7.	Sheriff of Cochise (Tues. 7:30)	WHIO NTA 28.5	46	Sugar Foot	WLW-D 33.8
8.	December Bride (Mon. 9:30-10:00)	WHIO 40.3	8.	Charlie Chan (Thurs. 7:00)	WHIO TPA 28.3	51	Capt. David Grief	WLW-D 27.3
9.	Loretta Young (Sun. 10-10:30)	WLW-D 39.8	9.	Little Rascals (M, Th. 6:00)	WHIO Interstate 27.8	68	Saber of London	WLW-D 16.8
10.	Lineup (Fri. 10-10:30)	WHIO 39.5	10.	Captain David Grief (Thurs. 7:00)	WLW-D Guild 27.3	49	Charlie Chan	WHIO 28.3
TOP TEN MULTI-WEEKLY SHOWS							Thin Man	WHIO 30.3
RK.	PROGRAM—DAY—TIME	STA. RTG.	11.	Harbor Command (Tues. 10:30)	WLW-D Ziv 25.3	44	State Trooper	WHIO 31.5
1.	SoHo Reporter Sports Desk (M-F 6:30-6:45)	WHIO 29.0	12.	Twenty Six Men (Tues. 7:00)	WLW-D ABC 25.0	44	Circle Theatre	WHIO 31.3
2.	Front Page News (M-F 11-11:15)	WHIO 27.8	13.	Sea Hunt (Wed. 10:30)	WLW-D Ziv 24.3	47	Telephone Time	WHIO 26.8
3.	Little Rascals (M, Th. 6-6:30)	WHIO 27.8	14.	Death Valley Days (Mon. 7:00)	WLW-D U.S. Borax 24.0	50	Professor	WHIO 24.3
4.	Mickey Mouse Club (M-F 5:30-6:00)	WLW-D 21.1	15.	Annie Oakley (Tues. 6:00)	WLW-D CBS 23.8	50	Price Is Right	WLW-D 22.8
5.	50-50 Club (M-F 12-1:30)	WLW-D 19.4	16.	City Detective (Fri. 6:00)	WHIO MCA 22.8	50	Ozzie & Harriet	WHIO 32.5
6.	Art Linkletter (M-F 2:30-3:00)	WHIO 17.7	17.	Sky King (Wed. 7:00)	WLW-D Nabisco 21.3	53	Gold Cup Theatre	WLW-D 18.3
6.	Dayton Final Wea (M-F 11-11:15)	WLW-D 17.3	18.	Championship Bowling (Sun. 2:00)	WHIO W. Schwimmer 20.8	71	True Story	WLW-D 8.8
7.	NBC News (M-F 6:45-7:00)	WLW-D 16.4	19.	Little Rascals (Sat. 12 noon)	WHIO Interstate 20.6		Detectives Diary	WLW-D 8.3
8.	News, Wea., Sports (M-F 6:30-6:45)	WLW-D 15.6					Life of Riley	WLW-D 24.3
9.	Beat the Clock (M-F 2-2:30)	WHIO 15.2	20.	Guy Lombardo (Wed. 6:00)	WHIO MCA 17.8			

(Continued on page 42)





## The attraction

### "SEZ WHO!"



VARIETY: "... One of the zaniest and funniest radio shows heard in a long time." LOS ANGELES TIMES: "... One of the brightest half-hours in Sunday listening." N. Y. MIRROR: "There's a brand new smash hit in radio ... The name of the show is 'Sez Who!' and the gimmick is the resurrection of famous voices and sounds from the past for the purpose of befuddling a panel of wits ... judged by the critics as the best radio quiz show of 1957." PITTSBURGH POST-GAZETTE: "Somehow or other the panel managed to get more than they missed. Considering all the banter ... this wasn't bad. It was, in fact, quite remarkable. So was the entertainment level achieved."

Here are two programs at opposite poles. A weekly comedy quiz. A headline-making special broadcast on international affairs. Yet they have a vital ingredient in common. / Both require attention. They are meant to! The entire CBS Radio Network program schedule is designed that way — drama, comedy, personality shows, news in depth. You listen to these programs, or you don't tune in. / And, as reviews attest, there's an excitement about them, an unmistakable sense of things happening. It occurs, uniquely, in one place

## The CBS Ra

Where you reach 50 p  
in the average co

of opposites...

in all radio today: CBS Radio. / This excitement and importance—this requiring of attention—has a real value for advertisers. It spells the difference between just “being in radio” and selling. And today, when your advertising dollar must work harder to make sales, that’s a most meaningful value. / So it’s not surprising that in 1957, of the 50 advertisers who use national advertising most, and know it best, more bought the CBS Radio Network and more bought CBS Radio exclusively than any other radio network.

## “RADIO BEAT”



N.Y. TIMES (JACK GOULD): “Radio was the platform last night for an immensely civilized and fruitful discussion of international affairs, a trans-Atlantic conversation among the leaders of the loyal opposition in the United States, Great Britain and France . . . Adlai Stevenson . . . Hugh Gaitskell . . . and Pierre Mendes-France . . . on the Columbia Broadcasting System’s program called ‘Radio Beat’ . . . In all respects the program was most remarkable and heartening . . . It was as if an international conference were humanized and brought to the perspective necessary for easy and relaxed comprehension in the living room . . . CBS News once again has acquitted itself most handsomely.”

lio Network

r cent more listeners  
nmercial minute



**VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.** VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (+) stands for local programming and the (\*\*) for network shows.

(Continued from page 38)

Stations: WBAL, WJZ, WMAR. TV Homes: 419,900. Survey Dates: Feb. 1-8, 1958.

## BALTIMORE

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10-10:30)	WMAR	42.8	1.	Brave Eagle (Sat. 6:30)	WMAR	28.8	56	Early Show	WJZ	17.3
2.	Playhouse 90 (Thurs. 9:30-11:00)	WMAR	41.1	2.	Popeye (M-F 4:45)	WJZ	28.6	71	Edge of Night	WMAR	7.4
3.	Danny Thomas (Mon. 9-9:30)	WMAR	39.3	3.	Highway Patrol (Sat. 7:00)	WMAR	23.8	41	Early Show	WJZ	17.8
4.	Lucy-Desi Show (Mon. 8-9:00)	WMAR	39.3	4.	Popeye (Sat. Sun. 5:30)	WJZ	23.5	51	To Promote Good Will	WBAL	14.3
5.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	38.8	5.	Waterfront (Mon. 6:30)	WMAR	22.8	45	Early Show	WJZ	24.3
6.	Trackdown (Fri. 8-8:30)	WMAR	38.3	6.	City Detective (Wed. 6:30)	WMAR	21.8	43	Early Show	WJZ	18.8
7.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	38.0	7.	Man Behind the Badge (Fri. 6:30)	WMAR	21.8	42	Early Show	WJZ	25.0
8.	Sugarfoot (Tues. 7:30-8:30)	WJZ	35.0	8.	Public Defender (Thurs. 6:30)	WMAR	21.3	41	Early Show	WJZ	19.3
9.	Climax (Thurs. 8:30-9:30)	WMAR	35.0	9.	Amos 'n' Andy (M-F 6:00)	WMAR	20.4	42	Early Show	WJZ	20.6
10.	G.E. Theatre (Sun. 9:30-10:00)	WMAR	33.3	10.	Sheriff of Cochise (Sat. 7:00)	WBAL	20.8	33	Holiday in Paris	WMAR	24.8
	Perry Como (Sat. 8-9:00)	WBAL	33.3		Casey Jones (Mon. 7:30)	WJZ	19.3	31	Robin Hood	WMAR	32.8
	Zane Grey Theatre (Fri. 8:30-9:00)	WMAR	33.3		Championship Bowling (Sun. 7:00)	WMAR	17.8	55	Academy Theatre	WBAL	7.8
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Popeye (M-F 4:45-5:00)	WJZ	28.6	1.	Sky King (Sat. 11:30)	WMAR	17.8	53	Action Triple Feature	WJZ	8.8
2.	Deadeye (M-F 2:30-4:45)	WJZ	27.8	2.	If You Had a Million (Sun. 7:00)	WMAR	17.3	27	Shirley Temple	WBAL	31.0
3.	Mickey Mouse Club (M-F 5:30-6:00)	WJZ	25.1	3.	Sea Hunt (Wed. 10:30)	WBAL	16.8	31	10:30 News	WJZ	24.0
4.	Dateline (M-F 7:15-7:30)	WMAR	24.2	4.	Frontier (Sat. 7:00)	WBAL	16.3	28	Late Show	WJZ	22.0
5.	Early Show (M-F 6-7:30)	WMAR	22.0	5.	Martin Kane (Sun. 10:30)	WBAL	16.0	28	Highway Patrol	WMAR	23.8
6.	CBS News (M-F 7:15-7:30)	WMAR	21.4	6.	Kit Carson (Sat. Sun. 5:00)	WJZ	15.8	38	What's My Line	WMAR	28.8
7.	10:30 News (M-F 10:30-10:45)	WJZ	21.4	7.	Laurel & Hardy (Sun. 10:00)	WBAL	15.7	53	Wide Wide World	WBAL	20.0
8.	7:00 Final Weather (M-F 7-7:15)	WMAR	21.1	8.	Studio 57 (Wed. 10:00)	WJZ	14.8	25	Wild Bill Hickok	WMAR	17.3
9.	Amos 'n' Andy (M-F 6-6:30)	WMAR	20.4						This Is Your Life	WBAL	29.3
10.	Late Show (M-F 10:45-S.O.)	WJZ	19.5								

## SEATTLE

Stations: KING, KOMO. TV Homes: 233,800. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Wyatt Earp (Tues. 9:30-9:00)	KING	36.8	1.	Gray Ghost (Sun. 6:00)	KING	28.3	60	Meet the Press	KING	10.8
2.	Sugarfoot (Tues. 8:30-9:00)	KING	35.9	2.	Sheriff of Cochise (Sat. 7:00)	KING	27.8	46	Perry Mason	KTNT	19.3
3.	Maverick (Sun. 7:30-8:30)	KING	35.6	3.	I Search for Adventure (Mon. 7:00)	KING	26.8	37	Lucy-Desi Show	KTNT	24.8
4.	Bob Hope (Thurs. 8:30-9:30)	KOMO	34.8	4.	Honeymooners (Sun. 6:30)	KING	26.3	44	Shirley Temple	KOMO	27.3
5.	Groucho Marx (Thurs. 8-8:30)	KOMO	32.8	5.	Whirlbirds (Thurs. 7:00)	KING	25.8	38	Highway Patrol	KOMO	24.8
6.	People Are Funny (Sat. 7:30-8:00)	KOMO	32.8	6.	Annie Oakley (Thurs. 6:00)	KING	24.8	47	Our Miss Brooks	KOMO	18.3
7.	Perry Como (Sat. 8-9:00)	KOMO	31.9	7.	Highway Patrol (Thurs. 7:00)	KOMO	24.8	37	Whirlbirds	KING	25.8
8.	Gunsmoke (Sat. 9-9:30)	KTNT	31.8	8.	Studio 57 (Fri. 7:00)	KING	24.8	38	Boxing	KOMO	25.3
9.	Ozzie & Harriet (Wed. 9:30-10:00)	KING	31.5	9.	Silent Service (Mon. 7:30)	KING	23.8	32	Price Is Right	KOMO	26.3
10.	Real McCoys (Thurs. 8:30-9:00)	KING	30.8	10.	Frontier (Sun. 9:30)	KTNT	23.5	35	Roy Rogers	KOMO	23.3
	Rin Tin Tin (Fri. 7:30-8:00)	KING	30.8	11.	Last of the Mohicans (Mon. 6:00)	KING	23.4	44	Our Miss Brooks	KOMO	19.5
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Early Edition (M-F 6:30-7:00)	KING	27.5	1.	Sky King (Tues. 6:00)	KING	21.8	41	Our Miss Brooks	KOMO	19.8
2.	Mickey Mouse Club (M-F 5:30-6:00)	KING	22.0	2.	Kit Carson (Wed. 6:00)	KING	20.3	40	Our Miss Brooks	KOMO	20.3
3.	World Today (M-F 10:30-10:45)	KING	20.4	3.	Our Miss Brooks (M-Th. 6:00)	KOMO	19.4	37	Annie Oakley	KING	24.8
4.	Our Miss Brooks (M-Th. 6-6:30)	KOMO	19.4	4.	Captain David Grief (Sun. 9:30)	KING	18.8	28	Frontier	KTNT	23.5
5.	American Bandstand (M-F 4-5:00)	KING	18.9	5.	Cowboy G Men (Sat. 5:00)	KING	18.3	53	Cartoon Carnival	KTNT	7.3
6.	Stan Boreson (M-F 3:30-4:00)	KING	17.4	6.	Twenty Six Men (Mon. 7:00)	KOMO	18.3	26	Lucy-Desi Show	KTNT	24.8
7.	Cartoon Festival (M-F 8-8:30 a.m.)	KING	16.5	7.	Little Rascals (M-F 3:30)	KING	17.4	57	1 Dotto	KTNT	5.9
8.	NBC News (M-F 6:45-7:00)	KOMO	15.5	8.	City Detective (Tues. 10:00)	KTNT	16.8	29	Captain Puget	KOMO	6.5
9.	Wanda Wunda (M-F 8:30-9:00 a.m.)	KING	15.3	9.	Championship Bowling (Fri. 10:00)	KOMO	14.1	27	West Point	KING	19.8
10.	Shell News (M-F 6:30-6:45)	KOMO	14.9						Californians	KOMO	19.8
									Walter Winchell	KING	26.3
									World Today	KING	21.0
									King Theatre	KING	19.5

## NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 213,900. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Bob Hope (Thurs. 7:30-8:30)	WDSU	41.8	1.	Sky King (Sat. 11:00 a.m.)	WDSU	31.5	75	Jimmy Dean	WWL	10.5
2.	Perry Como (Sat. 7-8:00)	WDSU	41.5	2.	Crusader (Tues. 9:30)	WDSU	30.2	47	Frontier Dr.	WWL	22.9
3.	Gunsmoke (Sat. 9-9:30)	WWL	40.2	3.	Honeymooners (Wed. 9:30)	WDSU	30.2	45	Circle Theatre	WWL	21.5
4.	Ernie Ford (Thurs. 8:30-9:00)	WDSU	38.5	4.	Death Valley Days (Sat. 10:00)	WDSU	28.2	56	Playbill Bill	WWL	14.5
5.	Groucho Marx (Thurs. 7:30-8:00)	WDSU	38.2	5.	Highway Patrol (Fri. 10:00)	WDSU	28.0	49	Star Showcase	WWL	17.5
6.	Kraft TV Theatre (Wed. 8-9:00)	WDSU	37.1	6.	State Trooper (Tues. 10:15)	WDSU	27.7	56	Election Returns	WWL	14.3
7.	Life of Riley (Fri. 7:30-8:00)	WDSU	36.5	7.	Boots and Saddles (Fri. 7:00)	WWL	27.5	42	News, Sports Wea. Elec.	WWL	13.0
8.	Thin Man (Fri. 8:30-9:00)	WDSU	36.2	8.	Men of Annapolis (Thurs. 9:30)	WDSU	27.4	46	Court of Last Resort	WDSU	31.9
9.	Wagon Train (Wed. 6:30-7:30)	WDSU	36.0	9.	Our Miss Brooks (Sun. 9:30)	WDSU	27.2	46	Playhouse 90	WWL	27.2
10.	Father Knows Best (Wed. 7:30-8:00)	WDSU	35.4	10.	Charlie Chan (Sat. 9:30)	WWL	26.5	42	What's My Line	WWL	27.3
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION							
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	NBC News (M-F 6:15-6:30)	WDSU	32.3	1.	Looney Tunes (Sat. 9:00 a.m.)	WDSU	25.2	69	Captain Kangaroo	WWL	11.5
2.	Esso World-Sports (M-F 6-6:15)	WDSU	32.1	2.	Gray Ghost (Thurs. 10:00)	WDSU	24.5	49	Decoy	WDSU	19.5
3.	Little Rascals (M-F 5:30-6:00)	WDSU	20.6	3.	Tracer (Sun. 10:00)	WDSU	24.2	48	Star Performance	WWL	18.5
4.	Wea. Esso Reporter (M-F 5:45-6:00)	WDSU	20.0	4.	Dr. Christian (Wed. 10:00)	WDSU	23.5	48	Official Detective	WWL	16.0
5.	My Little Margie (M-F 4:30-5:00)	WDSU	18.9	5.	Frontier Doctor (Tues. 9:30)	WWL	22.9	36	Crusader	WDSU	30.2
6.	Price Is Right (M-F 10:10-10:30 a.m.)	WDSU	16.6	6.	Mr. and Mrs. North (Sat. 3:30)	WDSU	21.5	49	Invitation-Educ.	WWL	15.9
7.	Truth, Consequences (M-F 10:30-11)	WDSU	16.2	7.	Studio 57 (Mon. 10:30)	WDSU	21.2	52	News, Sports	WWL	15.3
8.	Queen for a Day (M-F 3-3:45)	WDSU	15.6	8.	Little Rascals (M-F 5:00)	WDSU	20.8	51	Weather, Theatre 4	WWL	15.0
9.	Popeye Pals (M-F 5:30-6:00)	WWL	15.5						4 Most Feature	WWL	11.3
10.	Comedy Time (M-F 4-4:30)	WDSU	15.3						Popeye Pals	WWL	15.5

## COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 173,600. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10-10:30)	WBNS	45.5	1.	Death Valley Days (Sun. 9:30)	WBNS	32.9
2.	Lucy-Desi Show (Mon. 8-9:00)	WBNS	40.0	2.	Highway Patrol (Tues. 10:30)	WBNS	29.5
3.	Danny Thomas (Mon. 9-9:30)	WBNS	38.5	3.	Last of the Mohicans (Sat. 10:30)	WBNS	28.9
4.	Perry Como (Sat. 8-9:00)	WLW-C	38.5	4.	Honeymooners (Sat. 7:00)	WBNS	26.2
5.	G.E. Theatre (Sun. 9-9:30)	WBNS	36.7	5.	Popeye (T-F 6:00)	WBNS	23.3
6.	Playhouse 90 (Thurs. 9:30-11:00)	WBNS	34.1	6.	Whirlybirds (Thurs. 7:00)	WTVN	21.9
7.	Have Gun, Travel (Sat. 9:30-10:00)	WBNS	31.5	7.	Our Miss Brooks (Sun. 6:30)	WBNS	21.5
8.	\$84,000 Question (Tues. 10-10:30)	WBNS	31.2	8.	Sea Hunt (Thurs. 8:00)	WBNS	21.2
9.	December Bride (Mon. 9:30-10:00)	WBNS	31.0	9.	Sky King (Fri. 6:30)	WBNS	21.2
10.	Ed Sullivan (Sun. 8-9:00)	WBNS	31.0	10.	Soldiers of Fortune (Thurs. 6:30)	WTVN	20.3
				11.	Captain David Grief (Thurs. 7:30)	WBNS	20.2
				12.	O. Henry Playhouse (Fri. 7:00)	WTVN	20.2
				13.	Gray Ghost (Fri. 7:30)	WBNS	19.9
				14.	Annie Oakley (Mon. 6:00)	WBNS	19.5
				15.	Harbor Command (Fri. 9:30)	WTVN	19.2
				16.	Mama (Wed. 6:30)	WBNS	18.4
				17.	Frontier (Tues. 6:30)	WTVN	17.9
				18.	Silent Service (Mon. 7:00)	WTVN	17.9
				19.	Hopalong Cassidy (Mon. 6:00)	WTVN	17.8
				20.	My Little Margie (Sun. 4:00)	WBNS	17.2
				21.	Sheriff of Cochise (Mon. 10:30)	WTVN	17.2
TOP TEN MULTI-WEEKLY SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.
1.	Popeye (T-F 6-6:30)	WBNS	23.3	1.	Looking-Long (M-F 7-7:15)	WBNS	21.5
2.	Looking-Long (M-F 7-7:15)	WBNS	21.5	2.	News-Pepper, Wea (M-F 11-11:15)	WBNS	21.3
3.	News-Pepper, Wea (M-F 11-11:15)	WBNS	21.3	3.	CBS News (M-F 7:15-7:30)	WBNS	21.0
4.	CBS News (M-F 7:15-7:30)	WBNS	21.0	4.	Mickey Mouse Club (M-F 5:30-6:00)	WTVN	20.6
5.	Mickey Mouse Club (M-F 5:30-6:00)	WTVN	20.6	5.	Casper Capers (M-F 4:55:00)	WTVN	19.8
6.	Casper Capers (M-F 4:55:00)	WTVN	19.8	6.	Captain Kangaroo (M-F 8-8:45 a.m.)	WBNS	14.5
7.	Captain Kangaroo (M-F 8-8:45 a.m.)	WBNS	14.5	7.	Art Linkletter (M-F 2:30-3:00)	WBNS	14.4
8.	Art Linkletter (M-F 2:30-3:00)	WBNS	14.4	8.	Early Show (M-F 5-6:00)	WBNS	14.1
9.	Early Show (M-F 5-6:00)	WBNS	14.1	9.	News, Weather (M-F 11-11:15)	WLW-C	13.5
10.	News, Weather (M-F 11-11:15)	WLW-C	13.5	10.	News, Weather (M-F 11-11:15)	WLW-C	13.5

# AFTRA & SAG: 2 Talent Unions With But Single Thought—Tape; Everyone Agrees 'This Could Be War'

Sometime within the next two or three weeks, American Federation of Television & Radio Artists and Screen Actors Guild may begin discussion leading to a "working agreement" between themselves on the jurisdiction of electronic video tape commercials. As yet, no agenda has been prepared, and there seems to be a reasonable chance—even if a list of topics is prepared and the meeting actually takes place—that nothing will come of it, except further hard feelings.

To put it mildly, both unions are after tape much as though their lives as federations depended upon it. The only thing about the conflict, of which anyone is certain, is that a "tape war" between these two unions will be the biggest and most important inter-union conflict in the history of show business.

Though the immediate concern is which of the two actors' groups will have jurisdiction over vid-blurbs made on tape, some observers suspect the outcome will become a precedent for control of programs made on tape. The greatest irony is that SAG and AFTRA are fighting against each other, but for the same people. One reliable source reported the other day that there is an approximate interchangeability (members belonging to both unions) of 80%. It is an assumption that most of the 80% work in television, and that only the players will suffer because of the tape dispute.

Three courses are open to SAG and AFTRA in the tape video fight:

(1) They can reach a working agreement, which while it might not be the best of all possible solutions, could work for years to come. However, it will eventually have to be written into their respective employer contracts in order to become binding. In the interim, so many different shades of gray are suggested that a working agreement could easily result in a bothersome series of arbitrations.

## NLRB in the Background

(2) Discord could lead to action by the National Labor Relations Board. Four days before SAG and the agencies signed the new two-year blurb Code, AFTRA, evidently to protect its legal position, notified one and all that it represented the majority of performers who work in electronic recordings. Simultaneously, it filed a petition of certification with NLRB with the intent of having the labor board call a vote among the members of both unions to decide which will have the right to represent tape video players.

Since a precedent in tape video commercials could conceivably affect program jurisdiction, the union losing the vote could lose its greatest power, tv being the vital medium it is.

(3) AFTRA and SAG, because of the great interchangeability of cardholders, could unite, once and for all, as a single guild for tv and motion picture actors.

In 1956, Henry Jaffe, who was then AFTRA's legal counsel, and Don Conway, AFTRA's national executive secretary, winged to the Coast to confer with SAG administrative toppers. Purpose was to affect a merger or a working agreement, but the attempt was publicly repeated by some pretty important SAG spokesmen.

As politically impossible as the third course appears to most observers, they admit it is the best way to prevent the actors from suffering. So long as two competitive player unions exist, it is argued, advertisers and producers will turn to the one with the lower rates. Hence, even though an actor will be working, whether through AFTRA or SAG, he will be working for the smaller available wage and perhaps under the poorer working conditions.

Confusion was created by SAG and AFTRA's counter-challenges in the area of taped commercials. SAG hopes to sign with advertising agencies and AFTRA is also claiming them as signatories. An agency executive explained his solution by

(Continued on page 54)

## Postscript

London, March 25. Randolph Churchill, speaking on British tv about his recent experience on a Yank program (John Wingate's "Night Beat") which resulted in a slanging match, described his interviewer as: "A particularly caddish low type," and "this son of a bachelor."

# Italo TV Facing 'Monopoly' Rap In Unique Test

A unique and somewhat expensive test case against the Government monopoly on television in Italy is being developed by a group of independent businessmen there. The group, calling itself Televisione Libera (TVL), is building a television station in Milan (and plans to build in Rome and Naples) which it intends to operate commercially in order to provoke a court contest over its action.

TVL fully anticipates a padlock to be thrown on the station the moment it goes on the air. From that point, the group will be able to hail the RAI-TV, the Government network, into court on the premise it's being operated as a monopoly in violation of law. Group figures if it wins the court tests, it will have a headstart in commercial operations with three stations already constructed and interconnected.

TVL approached the NBC International Division with a bid for a deal under which NBC would provide financial and management assistance in return for a participation in the profits. NBC turned it down on the basis that while it favors free enterprise and commercial tv, it can't very well get embroiled in a controversy to which a foreign government is a party, and moreover, alienate one of its good customers, RAI-TV, which buys film from NBC. However, NBC expressed interest in assuming a role once the matter is settled in the Italian courts.

# NEWMAN EXITS CBC FOR BRITISH TV SLOT

Toronto, March 25.

In a swift decision that came as a surprise to his colleagues, Sydney Newman, as of March 31, will turn in his badge as chief radio and tv drama producer for the Canadian Broadcasting Corp. (in which he bossed eight CBC directors) and will leave Toronto for London to become supervisor of drama productions for Associated British Corp. Newman's post will be immediately filled on the trans-Canada network by Esse Lyungh, CBC radio and tv producer, who now becomes top man in that CBC classification setup.

Previously, Newman was in charge of the "General Motors Presents" series of 60-min. plays and the CBC's "On Camera" series.

# CBS Philharmonic Pickups Shift to Sat.

After 28 years, CBS is switching its broadcasts of the New York Philharmonic Symphony from Sunday afternoons to Saturday nights next season. Starting in October, the live pickups will air from 8:30 p.m. to conclusion, covering the entire concert instead of a single Sunday hour as in the past.

James Fasset, web's music director, will continue to do the commentary, next season making his 10th year on the concerts.

# DE GRAY TO HELM 'NEW ABC RADIO' WITH EASTMAN EXITING; TRIM SKED

## Leder's WOR Ambition: A Radio Critics' Circle To Cover Legit Preems

WOR's g.m. & v.p. Bob Leder has a plan to incept a Radio Critics' Circle, a la the Drama Critics' Circle, teeing off with a WOR-payrolled drama critic who would broadcast a studios appraisal of that night's opening shortly after the final curtain. Origination point would be the new Playbill Room in the Manhattan (nee Lincoln) Hotel next fall, which is being primed as a show biz centre by the Zeckendorf (Webb & Knapp) hotel-realty interests as part of the "Theatre Square" development ballyhoo project to link both the Astor and the Manhattan hostilities.

Apart from WOR's commercial tie-in with Webb & Knapp, as detailed heretofore, both on a spot play basis over the air and The Fitzgeralds originating their new show from the Hotel Astor—later at the Manhattan—Leder's position is that radio should be as authoritative and informative on the first-nights as the dailies. In fact he goes further, stating there's no reason why the seven-metropolitan dailies "should have a corner" on authoritative criticism. He thinks he can hook up seven independent radio stations, with WOR as the Gotham origination of course, "and be just as authoritative."

Admittedly the radio critic would differ from the occasional attempts at similar post-premiere broadcasts. It has been tried off and over the years by Ethel Colby and Radie Harris, among others; currently Byron Bentley of Theatres Arts cuts in on the John Wingate "Nightbeat" telecast (DuMont). Station WNEW (N.Y.), which has a newscast exclusive with the N.Y. Daily News, broadcasts (usually not before 12:30 a.m. and more often at the 1:30 a.m. slot), a capsule of News critic John Chapman's opinion.

## WXYZ Bucks TV Trend With Big 'Sports USA'

Detroit, March 25.

WXYZ-TV is bucking the Saturday morning fare of kiddie faves with a two-hour sports shows—"Sports USA"—from 10 a.m. to 12 (noon), featuring interviews by sportscaster Don Watterick and film clips.

"Frankly, we have no definite pattern in mind," admitted James G. Riddell, former WXYZ prexy who has just been named executive vicepres of ABC. "We plan to do a lot of experimenting to find out what the public likes. If this show resembles anything, it might be compared to the morning Dave Garroway Show."

"Sports USA" is in direct competition with "Howdy Doody," "Ruff, Reddy," "Capt. Fury," and "Andy's Gang" on WWJ-TV; "Capt. Kangaroo," "Mighty Mouse," "Heckle, Jeckle," and "Sagebrush Shorty" on WJBK-TV.

Riddell said: "Who knows, maybe it's time for the trend to shift the other way. Besides, adults do deserve some sort of a break."

Despite fact Detroit is considered one of the greatest sports centers in the U.S., there has been a drop in tv sportscasts in the last couple of years. Only 25 minutes daily now is devoted to regularly scheduled sportscasts on the four local channels. Play-by-play telecasts are plentiful, with Canadian events being beamed here via CKLW-TV across the Detroit River in Windsor, Ont. There are 21 radio sports programs, almost all of them sponsored. But, on video, Watterick has a 10-minute daily spot on WXYZ-TV at 7 p.m.; Budd Lynch has a five-minute sportscast on WJBK-TV at 11:20 p.m. and John Parker goes on at the same time as Lynch but stays five minutes longer on WWJ-TV.

## Slip or Slap?

San Francisco, March 25.

Was it a Freudian slip?

Merv Griffin, recently handed a pink slip by ABC radio net, was making a promotional pitch on his afternoon show Friday (21) and urged listeners to send their postcards to "the American Broadcasting Network."

# 'Twas Almost 'Make Me Cry' In Cig Renege

Pat Weaver and ABC-TV had a troubled moment last week, when the day before the premiere of Weaver's new "Make Me Laugh" stanza, sponsor Herbert Tareyton decided not to go through with it. Several hours later, however, the cig house decided to continue its contract for a firm 13 weeks.

The half-hour live stanza, fronting comedians who face off against members of the studio audience in efforts to "make them laugh," launched on Thursday (20), but the Wednesday afternoon before—or just about that time, according to reports—Tareyton notified producer Weaver and ABC that it was backing off. Whether it had actually signed its contract by then cannot be ascertained, but it is not held likely that it had, because the notification started a series of fresh dickers with ABC that went on until about 3:30 Thursday morning when Tareyton finally decided to go through with its deal.

Reason given for Tareyton's reversal was that two or three persons threatened to enter lawsuits versus the show and the sponsor for alleged plagiarism of a format. However, certain web executives consider them as nothing more than the "usual run of nuisance suits against almost any new show."

Paraphrasing, "Laugh" did nicely vis-a-vis the competition during the initial telecast. CBS' "Playhouse 90" ran away with the segment (10 to 10:30 p.m.) with a 22.2 Trendex. But "Laugh" garnered an 11.7 against NBC's better-established Rosemary Clooney who pulled an 11.9.

## RADIO CINCY BUYS TV'ER IN LEXINGTON

Cincinnati, March 25.

Radio Cincinnati, Inc., is extending its tv operations by purchasing WKXP-TV Lexington, Ky., for a reported \$200,000.

Huibert Taft Jr., president, said he will file with Federal Communications Commission this week for assignment of the license.

An ultra-high frequency station, WKXP-TV is one of two Lexington indie stations and has been on the air since last September. It is 80 miles from Cincy and will receive some programs from WKRC-TV here.

Other operations of the company are WTVN-TV and radio, Columbus; WBRS radio and tv, Birmingham; and WBIR, Knoxville, also tv and am.

## Dickie Valentine's 90-Min. British Spec

London, March 25.

A 90-minute musical starring pop songster Dickie Valentine and specially commissioned by BBC-TV will be aired on April 5. The book has been written by Ray Galton with Alan Simpson, and the show, entitled "Hit the Headlines" will be produced by Francis Essex.

Also featured in the production will be Terry-Thomas, Jill Day and Jeremy Hawk. Story is about an American who wins a newspaper competition and comes to London to collect his prize.

The "new ABC Radio" is getting into a groove in the wake of the sweeping changes made to programming there. It's considered certain now that the radio web's prexy Robert Eastman is leaving to return to the spot selling field, although the final details of his departure reportedly haven't been ironed out yet with top brass at parent American Broadcasting-Paramount Theatres. The new topper of the radio network will in all likelihood be Edward DeGray, who is currently vicepresident in charge of radio station relations but who, for all practical purposes, has been operating the network for the past week.

Also, veteran William Hamilton is anklung as the national program director. A 10-year exec with ABC, he, in effect, took over the program chieftancy of the radio line in January when Stephen Labunski quit. He seems to have quit for pretty much the same reasons as Labunski ("to protect myself, I must resign due to the changes and reduced programming schedule.")

Under DeGray, who has always been popular among the affiliates, the network is cutting back to roughly 35 hours a week for the moment. Effective April 6, the last of the "live, fun" boys, Merv Griffin and Jim Backus, will have been through for three days, and only the 9 to 10 a.m. Don McNeill stanza will remain. Additionally, the radio network will remain as heavily, if not slightly more heavily, in the near future, in the newscasting and religious (weekend) biz. In short, only programs to remain are the ones which are actually turning a buck for ABC.

Whether the network will retain the title Eastman gave it last summer, American Broadcasting Network, is in doubt. It might revert to what it is mostly still called in the trade—ABC Radio. Eastman has been approached by several station reppies to enter their fold. It's believed he's made his choice, and only awaits a final settlement on his five-year ABC pact.

Incidentally, it was the resigning Hamilton who was primarily responsible for the bigtime presentation of "live fun" radio made in late November to advertising people. It was that night that the word of the network's first re-trenchments began. The story of the "demise of a format" amounts to one of the fastest fizzles in radio network history.

Consensus is that the musical trips were the victims of over-optimism and a sudden budget squeeze brought on by fears about other parts of the American Broadcasting-Paramount Theatres empire.

In May of 1957, the AB-PT board of directors hired Eastman as president of the radio network. Eastman, who was one of the hottest station rep salesmen in the business, he coming from Blair, brought with him a rough outline for his "live, fun" plan. By Independence Day, the major executives were hired and the plan detailed, and Labor Day the first of the new hourlong strips was on the road—Herb Oscar Anderson, backed by an orchestra and singers, was holding down the 10 to 11 a.m. strip, directly after the long-established and long-successful Don McNeill. And for the future, McNeill, the ABC prototype for a live, orchestral radio program, will be the only one remaining, unless ultimate plans call for a total change from the sale of programming to advertisers.

When Eastman was given his five-year contract reportedly at \$85,000 and \$100,000, depending on profit sharing, it came after he had sold the AB-PT board on the feasibility of turning ABC into what basically would be a "musical network" on the assumption that if local stations were so hot on canned music and deejays, a network could go them one better—still remaining true to the local concept and give them live music and toptotch personalities to do the in-between talking.

Labunski In & Out  
Eastman had hired Stephen Labunski away from a midwestern radio station and named him vice-  
(Continued on page 54)

# Five Runs?



Other Official Films available for strip programming:

Star Performance... 153 programs • Cross Current • Dateline Europe/Overseas Adventure, formerly Foreign Intrigue...



YES!



# even SIX for MY LITTLE MARGIE

174 stations have made tremendous profits with strip programming! Even in its fourth, fifth, sixth — or seventh run, "My Little Margie" has topped leading network, syndicated and local shows... a top money-maker for every station that has bought it. 126 sparkling episodes available.

## Ratings prove "My Little Margie" is still No. 1!

Houston-Galveston ... 6:00 PM ... 23.8 A.R.B. ... 5th Run  
Against "World At Large" / "Newsreel" Av. 14.7,  
"TV News" & "ABC News" 11.2

New Orleans ... 4:30 PM ... 22.1 A.R.B. ... 4th Run  
Against "American Bandstand" 12.4, "Four Most Features" 8.1

St. Louis ... 4:30 PM ... 18.2 A.R.B. ... 4th Run  
Against "Gil Newsome" 3.7, "Do You Trust Your Wife?" 3.5

Birmingham ... 5:00 PM ... 18.3 A.R.B. ... 3rd Run  
Against "Fun at Five" 12.0

Buffalo ... 10:00 AM ... 13.5 A.R.B. ... 4th Run  
Against "Garry Moore" 6.1, "Arlene Francis" .7

Call the leader  
in strip  
programming



# F

OFFICIAL FILMS, INC.  
25 West 45 St., New York  
PLaza 7-0100

### REPRESENTATIVES:

Atlanta Atwood 9610  
Beverly Hills • Crestview 6-3528  
Chicago • Dearborn 2-5246  
Cincinnati • Cherry 1-4088  
Dallas • Emerson 8-7467  
Fayetteville • Hillcrest 2-5485  
Ft. Lauderdale • Logan 6-1981  
Minneapolis • Walnut 2-2743  
San Francisco • Juniper 5-3313  
St. Louis Yorktown 5-9231

# VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company, and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

## FORT WAYNE

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1958 TOP COMPETING SHOWS	ARB RATING
1. <b>RED RIVER</b> — Montgomery Clift, John Wayne, Joanne Dru; 1948; United Artists; United Artists-TV	Swansons Theatre Sat. Feb. 8 11:00-1:00 a.m. WANE	33.1	41.2	10.5	65.3	Thirty Seconds Over Tokyo, Armchair Theatre..... WKJG	12.9
2. <b>HIGH NOON</b> — Gary Cooper, Grace Kelly; 1952; United Artists; United Artists-TV	Award Theatre Fri. Feb. 14 11:00-1:45 a.m. WANE	21.6	27.7	6.1	65.9	News; Weather..... WKJG ..... 17.6 Sports Today; Jack Parr Show..... WKJG ..... 8.8 No competing shows telecast from 1:00-1:45 a.m.	
3. <b>GOD'S COUNTRY</b> — Robert Lowery, Helen Gilbert; 1946; Lippert Studios; Guild Films	Two Gun Playhouse Sun. Feb. 9 12:00-1:00 p.m. WKJG	18.8	19.6	17.2	76.7	Let's Take a Trip..... WANE ..... 8.3 Action on Sunday..... WANE ..... 3.2	
4. <b>STAGE FROM BLUE RIVER</b> — Whip Wilson; 1951; Allied Artists; Interstate	Two Gun Playhouse Sat. Feb. 8 1:00-2:00 p.m. WKJG	16.8	16.9	16.6	65.7	Western Playhouse..... WANE ..... 3.3 Gold Key..... WANE ..... 1.7	
5. <b>MY SISTER EILEEN</b> — Rosalind Russell, Brian Aherne, Janet Blair; 1942; Columbia; Screen Gems	Award Matinee Theatre Sun. Feb. 9 2:00-3:30 p.m. WANE	15.4	16.2	13.8	55.4	Espionage Agent, Sunday TV Theatre..... WKJG ..... 13.2 Stallion Road, Sunday TV Theatre..... WKJG ..... 12.0	
6. <b>ESPIONAGE AGENT</b> — Joel McCrea, Brenda Marshall; 1939; Warner Brothers; Associated Artists Productions	Sunday TV Theatre Sun. Feb. 9 1:00-2:30 p.m. WKJG	14.8	16.2	13.2	64.3	Action on Sunday..... WANE ..... 4.3 Martin Kane..... WANE ..... 6.4 My Sister Eileen, Award Matinee Theatre..... WANE ..... 14.2	
7. <b>BRIGHAM YOUNG</b> — Tyrone Power, Linda Darnell; 1940; 20th Century Fox; NTA	Award Theatre Tues. Feb. 11 11:00-1:00 a.m. WANE	14.3	15.5	12.2	57.0	News; Weather..... WKJG ..... 18.2 Sports Today; Jack Paar Show..... WKJG ..... 9.3	
8. <b>THIRTY SECONDS OVER TOKYO</b> — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Armchair Theatre Sat. Feb. 8 11:00-1:30 a.m. WKJG	12.9	15.5	10.8	29.5	Red River, Swansons Theatre..... WANE ..... 33.1	
9. <b>STALLION ROAD</b> — Ronald Reagan, Alexis Smith; 1947; Warner Brothers; Associated Artists Productions	Sunday TV Theatre Sun. Feb. 9 2:30-4:00 p.m. WKJG	12.7	14.5	11.5	49.2	My Sister Eileen, Award Matinee Theatre..... WANE ..... 15.4	
10. <b>CRY OF THE CITY</b> — Victor Mature, Shelley Winters; 1948; 20th Century Fox; NTA	Award Theatre Thurs. Feb. 13 11:00-1:00 a.m. WANE	11.1	14.2	4.1	49.1	News; Weather..... WKJG ..... 16.9 Sports Theatre, Jack Paar Show..... WKJG ..... 9.0	

## HONOLULU

1. <b>WAKE OF THE RED WITCH</b> — John Wayne, Gail Russell, Gig Young; 1943; Republic; Hollywood Television Service	Night Owl Theatre Sat. Feb. 8 9:35-11:30 p.m. KGMB	31.7	36.9	21.6	72.2	Gisele MacKenzie..... KONA ..... 11.0 Cavalcade of Sports..... KONA ..... 5.4 Knockout..... KONA ..... 8.7 Beachhead, Late Movie..... KONA ..... 10.1	
2. <b>BLACK TUESDAY</b> — Edward G. Robinson, Peter Graves; 1955; United Artists; United Artists-TV	Matson Movie Mon. Feb. 10 9:00-10:30 p.m. KONA	25.4	26.1	24.0	47.7	Gray Ghost..... KULA ..... 15.2 Studio One in Hollywood..... KGMB ..... 14.7 World News; Sports Editor..... KGMB ..... 8.4	
3. <b>THE DARK CORNER</b> — Lucille Ball, Mark Stevens, Clifton Webb; 1946; 20th Century Fox; NTA	Hawaiian Electric Thea. Thurs. Feb. 6 9:00-10:45 p.m. KONA	20.1	21.6	12.9	46.9	Richard Diamond..... KGMB ..... 18.7 Oh! Susanna..... KGMB ..... 19.7 World News; Sports Editor..... KGMB ..... 9.6	
4. <b>AFRICAN QUEEN</b> — Humphrey Bogart, Katherine Hepburn; 1952; United Artists; United Artists-TV	Feature Film Mon. Feb. 10 7:30-9:00 p.m. KONA	17.4	18.5	16.0	26.0	Telephone Time..... KULA ..... 27.6 Sugarfoot..... KULA ..... 34.0	
5. <b>THIRTY SECONDS OVER TOKYO</b> — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Academy Award Thea. Fri. Feb. 7 9:00-11:30 p.m. KHVH	15.6	21.6	8.4	32.2	Captain David Grief..... KGMB ..... 28.8 Mr. Adams & Eve..... KGMB ..... 23.4 World News; Sports Editor..... KGMB ..... 15.0 Dracula's Daughter, Nightmare Theatre..... KGMB ..... 15.6	
6. <b>DRACULA'S DAUGHTER</b> — Otto Kruger, Gloria Holden, Marguerite Churchill; 1936; Universal; Screen Gems	Nightmare Theatre Fri. Feb. 7 10:45-12:00 a.m. KGMB	15.3	17.1	13.9	55.4	Thirty Seconds Over Tokyo, Academy Award Theatre..... KHVH ..... 13.3 Late Movie..... KONA ..... 4.5	
7. <b>IROQUOIS TRAIL</b> — George Montgomery, Brenda Marshall; 1950; United Artists; United Artists-TV	Early Movie Tues. Feb. 11 5:30-7:00 p.m. KONA	12.8	13.2	12.2	29.6	Sir Lancelot..... KULA ..... 10.5 Mickey Mouse Club..... KULA ..... 26.8	
8. <b>BEACHHEAD</b> — Tony Curtis, Mary Murphy, Frank Lovejoy; 1954; United Artists; United Artists-TV	Late Movie Sat. Feb. 8 11:15-12:45 a.m. KONA	12.2	13.2	10.1	77.2	Wake of the Red Witch, Night Owl Theatre..... KGMB ..... 21.6 No competing shows telecast from 11:30-12:45 a.m.	
9. <b>MONEY TO BURN</b> — James Gleason, Lucille Gleason, Henry Davenport; 1940; Republic; Hollywood Television Service	Sunset Movie Thurs. Feb. 6 5:45-7:00 p.m. KGMB	11.7	12.2	11.1	22.1	Woody Woodpecker..... KULA ..... 17.8 Mickey Mouse Club..... KULA ..... 36.4	
10. <b>STRANGER ON HORSEBACK</b> — Joel McCrea, Kevin McCarthy; 1955; United Artists; United Artists-TV	Early Show Mon. Feb. 10 5:30-6:45 p.m. KONA	11.5	12.2	10.5	25.1	Superman..... KULA ..... 15.9 Mickey Mouse Club..... KULA ..... 34.3	



Wagon Train is now reaching more than sixteen million homes every Wednesday, 7:30-8:30 pm, on the NBC Television Network . . . more homes than any other new show this season.

Since its premiere last September this hard-riding new series has more than doubled NBC's audience in its time period against two programs which were consistently in the Top Ten less than a year ago. And not only is Wagon Train NBC's top-rated program on Wednesday evening, it also outrates any 7:30 or 8:00 pm program on any other network seven nights of the week.

The key to Wagon Train's spectacular audience success is its appeal to the entire family. Its powerful combination of action, drama and top star

names wins a balanced buying audience of 32 million adults: more men than any other weeknight television program except one; more women than the average evening television program; plus a bonus audience of children that exceeds 13 million per show.

Wagon Train is currently sponsored by Edsel, Ford Motor Company, Drackett and Lewis-Howe. Your NBC Television Network sales representative will give you full information on the few remaining availabilities for this season's biggest hit.

**NBC TELEVISION NETWORK**

\*JACK O'BRIAN, NEW YORK JOURNAL-AMERICAN  
SOURCE: NIELSEN TELEVISION INDEX, FEB. II, '58 AND ARB, FEB. '58

# WAGON TRAIN



## From the Production Centres

Continued from page 34

ducer-director; all at WXIX, Milwaukee . . . Sander Vanocour in from Washington to replace John Chancellor; latter being sent to Vienna by NBC as a reward for the job he did on the Little Rock story . . . WBKB will carry the Easter mass conducted by Cardinal Stritch; this will be his final service before departing for his appointment in Rome . . . Phil Bowman, longtime radioite, making his tv debut doing commercials on WNBQ.

### IN WASHINGTON

Michael Ansara, the Cochise of ABC's "Broken Arrow," in town this week for appearances at Cherry Blossom Festival and to open Glen Echo, local amusement park . . . WRC-NBC sportscaster Jim Simpson elected v.p. of ACC Sportswriters and Broadcasters Assn. . . WTOP launching a radio drive, "Opportunity Knocks Now," intended to fight recession with a "buy now" series of on-the-air appeals . . . President Eisenhower will be broadcast "live" on CBS radio Thursday (27) when he speaks on reciprocal trade to a national conference . . . Presidential contender Sen. John Kennedy (D, Mass.) booked for an appearance on CBS' "Face the Nation" next Sunday (30) . . . Chantosey Betty Madigan, a local product, making rounds of tv stations during her current nitery stint . . . Roger Mudd, WTOP newsman, taking over for Don Richard's "11 P.M. Report."

### IN PHILADELPHIA . . .

Ed McMahon, former WCAU-TV staffer now free-lancing, subs for Judy Lee on WRCA-TV weather show this week. Miss Lee filling for Helen O'Connell on "Today" this week (24-28) . . . Ginny Stephens, WCAU chirper, placed first on Godfrey's "Talent Scouts" (17) . . . Benedict Gimbel Jr., WIP president and general manager, recuperating after surgery . . . Stu Wayne, vet broadcaster, emcees a daily four-hour session on WFIL and a five-hour stint on Sat. . . In addition to his weatherman chores on WCAU-TV, Harry K. Smith prems a daily music-interview stanza on WFLN . . . "BINGO-at-home," emceed by Bob Marshall, debuted on WVUE-TV (24) . . . Temple U. Journalism School honors WFIL-TV news director Gunnar Back at Press Tournament next month . . . "American Bandstand" host Dick Clark panelist on "I've Got a Secret" (26) . . . Shelly Gross, longtime WFIL-TV announcer, ankles station, to devote fulltime to duties as co-producer of the Valley Forge Music Fair . . .

### IN BOSTON . . .

WHDH-TV marking first as only tv station covering every session of current House un-American Activities Committee hearings in the Federal building with sound on film camera. Under direction Joe Levine, news chief, two man camera crew, using 600-ft. magazines, makes several thousand feet of film daily for 7:30 and 11 p.m. WHDH-TV news shows . . . Mary Lou Newton, sec. to Wm. B. McGrath, mng. dir., WHDH-AM-FM-TV, nabbed color cover roto section Boston Sunday Herald (23) captioned "one of the most beautiful secretaries in Boston." News and public affairs dept. WEEL kicks off "Metropolitan Report," new public service program on major problems facing Hub, at 9:30 p.m., Tuesday (25) in half-hour show to continue weekly . . . John Hariman, financial columnist for Boston Globe, started new series of programs on WEEL Monday (24), 7 to 7:10 p.m., "It's Your Business," sponsored by Second Bank-State Street Trust Co. . . In-school tv prems for first time in N. E. Friday (28) when teachers tune sets to WGBH-TV, Channel 2 at 10:30 a.m. . . Connie Francis, MGM recording artist, linked to guest on preem of Bob Clayton's "Boston Ballroom," new

WHDH-TV show Saturday (29) at 8 p.m. joining Bill Haley and the Comets. Chordettes are set for week following on April 5 . . . Roy Leonard, former disk jockey and program director WKOX, Framingham, joined WNAC announcing staff Monday (24), assigned to early portion of "Easy Listenin'" music and news through 9:30 a.m.

### IN LONDON . . .

Granada-TV is evolving a scheme to encourage British scripters, both known and unknown, to write for tv . . . Gilbert Harding lined up for a further six weekly programs in the "I Know What I Like," series for BBC-TV commencing May 23 . . . Patricia Heneghan, recently signed a seven-year contract by ABC-TV, will play her first starring role for the programmers in a new play, "Bouquet For Miss Olive," by David Osborn on April 6 . . . Associated TeleVision's long running domestic comedy series, "Joan And Leslie," is being rested until June 16 . . . A cast including Michael Denison, Dulcie Gray, Maureen Swanson and Tony Britton will appear in an Associated-Rediffusion production of "The Importance Of Being Earnest" on Fri. (28) . . . The award winning French picture, "Race For Life," will be screened by BBC-TV on April 4 . . . Peggy Cummins made a return appearance as a guest panelist on Associated-TeleVision's "Tell The Truth," last Mon. (24).

### IN SAN FRANCISCO . . .

California Physicians Service will start picking up the tab on the weekly half-hour "Doctors' News Conference" (KRON) May 1 . . . KCBS beginning a new, weekly quarter-hour out of Lefty O'Doul's spot Saturday nights . . . KGO-radio moving Al Tiffany into a 6 a.m. Saturday slot for the California Farm Bureau's half-hour . . . KPX took delivery on chief engineer Tom Eli's new baby, Ampex videotape recorder . . . Puppeteer Wolo starting a new 13-week series tomorrow (26) aboard KQED . . . KGO-TV starts its Saturday night Billy Graham Crusade from the Cow Palace May 3, will tape and air six hour-long ABC net shows from the 16,000-seat arena. KGO-radio will devote a daily morning spot, starting April 1, to the evangelist . . . KCBS General Manager Henry Untermeyer's wife, Elaine, in and out of the hospital for minor surgery.

### IN PITTSBURGH

Barbara Schmidt Schelb, who left WWSW for Canton, with her engineer-husband when he was released from the Army, has landed on WAND in that city. She's chief of the continuity department and also doing an hour-long daily woman's program . . . Bill Steinbach, KDKA newsman, had to have an eye removed, the result of a detached retina . . . Ed Conway picked by WHIC to do the 11 o'clock news strip preceding the Jack Paar stanza. Mark Schaefer gets to spiel the beer commercials . . . Jim Schultz, veteran KQV engineer, and that station have parted . . . Mitch Miller's new Columbia recording of "Bonnie Eloise" was written by Guy Harris, program director of KDKA radio . . . Gladys Ingles celebrated her 22nd annl at WCAE, where she's the receptionist.

### IN DALLAS . . .

George K. Utley, commercial manager of WFAA, upped to station manager. Mike Shapiro, ex-commercial manager of WFAA-TV, and former v.p.-managing director of KTUL-TV, Tulsa, returns as WFAA-TV station manager. Utley and Shapiro take over April 15 . . . Ad man Charles Meeks and musician Tom Merriman plan to o-and-o a new 500-watt radio station in suburban Highland Park . . . Wayne Mack Show, daily 90-minute live WFAA-TV exposure, folds Friday (28). Besides emcee Mack, noon show's nut includes announcer Don Norman, singers Denise Foster and Bill Kennedy, and Euel Box's seven-man band . . . Sandra (Honey Bun) Faubion, hostess on KFJZ-TV, Fort Worth, to Dallas as fashion commentator at Titcher-Goettinger's "Fashion Bunny Hop" Sat. (22). In a bunny suit, "Honey Bun" will repeat here at Titcher's April 4 fashion show . . . KFJZ-TV's Ann Alden Monday (24) interviewed Domingo Bascara, general secretary of the Philippines' YMCA org.

## KASELOW'S WOR TV TRADE PAPER'

The new half-hour "Ad World" show, featuring Joe Kaselow, advertising columnist for the New York Herald Tribune, which is to debut Sunday (30) night on WOR-TV, N. Y., has drawn an interesting array of spot sponsors.

They include Screen Gems, Redbook, Westinghouse Broadcasting, and Parade magazine. The show, telecast from 9:30 to 10 p.m., is being produced by Ward Byron who also will be on-the-air editor.

One of the highlights of the initial telecast will be a test of subliminal projection, according to the producers. Station has received an okay from the Federal Communications Commission. For the test, a non-commercial message will be utilized. The series has been set up as a "tv trade paper" for the advertising and selling world, with interviews and panel discussions planned.

### Storm Kayoes WVUE

Philadelphia, March 25. WVUE went off the air for two days due to the South Jersey power failure caused by the worst local storm in years. The station's transmitter in Pitman, N. J., shut down at 9:15 a.m. Thursday (20).

A 100,000-kilowatt diesel engine auxiliary power unit enabled Channel 12 to resume broadcasting Sat. (22).

# 1 WONDERFUL BUY!!

## GETS YOU ALL OF

# KEL-O-LAND

What's KEL-O-LAND? It's people . . . over a million of them; it's counties . . . 89 of them in four states; it's retail sales . . . \$1,220,150,000 annually. Read that sales figure again, please. It's not a misprint. It's the actual proved buying power of a market reached completely by just one selling force . . . KELO-TV and its boosters, KDLO-TV and KPLO-TV. A good reason to get your commercial into the hands of that helluva salesman Joe Floyd, and his 103-man crew.

### PUT ALL OF

## KEL-O-LAND

### IN YOUR TV PICTURE

### CBS • ABC • NBC

### KELO TV 11

Sioux Falls

### and its great boosters . . .

### KDLO TV 3

Aberdeen-Huron  
Watertown

### KPLO TV 6

Pierre - Winner  
Chamberlain

Sioux Falls, S. D.

JOE FLOYD, President

Evans Ford, Gen. Mgr., Larry Benton, V.P.

### REPRESENTED BY H-R

In Minneapolis: Bolmer & Johnson, Inc.

## \*"OPERATION 60,000" GETS TO THE HEART OF PEOPLE

Each week 60,000 men, women and children are interviewed by Teen-Age Survey, Inc., to learn what THEY want to hear on WABC radio.

The findings of this unique survey were initially released by Martin Block on February 1st. His Producer, Robert Moss, worked with Teen-Age Survey, Inc., in the presentation of OPERATION 60,000 which is now heard around-the-clock on WABC radio.

In 8 weeks we have polled half-a-million people in the New York Metropolitan Area ranging in age from 8 to 94. Their answers prove many things including:

1. There is no such thing as a No. 1 record.
2. Rock 'n' roll music is tremendously popular with young people BUT they also like other kinds of music.
3. Many older people like rock 'n' roll music.
4. It is possible to program one type of show for the enjoyment of ALL listeners regardless of age.

## TEEN-AGE SURVEY, Inc.

SIDNEY H. ASCHER  
President

RUTH SCALYER  
Research Director

HARRY GORE Associates—Public Relations

516 Fifth Avenue,  
New York 36, N. Y.

\* COPYRIGHTED BY  
TEEN-AGE SURVEY, INC.

### WWIP

Continued from page 35

monitor-type shows with live and taped inserts on weather, roads, commuter trains, what's-in-the-papers, what's-playing-at-the-movies, editorial comment, etc.

Much of station's fresh news handling is work of Richard K. Doan, former VARIETY mugg, ex-WCBS-TV program director and one-time veepee of C. E. Hooper, Inc. WWIP started its editorialize almost from start taking definite position on local affairs (example: present rail commuter crisis). Doan writes and delivers editorials. Station eschews crime and disaster news unless of major national or local significance. News staff also has use of Volkswagen microbus, portable tape recorders and beeper-phones.

Win Sharples, Eastern Musical director of Paramount Pictures, is musical advisor to station. Nick Andrews, ex-WNRC, New Rochelle, N. Y., is general manager, who reports that more than 95% of billing is local or regional. Only recently did station start making pitch for national biz by appointing Elizabeth Beck-Jordon its national rep. Charter advertisers got specially-written and composed jingles with top talent performance for free, but station now offers spot buyers tailored jingle service at nominal cost.

Station's on-air promotion is via taped station breaks voiced by such names as Perry Como, Nat Cole, Gabby Hayes, Patti Page, etc. It also has an e.t. sales pitch for ad agencies voiced by Ben Grauer.

Architecturally, outlet is considered broadcaster's gem, with transmitter, studios and all housed in soundproofed elliptical-shaped building with glassed-in circular control room in center, surrounded by pie-shaped studios and offices. It's avant garde in numerous respects.

Now...  
network TV  
at a  
guaranteed  
maximum  
cost-  
per-thousand  
of...

\$ 2 50\*

per commercial minute.  
and your potential is even better...  
higher ratings will result in  
even lower cost per thousand!

As little as \$13,460 per  
week can buy you Double Impact...  
as follows:  
For 13 weeks: \$175,000  
(=\$13,460 per week)  
For 6 weeks: \$80,000  
For 1 week: \$17,500

**Comparative Network  
average night-time cost  
per thousand** (according to a  
recent major network study)  
Network "A" \$3.68  
Network "B" \$3.19  
Network "C" \$3.07

**The plan: Double Impact**

giving you two unduplicated audiences in two tested and  
proven time periods—Sunday afternoon and one week night.

**The dates: March 30th to June 22nd**

... in which advertisers and their agencies may participate  
for one week, six weeks, or the entire thirteen-week period.

**The vital statistics: 63 TV stations**

... reaching 84.4% of U.S. TV homes, where 81.5% of  
U.S. retail sales are made, with 86.5% of effective  
U.S. buying power. (With even wider coverage, if desired.)

The program: starring such proven personalities as...



Ed Wynn



Bette Davis



Fred MacMurray



Joan Fontaine

The suggestion: phone, wire or write today

...for the greatest assured value,  
in television network history!

America's dynamic new  
**NTA FILM NETWORK**



\*Guaranteed on firm thirteen-week orders.  
(based on reaching  
6 1/2 Million TV Homes, per week)

The Coliseum Tower, 10 Columbus Circle, New York 19, N. Y. • JUDSON 2-7300

## Some CBS-NBC Flash Plays

Continued from page 27

tive plans to install its hour-long "Pursuit" private eye series in the 7:30 to 8:30 period, thus bumping "Robin Hood" and "Burns & Allen." (However, George Burns is still going ahead with his projected pilot in the hopes of recapturing the 8-8:30 period, sans Gracie Allen, who is retiring.) "Father Knows Best" moves into the 8:30-9 CBS slot now tenanted by Arthur Godfrey. The 9 to 10 Danny Thomas-December Bride twosome stays put and if Westinghouse cancels "Studio One," which now seems likely, CBS will install the hour-long Garry Moore Show.

At NBC, the "plot" is to berth "Dragnet" in the 7:30 p.m. period. In place of the 10 to 11 "Suspense," the network plans to shift the George Gobel-Eddie Fisher hour musical into the slot, with a completely refurbished format.

Tuesday: "Cimarron City," the new Revue Productions hour western series starring George Montgomery, gets the nod as the 7:30 to 8:30 attraction on NBC to fight it out with ABC-TV's high-rated "Cheyenne" series, thus bumping "Treasure Hunt" from the 7:30 to 8 slot. CBS is shopping around for a Tuesday at 8 replacement for "Adams & Eve." Jan Murray's "Wingo" goes into 8:30.

Wednesday: Plenty action here, too. CBS will bring out its new full hour western, "Rawhide," as the 7:30 to 8:30 competition against NBC's "Wagon Train." The CBS 8:30 period goes to Godfrey for his "Talent Scouts," but at last reports there was some question about Lipton Tea's renewal. Understood Young & Rubicam literally blew its top over yanking of Godfrey from his longtime Monday berth in order to make room for NBC's "Father Knows Best," CBS thus acquiring the Scott Paper buildings.

At NBC, Lever Bros. has acquired the 8:30 period vacated by "Father Knows Best," along with the Thursday night at 10 period being vacated by Rosemary Clooney. The two Lever properties will

be Groucho Marx and "Price Is Right." Initially the plot was to install Groucho on Wednesday and "Price" on Thursday, but it's now figured that, since Groucho has a loyal following regardless, "Price" can probably fare better slugging it out with Godfrey on Wednesdays.

Over at ABC, there's some concern over the fact that not a single one of the "Disneyland" clients (Swift, General Foods, Reynolds Metals, General Mills, has renewed. Option date was March 1 and the network is still waiting. Show's ratings have been hurt by "Wagon Train."

Thursday: There has been some talk around CBS of shifting the full hour "Perry Mason" from Saturday 7:30 to Thursday 7:30, easing the selling problem on "Mason," which has been difficult because of its opposite-Perry Como slotting (although the CBS mystic series is now matching Como in ratings). Such a shift would bump both "Sergeant Preston" and "Richard Diamond." At NBC, the shifting of Groucho and "Dragnet" leaves the 8 to 9 period still open. At 9 "People's Choice" gets the heave, with Borden's and American Home Products co-sponsoring a new Bob Hope half-hour anthology series, with Hope emceeing.

Friday: Shift of "Leave It To Beaver" to Wednesday at 8 on CBS leaves the Friday 7:30 period open to all comers. The network's "Schlitz Playhouse" is lffy for '58-'59.

Saturday: Big news this night centers around the NBC "plot." This is to install an hour "eastern" series, "Fallahasee," in the 9:30 to 10:30 period as NBC's answer to "Have Gun" and "Gunsmoke." It's a Screen Gems property with stories taken from the Florida Sheriff's Bureau.

CBS is still shopping around for a strong Saturday 8:30 entry. If "Perry Mason" shifts to Thursday, it also throws open the 7:30 to 8:30 periods. Also wide open, for NBC, CBS and ABC, is the question of next season's sponsors.

## British ATV Still Has Paul Robeson Gleam

London, March 25.

Despite the refusal by the State Department to grant Paul Robeson an exit permit to appear in Britain, hope that the decision will be reversed at a later date is being held out in London. Associated Television, which had set aside its April 6 airing of "Sunday Night at the London Palladium," for the singer, has now extended its offer to run through until June.

London agent, Harold Davison, who negotiated the Robeson visit, said that ATV were still eager for him to appear. Meantime, the April 6 show will headline Pat Boone.

## Mutual

Continued from page 28

this point in the "service type" net operated by MBS, but says the doors always are open to new program concepts acceptable to affiliates, including an affiliate program which may rate national exposure.

A new division will be unveiled at Friday's (28) meeting of the Mutual Affiliates Advisory Committee in Washington, called the Special Services Department. The department will function as an added service to affiliates, putting each MBS station, national facilities and stringers open to affiliate requests. For instance, an affiliate in El Paso, Tex., wishing to know what government spending may be in the offing for that locality can put in a request in Washington for a special MBS broadcast. The special will be put on closed circuit to the El Paso station, with the affiliate picking up out-of-pocket costs.

Two other spheres in Mutual's activities—programming and station relations—will be expanded under the new management, Vogel pointed out. Bob Novak, most recently with Martha Rountree's production firm as director of "Press Conference," will return to the MBS program department. Novak will work with Hal Wagner, MBS programming v.p., in exploring and developing programming that fits into Mutual's added service-to-affiliates concept.

Charles Godwin, former MBS director of station relations who also held a station relations post with American Broadcasting, also will be returning to the Mutual fold. He will replace James Ownby, who worked as a dual director of MBS station relations with Charles King. King remains in his present post. Both the Novak and Ownby appointments are effective next Tuesday.

## WMCA

Continued from page 29

and presented it on its regular editorial hour last Friday (21) by station owner Nathan Straus. Straus analyzed World Telly's editorial and closed with a typical WMCA jingle:

*Apropos of the word fluoridation  
There was once a sad time in this  
nation  
When smallpox was rife and took  
many a life—  
Until we had mass vaccination.  
—If we waited to vote, we'd be  
dead!!!*

Goldstein, who conceived idea of "singing editorials," is one of the voices on recorded opening and closing of various jingles.

As in all hotly contested issues, station has been getting both fan and pan mail, latter variety charging N. Y. indie with being in employ of both Satan and chemical companies.

## Kudner

Continued from page 27

000. The agency claimed no hint that the rest of General Motors business namely, the General Motors Corp. account, the Allison Engine, Cleveland Diesel, Detroit Diesel or the Fisher Body divisions will leave the agency although trade insiders feel that Kudner's days on these accounts are numbered.

Kudner had handled the GMC Truck & Coach business for the past eight years and had worked on the Frigidaire account for the

past three years. Agency had served on various GM accounts for the past 22 years.

C. M. Rohrabugh, president of the agency who replaced J. H. S. Ellis shortly after the Buick loss, was said to be out of town and not available for comment.

Whether the agency would fold its doors if it loses the remainder of the General Motors business is a matter of speculation. Kudner still handles General Telephone, the air cargo business of Pan American Airlines, as well as National Distilleries and Goodyear, plus a host of smaller accounts.

Agency execs, who said no termination dates had been agreed upon, intimated the change would take place shortly.

The estimated \$12,000,000 loss represents approximately \$10,000,000 worth of Frigidaire business with the truck account billing in the neighborhood of \$2,000,000.

A spokesman for General Motors stated that the Corp. was already on the prowl for a new agency.

## Videotape

Continued from page 29

Broadcasters convention on the Coast, since all the webs will probably show off their new Coast tape facilities. Affiliates will likely begin hammering away for permission at that time. They want such permission primarily so they can take off good network public affairs and public service programming which they can't clear for on a live basis but which they could schedule at other hours. Many feel that the use of network programs was the key factor that led them to order tape equipment in the first place.

Networks aren't too happy about the situation and don't want to talk about it either, because of the Washington implications. Webs are fearful that their ruling on tape might be interpreted in D. C. as an arbitrary move against the stations, possibly to bulwark the network option practice. But they feel also that they have an obligation to let the affiliates who are considering purchase of tape equipment know just how they stand so that they don't make the investment on a "maybe" basis. And the lawyers at the webs, who in the last analysis have the final say on matters of this kind, are adamant that no network show will be taped by an affiliate, under any circumstances.

## Menjou

Continued from page 31

achieve a perfection unobtainable in live tv.

As to motion pictures, in which he's still very much active, Menjou feels theatrical production is a bigger gamble year by year, with the next few years being the crucial ones. He recently completed "I Married a Woman," in which he has a co-starring role with Diana Dors and George Gobel.

As to the benefits of p.a. tours, Menjou finds them important. People are celebrity conscious. On his last Ziv show "Favorite Story," he had personalized autographs sent to virtually every saloon keeper in southern Texas. It was a badge, like "Kilroy was here."

## ARB's Arbitron Hits AT&T Delay

Arbitron, the instantaneous (within 90 seconds) rating device for American Research Bureau, would already be on the road, according to the company, if it were not for a delay by American Telephone & Telegraph. AT&T, "two or three months behind" in meeting the target, is having trouble wiring the amplifying setup necessary for picking up Arbitron signals from viewers.

James Seiler, ARB prexy, said that 281 out of the 300 Arbitron homes in New York have had the basic equipment installed, and the other 19 will be fixed up within a few days. There are six other cities in the Arbitron national sample—Chicago, Baltimore, Washington, Philadelphia, Cleveland and Detroit—which are 85% installed, Seiler explained.

Seiler said AT&T promised everything would be cleaned up in another week, but he wasn't making any guarantees of his own.

Meanwhile, A. C. Nielsen, a rating competitor of ARB's, is waiting to see the outcome of the AT&T-vis-a-vis ARB matter before going ahead on its own instantaneous rating system. Nielsen says the system is prohibitively expensive and the only way for it to pay off is to go national, but in order to do that it has to grow market by market, and Nielsen is wondering whether local stations can afford the service.

On the other hand, ARB says its Arbitron is relatively inexpensive, with each of the installations costing \$133 for the basics plus phone line costs.

Fort Worth—Bobby Peters, program director, has announced that WBAP-FM will program entirely separate from WBAP. Saturday and Sunday will be devoted to a combination of popular and classical favorites plus works of the masters in hi-fi. A total of 15 hours of fine music is now being aired daily on WBAP-FM.

**Costumes, Evening Gowns**  
Original Designs, Reasonable Best  
Fabrics, Quality Workmanship,  
Prompt Delivery

**EDYTHE KENDALL Inc.**  
39 West 32nd St., New York  
LO 4-8207

**WHATEVER THE SHOW  
HE'S THE GREATEST!  
DOUG ANDERSON**  
Currently: "The Magic Clown"  
For **BONOMO TURKISH TAFFY** on  
Channel 5, New York  
Sundays at 10:00 A. M.  
Phone . . . **Pioneer 7-5741**

**QUESTION WRITER**  
For top rated audience participation  
show. Submit complete resume  
and salary desired.  
Box V-324-58, VARIETY,  
154 W. 46th St., New York 36

**THEY LOVE ME IN  
ATLANTA**



**29.0**

WSB-TV, ARB  
Sat., Feb. 1  
11:15 P.M.

MGM-TV

Contact: **RICHARD A. HARPER**, General Sales Mgr.  
MGM-TV, a service of Loew's Incorporated  
701 7th Ave., New York 36, N. Y. • **Judson 2-2000**

**ADAM YOUNG INC.**

is now representing

**KYA  
SAN FRANCISCO**

another of the

**Bartell Family Radio Stations**



a happy  
association  
of two  
hard selling  
organizations

**ADAM YOUNG INC.**  
NEW YORK • CHICAGO • ST. LOUIS • ATLANTA • LOS ANGELES • SAN FRANCISCO



THE  
PLAY'S  
THE  
THING  
IN  
BRITAIN



AND  
BRITAIN'S  
ABC TV  
GIVES IT  
TO THEM



BRITAIN'S  
ABC TELEVISION  
NETWORK

A MEMBER OF THE ASSOCIATED BRITISH PICTURE CORPORATION  
LONDON • MANCHESTER • BIRMINGHAM • LEEDS • Film House, Wardour Street, London W.1, England

THE ABC OF BRITISH TV

ABC TELEVISION is a subsidiary company of the Associated British Picture Corporation who own the vast Elstree Picture Studios, the ABC chain of cinemas, and the world famous Pathé Newsreel.

ABC, as a programme company appointed by the Independent Television

Authority (ITA), is the only company responsible for independent television (ITV) programmes in 3 transmitter areas—The Midlands, Lancashire and Yorkshire (Lancashire and Yorkshire are commonly grouped together as the North). ABC provides weekend (Saturday and

Sunday) programmes in these areas.

The total population of the ABC Network (Midlands and Northern Areas) is over 20 millions. Already, only two years after our first transmitter went on the air, over 10 millions—half of this population—are able to receive ABC programmes.



Rehearsals in progress for the recent "Armchair Theatre" production of Ibsen's "The Master Builder", at ABC's Manchester Studios—one of Britain's largest TV Studios.

... and every week for seventeen months, ABC Television 'Armchair Theatre'—full length drama productions networked to all ITA stations—has held the greatest part of Sunday night's mammoth audience. First class plays and famous stars such as Tyrone Power, Joan Greenwood, Ann Todd and Hugh Griffith spell this kind of success . . . .

NOW LET HIM GO reached 63% of the British homes with a choice of TV services; achieved an 88% share of audience among homes switched on. World première of J. B. Priestley's play especially written for ABC TV.

THE SHINING HOUR rated 71%, achieved a 96% share of audience. A drama of personal relationship starring Elizabeth Sellars (shown in picture left).

TRAGEDY IN A TEMPORARY TOWN rated 70%, achieved a 91% share of audience. First British TV presentation of Reginald Rose's tense drama.

MURDER STORY rated 75%, achieved a 94% share of audience. Ludovic Kennedy's moving play on capital punishment.

## Foreign TV Reviews

### ... AND HUMANITY

With Flora Robson, Donald Pleasence, Brian Oulton, John Phillips, Thomas Heathcote, George Howe, Richard Warner, Jessica Dunning, Ernest Milton, Peter Howell, Maithi Russell, Dean, Peter MacKriel, Ruth Lodge, Richard Mathews, Clive Revell, Roy Wilson  
 Writer: Peter Draper  
 Producer-Director: Peter Potter  
 90 Mins., Wed., 9 p.m.  
 Associated Television from Birmingham

Flora Robson fulfilled an ambition in this piece by portraying nurse Edith Cavell. The play was specially commissioned for her by H. M. Tennent's Globe Theatre, and written by a new member of the Peter Draper, who runs a pottery in Devonshire. What Draper turned out was a moving study of a dedicated woman. There were very few frills attached to the story, which, by its simplicity and deep understanding, was taut and real. Miss Robson gave a beautifully subdued performance, full of both gentleness and strength. She had strong support from the rest of the cast, notably from Donald Pleasence, as Henry Pincoff, the cold eyed, sinister German interrogator with the deceptively mild manner, who brainwashed nurse Cavell into confession.

"... And Humanity" was the frank story of a woman who believed it was her duty to aid Allied soldiers to escape from Brussels and the Germans until she was caught, tried and finally shot. Hospital scenes, where nurse Cavell and her staff nursed both Allied and German soldiers with equal care, while at the same time carrying out undercover work, were vivid, natural and full of atmosphere. It was made clear that nurse Cavell did what she did for no other reason than that she "felt sorry for the boys." The death cell scene, although in many ways tender, tended to be harrowing with Miss Robson squeezing the last ounce of meaning out of her lines. George Howe as Mr. Gahan, nurse Cavell's priest friend, gave a moving, sincere performance as an embarrassed and frustrated man, forced to deliver the last rites to a woman whom he admired.

Paul Mayo's sets were first rate, and Peter Potter's production perfect. The tv version of nurse Cavell's story, following late in the footsteps of film and radio stories, presented a new facet to the often told past accounts, and proved to be an excellent offering.

Bary.

### HOTEL IMPERIAL

With Vic Oliver, Mary Ellis, Brian Oulton, Tom Gill, Ian Macnaughton, Robert Crewdson, Nancy Nevinston, Robert Rietty, Leslie Heritage, Gordon Phillott, Bernard Rebel, George Rodrick, The British Concert Orch.  
 Writer: Alan Melville  
 Director: John Phillips  
 30 Mins., Tues., 8:30 p.m.  
 Associated - Rediffusion from London

Scripter Alan Melville's first entry into commercial tv with a weekly 30-minute series entitled "Hotel Imperial," appears, from its first airing to have the foundations of a good program. Featuring Vic Oliver as the longtime resident conductor of a large Palm Court Orchestra in a plush London hotel, the series unfolds his memoirs as told to a journalist who is going to ghost his autobiography. Naturally enough, most of the 30 minutes is devoted to flashbacks about the characters who've stayed at the "Imperial" with stories worth tell-

ing. Settings by Frederic Pusey were convincing enough to create atmosphere of a ritzy hotel, and smooth production gave the offering the sort of gloss it needed.

First yarn concerned prima donna, played by Mary Ellis, who had handed over her wartime lover, a resistance leader, to the Gestapo. Checking in at the Imperial, she was handed a cable apparently sent by him and promptly collapsed in a dead faint. With an appearance at the Covent Garden Opera House only a few hours away, the songstress was in a blue funk. It was up to Oliver to find her ex-lover and assure her she was not destined for an early grave. Final twist to the plot was, however, oversimplified.

Miss Ellis, although given no opportunity to demonstrate her singing ability, gave an accomplished portrayal as the opera star, while Oliver was pleasantly restrained and convincing in his role.

Bary.

### CARROLL LEVIS JUNIOR DISCOVERIES

Producer-Director: Fred Wilby  
 Settings: Eric Shedden  
 30 Mins., Sun., 4:35 p.m.  
 Associated-TeleVision from London

Sunday afternoon tv tot's time has gained a more than likely winning entry with the inclusion of the "Carroll Lewis Junior Discoveries" show. Designed as a showcase for moppet talent, the first entry abounded with able youngsters eager to perform their routines at the drop of a hat. It's probable that the airing, slotted as it is on Sunday, will also attract older viewers, who'll no doubt also be entertained by the kiddie antics. Age limit is between 12 and 15 years and the show is prefilmed at Associated Television's London studios before a juve gathering. Genial Lewis showed the right touch in handling the youngsters, who aren't eligible for prizes but can win another screening through popularity.

Debut show offered a good cross section of entertainment, steering well clear of the norm type moppet routines and getting down to rock 'n' roll, skiffle and gimmick acts. First before the cameras was a diminutive Al Johnson impersonator, followed by a chic thrush warbling "Mister Wonderful," with as much ability as her age. Gimmick routine came from a roller skating accordionist playing a song selection while wheeling around and the skiffle entry from a little lad beating out the chords on a ukelele. A group of schoolgirls registered hefty yocks with an ambitious comedy routine on "I'm Not a Juvenile Delinquent." Film quality was good and the program is scheduled for airing over the entire commercial tv grid in the near future. If it maintains the standard achieved in the first offering, it might hook an outside audience despite its afternoon slot.

Bary.

### THE ONE WHO CAME BACK

With Anton Diffring, George Benson, Ewen Solon, Margaret Tyack, Reginald Hearn, Michael Cardia, Edward Rees, George A. Cooper, Glyn Houston, Patrick Carter, Richard Hayter, Bryan Kendrick  
 Director: John Nelson Burton  
 Writer: Peter Hayes (adapted by John Nelson Burton)  
 75 Mins., Sun. (16)

ABC-TV, from Manchester  
 Anton Diffring flew to Britain from Hollywood specially to take the lead in this controversial drama and the journey was worth while for Diffring for the role was a

meaty one though the play itself was patchy, some of Peter Hayes' arguments over whether the Nazis should be forgiven for the part they played in World War II being somewhat specious and ill developed.

Diffring, an ex-Luftwaffe pilot, returns to England to oversee the building of a German owned factory. He discovers that it is the village where, during the war, he dropped bombs which killed or maimed half the villagers. Problem. How would the villagers react when they discovered his identity? In the play he has a pretty rough time of it but eventually wins out by risking his life by defusing one of the monster bombs which had lain unexploded in the village for all those years.

John Nelson Burton's direction led up to some very tense atmosphere before the climax was reached but some ruthless editing of a lot of unnecessary gab would have benefited the play which rarely rose above the level of straightforward melodrama. Diffring handled the central role with dignity and strength and Margaret Tyack was a standout in the only femme role. Ewen Solon, Glyn Houston, George Benson and Michael Cardia were among the others usefully employed in a play that held the interest but which occasionally became tangled up in its own rhetoric.

Rich.

### LARRY MARSHALL SHOW

With Jack Billings & dancers, John Griev, Charles Slim, others  
 Writers: Temple, Marshall  
 Director: Ral Purdy  
 30 Mins.

Scottish Television, from Glasgow  
 Set round the comedy antics of Larry Marshall, daily funster on Scot indie tv's midday frolic, "The One O'Clock Gang," this shapes as an ambitious offering with lotsa emphasis on bright musical and dance numbers. Comedy, also, is promising if local dialects and vulgarizations can be left out.

Jack Billings, who has been associated with numerous top tv shows in London, brings his experienced hand to direction of musical and dance scenes, mainly with a nautical flavoring, and all are sufficiently light.

In the fun dept., Marshall, a pop-eyed type, is best as Chester MacChew, a victim of "This Is Your Life" interviewing in an episode titled "This Is Who's Life." He's picked out from studio audience eating fish and chips, and featured as a famous pie-eater, with John Griev, local legit player, as emcee, and Charles Slims.

Main fault of show is that it tees off too slowly. More zip and pace would add greatly to impact in initial stages. Chorus of glamor gals is good, and they feature s.a. strongly. Ral Purdy's direction is always inventive. Show, a tuneup trout for possible future series, appears to be on promising lines.

Gord.

### MYLORD WEISS SICH ZU

HELFEN

(Mylord Knows to Help Himself)  
 With Boy Gobert, Barbara Spanuth, Agnes Windeck, Wolfgang Kuehne, Walter Bluhm, Erhard Siedel, Franz Nicklisch, Bruno Fritz, Olga Limburg, Eduard Wandrey, Ernst Stahl-Nachbaur, Emmy Burg, others  
 Producer: UFA  
 Director: Thomas Engel  
 55 Mins., Sat. 8:30 p.m.

German TV, from Hamburg  
 Since UFA's initial vidpix were of poor quality the followup was awaited with curiosity. "Mylord" UFA's third time made especially for tv, is a pleasant surprise. It's not only this company's best vidpic so far but above-average video entertainment. The story (based on a novel by Oscar Wilde) is of such quality that UFA had little difficulty framing an enjoyable film.

Thomas Engel did a very efficient directorial job.

Story concerns Lord Arthur Savile (Boy Gobert), told by a clairvoyant that he will commit a murder. The lord believes in that prophecy and decides to settle this (murder) case before his wedding takes place. First, he "buys" a murder just committed by a criminal. But the clairvoyant tells him that this murder doesn't count—he must commit one himself. Then he tries to poison his old aunt by means of a poisoned chocolate cream, but the old lady dies a natural death before she even touches the praline. Next, he sends a gift clock with a built-in infernal machine to somebody but the bomb doesn't go off the way it should. Next, he wants to shoot his uncle while both are hunting but that doesn't work out either. The depressed Savile, who had been postponing his wedding from one case to the other, finally meets the clairvoyant on a bridge and after learning that he can't swim, throws him into the river; at last he has murdered someone. Piece's last poke, however, is that the clairvoyant had planned (a letter reveals it) to take his life anyway.

Cast consists of about two dozen players of whom most are dependable thespians here. The most substantial performance is turned in by Gobert. His portrayal of the Mylord is an amusing acting piece mixed with the right doses of irony. Gobert is practically through most of the 55 minutes most of the others being on briefly. Technically, "Mylord" represents a fine standard.

Hans.

## Foreign TV Followup

### Chelsea At Nine

Eddie Constantine, the American singer-actor who went to France to make good, and is now described as "the idol of thousands of Continental teenagers," made only a moderate impact when he appeared as headliner and emcee of Granada-TV's "Chelsea At Nine" (18). As emcee, Constantine was unsure and lacked warmth, and in the vocal stunts, despite his ability to sell a song, gleaned only polite applause. It was his choice of numbers which was mainly at fault, with two out of three of the renditions in the French cabaret style, one of which appeared to have humorous lyrics but meant nothing to a British audience, and offered little melody line. The one familiar song, "Fanny Valentine," sung in English, had a more favorable result, and gave a good indication of Constantine's artistry.

Big hit of the offering was supplied by Hermone Baddeley and Stanley Baxter in w.k. British sketch "Dinner For One." Baxter, portraying an aged butler to an eccentric dame, entertained his imaginary guests to dinner, earned giddy yocks for a fine comedy performance, with Miss Baddeley adding largely to the hilarity. Serious note to the show was injected by the remarkable piano playing of 15-year-old Daniel Barenholm who performed two classical pieces in brilliant style.

Following in the footsteps of several other West End shows, the entire cast of the musical, "Grab Me a Gondola," dashed from the Lyric Theatre to put in an appearance on the program. The airing made a favorable impression with several of the show's numbers featured, and Joan Heal spotlighted.

Regular support supplied by the Granadiers song and dance line, and the Peter Knight orch was first class.

Bary.

## 'Canon 35' Spotlights

### Ohio B'casting Meet

Cleveland, March 25  
 Thorny controversial Canon 35 of American Bar Assn. will be a major topic debated by Chief Justice O. Otto Moore of Supreme Court of Colorado and Chicago attorney Wayland B. Cedarquist at annual conference of Ohio Assn. of Broadcasters on April 11 here at Hotel Carter.

Hubbard Hood, prexy of OAB and prexy of WKRC, Cincy, says many other topics also will be thrashed out at the gathering. Robert Secrest, former Ohio Congressman and now a member of Federal Trade Commission, will speak on "The Broadcaster and the F. T. C." The Barrow Report also will be on the agenda.

## TV Followup Comment

Continued from page 39

the camera, with the result that the visit to Australia was one of the dullest in the hourlong series.

When the camera was allowed to roam, picking up the faces and customs of the aborigines, the wildlife in the hinterland, and other facets of life in the "backwoods," the interest meter perked up. Thomas' Odyssey Productions has taken some remarkable fresh footage in its world travels, some of which should be of lasting value. It's a pity that Thomas pegs the footage with such a poor narrative job, as evident in his last 'outing.

Whole motif for the trek to the unsettled area of Australia, called by the natives the land "back of the beyond," was to solve a "mystery." The unsettled question was whether a certain Australian prospector, considered a fraud by some people, had actually died in the hinterland 28 years ago. There was a lot of posed, stiff questions and answers, hardly a substitute for a scenario.

The trek wound up with Thomas holding what was claimed to be the skull of the missing prospector, something of a fitting postscript to the outing. "Alas, poor Thomas. I knew him well."

Horo.

### Studio One In Hollywood

This was certainly far from a rib-breaker. This was a frothy "Studio One" job that lollypopped its way to sign-off time. Jerry Davis and Sam August were the authors of this mildly amusing poke in the ribs of cinema life.

It was labelled "The Award Winner" and telecast over CBS-TV (24) with Jack Oakie as the fastalking Hollywood agent who put his cousin's name on a script penned by another guy marked lousy in the film industry.

Eddie Bracken played the bogus script writer who much preferred to stay a toy package designer. Joanna Moore was the switchboard operator with acting ambitions and Gale Gordon was the much troubled boss of the toy making establishment.

Here and there in "The Award Winner" the authors managed to get off a worthy barb or two in the direction of Hollywood's behavior pattern, but mostly it was dragging. Bracken did distinguish himself in the first act when called upon to consume a piece of pastry in the Brown Derby Restaurant. He ate it with finesse. Oakie's takeoff of the maneuvering agent was amusing at times. William Craig Smith's set was good.

Rans.

“ Networks have more money behind them and the public gets a better news picture ”

Listener's comment, from the recent study by Motivation Analysis, Inc. which showed that listeners distinguish between radio stations and regard the C-O's more favorably than the leading Independent competition.

C-O

WEEL, Boston  
 WBBM, Chicago  
 KNX, Los Angeles  
 WCBS, New York  
 KMOX, St. Louis  
 KCBS, San Francisco

CBS-OWNED RADIO STATIONS

**PERSONAL SECURITY, Inc.**  
 252 W. 46th St., New York  
 (Lic. by State of New York)  
 PL 7-7630  
 PRIVATE INVESTIGATIONS  
 SPECIALIZING IN  
 PERSONAL PROTECTION  
 FOR LEADING PERSONALITIES

EVERY DAY ON EVERY CHANNEL TV  
**BROOKS COSTUMES**  
 3 West 46th St., N.Y.C. - Tel. PL 7-9900



## MEMO FROM BRITAIN (1)

# Polite Puzzlement



**W**E PLAN to print a new memo every month. Why? We're moved by a sense of public service - plus the wish once and for all to remove that inevitable look of polite puzzlement which appears in the eyes of our overseas friends whenever somebody tries to "explain" I.T.V.

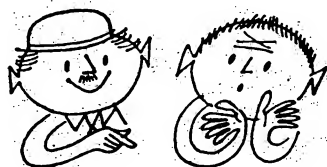
We'll be trying to give you a clear picture of I.T.V. by using terms you're familiar with in your own shop-talk and tackling subjects which are part and parcel of your normal business routines.

The first memo will highlight some basic I.T.V. facts: coverage, the operating companies, networking, and programme output.



## HOW BIG?

On February 23rd, 1958, I.T.V. had an estimated national coverage of 5,283,000 British television homes in the five basic Regions now in service. We'll report this ever-growing figure each month so that you can keep comparing our size with your own.



## WHO'S WHO?

This is the question that seems to baffle our foreign friends most. Who's who, what's he responsible for, and what's his relative importance? It has all seemed terribly complicated because the Independent Television Authority - roughly the British equivalent of the F.C.C. - decided to grant broadcasting licences in a jigsaw pattern. First they divided Britain into Regions; then they also divided some Regions into two separate and independent franchises using the same channel - one for weekdays (Mondays through Fridays), the other for weekends (Saturdays and Sundays); finally - hold your breath - they gave some companies (called "Programme Contractors") franchises in more than one Region. Complex as it sounds, you'd be surprised how smoothly it works.

Here are the companies now operating:-

**ASSOCIATED-REDIFFUSION LIMITED**  
(Nickname "A.R.")

London Region (1,837,000 I.T.V. homes)  
MONDAYS THROUGH FRIDAYS

**ASSOCIATED TELEVISION LIMITED**  
(Nickname "A.T.V.")

London Region (1,837,000 I.T.V. homes)  
SATURDAYS AND SUNDAYS

AND

Midland Region (1,018,000 I.T.V. homes)  
MONDAYS THROUGH FRIDAYS

**ABC TELEVISION LIMITED**  
(Nickname "ABC")

Midland Region (1,018,000 I.T.V. homes)  
SATURDAYS AND SUNDAYS

AND

Northern Region (1,867,000 I.T.V. homes)  
SATURDAYS AND SUNDAYS

**GRANADA TV NETWORK LIMITED**  
(Nickname "Granada")

Northern Region (1,867,000 I.T.V. homes)  
MONDAYS THROUGH FRIDAYS

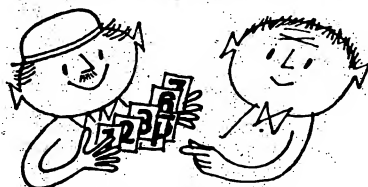
**SCOTTISH TELEVISION LIMITED**  
(Nickname "Scotland")

Scottish Region (376,000 I.T.V. homes)  
SEVEN DAYS PER WEEK

**T.W.W. LIMITED**  
(Nickname "Wales")

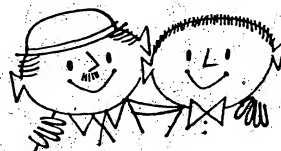
Wales and West of England Region  
(225,000 I.T.V. homes)  
SEVEN DAYS PER WEEK

(All coverage figures are based on estimates of Television Audience Measurement Limited - nickname "TAM").



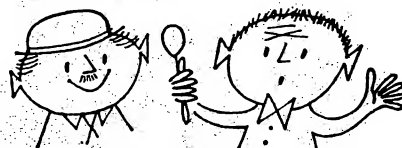
## THE WEEK'S WORK

The weekly total of I.T.V. programme hours is decided by the Postmaster General through the Independent Television Authority. The permitted amount of transmission time is fully used. At present, I.T.V. is on the air with about fifty hours of regularly scheduled programmes weekly but this total is always exceeded by special remotes of sports and public events, and by weekday afternoon programmes for the schools. A few companies transmit midday lunchtime shows in their Regions, but the solid schedules usually start around 4.30 p.m. and carry through until around 11 p.m., and in some Regions until midnight. Sundays get off to an earlier start, about 2.30 p.m. with peak audiences available in the non-summer months.



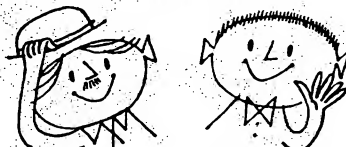
## TOGETHERNESS

Almost all major live I.T.V. programmes - the greatest part of the weekly schedules - are networked simultaneously throughout the five operating Regions. The Programme Contractors meet regularly and voluntarily in a Networking Committee which plans national schedules and agrees the amount and type of programming each Regional company will contribute. The companies are free to work out their own formula for financial payments among themselves for their contributions to networking. The Committee also sets the number and placement of "breaks" in all network programmes, when each Region puts out its own commercials and plugs, rejoining the network on time cues. All I.T.V. commercials are spots - no I.T.V. programme can be sponsored. The set-up is not unlike American Co-ops.



## WHO FEEDS WHAT?

Of the six companies named above, now operating, four provide the bulk of live networked shows: A.R., A.T.V., Granada and ABC. Scotland and Wales (just opened) have thus far fed very little into the I.T.V. network, using their more limited production facilities for local Regional programmes which appeal to their nationalistic audiences. A.T.V. is the only major network contributor which sustains a full seven-day weekly national programme output.



## FIRST IMPRESSIONS

We'll be dealing with programmes in detail in later Memos from Britain. We'll try to give you a first impression of the volume of live programme production for the I.T.V. network by citing figures for the most ambitious and popular types of all I.T.V. shows - drama and light entertainment programmes running one hour or longer. The total number produced during 1957 - 313 - was a remarkable achievement for a relatively young television industry. A.T.V., with its seven-day production and transmitting week, topped the list with 134. The three other neighbourly programme contractors who substantially feed the network produced 73, 70 and 36. And all present signs point to a much greater output during 1958.



If your look of polite puzzlement persists, drop us a line and we'll do our best to clear up the dark areas. Our next Memo will tackle British Ratings, and how to interpret them. Internationally speaking this is ...

ASSOCIATED TELEVISION LIMITED · TELEVISION HOUSE · KINGSWAY · LONDON · WC2 · ENGLAND



## Educ'l TV: Study In Intrigue

Continued from page 35

of daylight programming hours on WOR-TV for in-and-out-of-school tvcasts. Institutions affected could be META (Metropolitan Educational Television Assn.), WNYC, WNYE (Board of Education outlet) and similarly interested groups such as NYU, Columbia U and Fordham U, to mention a few.

META, an organization now doing a vigorous job of tv-education in metropolitan area and producing regular programs for N. Y. C. Board of Education from its own studios via WPIX and also over WCBS, on occasion, is a sort of middleman in current picture. It has been getting no money from Board of Education for its work, living mostly on grants from some major foundations.

### Where Does WNYC Fit In?

The role of WNYC, municipal outlet, is yet to be decided. It also broadcasts many educational features and is hoping to launch its own UHF station on Channel 25. If the Mayor and Board of Estimate say yes. There's dough in the capital budget for this project. Incidentally, The Regents tried to buy WATV (Channel 13) some time ago, but withdrew application, shortly before the WOR-TV deal was consummated. Furthermore, how will WNYE, fm outlet of the Board of Education, fare? Will its role be diminished or will it continue its present setup where it captures teaching fancy of N. Y. educators?

One of many headaches in this major large-scale undertaking is hyper-thyroid jealousy of upstate pedagogues toward New York City schoolroom administrators. To work out educational tv curriculum satisfactory to both urban and rural communities requires the wisdom of a latterday Socrates and Horace Mann, not to mention a Judge Landis and Umpire Klem.

Educators have much in common with the acting profession. They thrive on credits and it is alleged that a kinescope of an educational program bearing the production credits of a metropolitan group could easily be scuttled in upstate N. Y. on many grounds, but principally on the "who-do-the-big-town-educators-think-they-are-anymore" beef.

TV—the new world in education—will occupy time and talents of educators with far more impact now than WOR-TV deal appears a certainty. But how it will be served up to please all remains a perplexing problem to key figures on many scholastic beach heads. Jacob L. Holtzmann, chairman of a special Regents committee on tv, and responsible for arranging the WOR-TV deal, says that the

squawkers will get 20-20 vision once the project gets under way and that it will prove a miracle both to teachers and pupils. "Sure, a million mistakes will be made at the beginning," Holtzmann said, "but they'll all be corrected. All the curriculum problems will be solved. The Regents will see to it."

Dr. James E. Allen Jr., State Commissioner of Education, has indicated he will call a meeting of leading tv educators soon after final legislative action has been taken. Who'll be invited to this meeting is uncertain at the moment but those concerned with developing educational tv for betterment of in-school teaching on closed circuit, in-school teaching over air and in home programs, hope they'll have a chance to sit at the table and help fashion the mechanics of this major undertaking.

Certainly, there'll be elbowing, and some individuals, unfortunately, will be goosed with a switch-blade 12-inch ruler, in the scramble to the WOR-TV cameras.

## ABC Radio

Continued from page 43

president in charge of programming, and he also hired Thomas Harrison as the man in charge of web sales. These were, so to speak, Eastman's anchor men.

A few months later, when the reversals started and the concept already seemed doomed, Labunski, sensing by his own admission that matters had become untenable since, as program boss he was closely associated with the whole concept, quit.

A month after Anderson, a former midwest deejay, got launched on the newly-named American Broadcasting Network, Eastman & Co. began a string of five other shows, similar in makeup and content. Web on Oct. 7 put Jim Reeves, from Nashville, and Jim Backus back-to-back for two hours an afternoon, and, that night, Merv Griffin and Bill Kemp began a similar time relationship at night between 7 and 9.

There were no sales to speak of during any time in the first month and a half after the shows began, except for new McNeill biz, a couple of spots in Anderson and the sales on the news show staples. In late November, after a series of intimate meetings with the trade press and advertisers, Eastman launched a grand slam sales pitch at the Plaza Hotel, in New York, to several hundred advertisers. A showmanlike job of selling, the advertisers, even if they didn't buy, were favorably impressed. However, that night, it was later learned, the first rumblings of "retrenchment" were heard and in no time at all, on Jan. 3, it's recalled, Bill Kemp, who was heard between 8 and 9 p.m., was axed. The following Monday, Merv Griffin was expanded to eat up Kemp's former time, leaving the network with four new weekday shows. Johnny Pearson, who has since become a local deejay on WABC, New York, was another early January casualty. He had Saturday morning live show, which reverted to records.

Anderson, Reeves, Backus and Griffin rode along with overt smoothness after that, although everybody became afraid the squeeze was really on. Then, on March 3, with the scuttlebutt at its height, the big axe fell. Labunski had already quit. Anderson

was dropped from the morning web slot, with Backus taking his place in tandem with McNeill. Reeves' show was dropped, and Griffin moved into the afternoon, with Anderson taking over the nighttime, not as a live musical show, but a record-spinning affair.

Anderson, evidently, will be the only one of the original crew remaining after early April, still spinning records. His contract, it's reported, still has another 10 weeks to run from this date.

So, within a month and a half of starting a fullblown, new skeid (which, incidentally, precluded dramatic programming very early in the game, thereby driving a lucrative morning drama block over to NBC), it had started falling apart.

The reason? Eastman started in October spending a reported \$85,000 a week on his new operation, building in a few weeks to an overall budget of about \$125,000 a week. Coupled with problems in theatres, the decision to retrench was made by the board of directors.

Asked by the decision to cut back so soon, two members of the ABPT board answered, in effect, "ABN was not making money as quickly as promised." These board members optimistically figured, from the way the plan was originally presented to them, that there would be at least "some" billings accruing to the new programs—almost at once, which was obviously not the case. To one board member, it was simply a question of sustaining further losses or throwing in the towel right away.

## AFTRA & SAG

Continued from page 43

saying that the employers now signed with SAG will have SAG members do their tape video work and those inked with AFTRA will have AFTRA members do the tape work. But this leaves the contestants in a position to fight for new shops—of which there might be several because tape is such an appetizing method of production. Moreover, it puts the agencies (insofar as blurbs are concerned) in the position of being able to give its business to the shops whose workers represent the lower wage and working condition scale.

Outside AFTRA and SAG there are traders taking sides on the outcome: International Alliances of Theatrical Stage Employees, having a long history of association with SAG in the making of flicks, could adjust itself its tape demands on a precedent favoring the screen players' guild. National Assn. of Broadcast Employees & Technicians and International Brotherhood of Electrical Workers could turn a favorable AFTRA precedent to their advantage.

Sides among the unions are easier to anticipate than among the employers who are on the other side of the bargaining table. But it is quite generally conceded that advertising agencies would rather work for SAG. For one, AFTRA is considered a far more militant union, which got pension & welfare payments. And today it is AFTRA which has entered demands for additional payments to actors who have done live programs in the United States which are later shown on kinescope on foreign tv.

The networks, some feel, will side with AFTRA—despite its militancy—because CBS, NBC and ABC are fearful that a SAG alliance in tape will make room for IATSE on a fuller scale and, to them, IATSE spells the toughest union yet. IATSE is considered "all powerful" in motion pictures.

## IBEW

Continued from page 23

mand a national rank-and-file showdown.

Latest CBS proposals do not contain any verbiage on remote lighting at CBS, an issue IBEW and International Alliance of Theatrical & Stage Employees are now contesting. CBS has injunctions against both IB and IA to prevent remote lighting squabbles from breaking out into work stoppages and so far has authority to assign lighting to whichever of the unions it sees fit. IB members here

## Tough on Unions

In all likelihood, the National Assn. of Broadcast Employees & Technicians and International Brotherhood of Electrical Workers will go "out of sync" again. CBS has already showed a willingness to give IB a two-and-a-half year pact, which would start the 1960 negotiations six months after NABET and ABC begin with NABET.

Although CBS is willing, it has been the two unions who are almost completely unhappy with the way things are working out as the result of simultaneous dickers. IB and NABET had infinitely more difficulty keeping in touch with each other and keeping their demands in line, thereby offering a consolidated front against the webs, than did the webs.

One unionite put it this way: "The networks kept in close touch with each other. They had the complete advantage, since they'd taken the trouble to get us mad at each other so we wouldn't talk."

have adopted the attitude that where remote lighting is concerned further negotiations should be conducted on an "all or nothing" basis.

One N.Y. unionite said the negotiating committee "held its nose" at the new CBS recommendations. There is, however, a good chance, what with the international office behind it, that it will go to a referendum vote of the national rank-and-file. When offers were originally rejected, it was by a quasi-official voice vote in only two IB locals, including 1212 in New York.

Significant difference between this offer and the last is that CBS has offered two \$5 raises which, within two-and-a-half years would hike top minimum to \$185. Original offer was a single \$5 hike (beginning at current \$175 a week). Second, as hinted above, CBS is willing to extend the contract for two-and-a-half years instead of two years, a point which the union seems to favor since it would end the confusion of concurrent dickers by National Assn. of Broadcast Employees & Technicians.

If IB's membership accepts by referendum the new CBS offers, pact would become retroactive to Feb. 1, day after the old contract ended.

CBS also offered IBEW members additional week's vacation after 15 years service, full payment of a life insurance program and half-payment of Blue Cross-Blue Shield benefits.

## 'Sea Hunt'

Continued from page 30

port is 18.5, right behind "Highway Patrol," which leads at 20.0. Only major markets which did not telecast "Sea Hunt" in the rating period were Los Angeles, Philadelphia and San Francisco. The sea saga was well represented in the other 22 regular Pulse markets.

On the March report, Esso Golden Playhouse, reruns of Four-Star Playhouse, the leader in February, took a nosedive and did not make the Top 20. Others failing to make the Top 20 in the March Pulse report, which were listed the previous month, include "Men of Annapolis," "Crusader," "28 Men," "Decoy," and "Dr. Christian." They were bumped by the following skells, new to the Top 20 list, "Captain David Grief," "New Adventures of Martin Kane," "Patti Page," and "Three Musketeers." Complete Top 20 list and the relative rating strength of each show will be found elsewhere in this issue.

## WCBS-TV's Upped Rate Card Scales

New rate card, embracing rate increases but also a more liberal discount policy, goes into effect at WCBS-TV, the CBS flagship in New York, on April 1. Card, No. 18 and the first major rate change for the station since December of 1956, is designed to correct discount inequities which existed in previous cards and to bring rates in line with circulation changes.

Basic changes in the discount structure are: (1) to "weight" Class AAA spots, in terms of advertisers' eligibility for "12 Plan" weekly discounts; (2) to include "The Late Show" and "Early Show" in the "12 Plan" discount pattern; (3) to broaden the "12 Plan" pattern on a more graduated scale, providing for additional discount at the 18-spots-a-week, 24, 30, 36, 42 and 48 marks.

The "weighted" AAA spots will now enable a heavy nighttime spender on the station to get discounted rates on additional daytime spots he may buy. Previously, he had to pay open rates for additional daytime spots because the AAA nighttime spot had a weight of one spot in the overall "12 Plan." Now, a 20-second AAA spot will have a value of nine daytime spots in making the advertiser eligible for "12 Plan" discounts, while a AAA 10-second will have a weight of five spots. In other words, an advertiser with one nighttime 20-second now need buy only three daytime spots to earn a 45% discount on those daytime spots, instead of buying 11 such spots before the "12 Plan" discount of 45% became applicable.

As to rate increases, station is upping its rates on "Late Show" from \$1,250 to \$1,700 and on "Early Show" from \$1,400 to \$1,500 per one-minute spot. However, "Late Show" and "Early Show" users become eligible for "12 Plan" discounts, which compensates for the rate hikes. "Seven O'Clock Report" has been hiked from \$2,250 per five-minute segment to \$2,500, while "Late Weather & Sports" is hiked from \$2,500 to \$3,000 per five-minute segment.

The AAA rate is a new classification but remains at \$2,000 per 20-second spot. The "AA" time classification (7:30 to 11 Monday-Friday and 6-11 Saturday and Sunday) increases from \$8,000 to \$8,250 per hour. Station also has installed some participation hikes in daytime along with a couple of rate cuts on early morning participations.

## Scribes' 750G Rerun Coin

Hollywood, March 25.

Television writers are now receiving rerun coin amounting to approximately \$750,000 a year, it's reported by the tv-radio branch, Writers Guild of America West.

Between 1953-55 the Guild collected \$343,689. Amount is now mounting steadily with the rate better than \$14,000 a week.

## FAT GIRL WANTED!

Who Once Was Thin  
... to lose weight!

Age bracket: 22-30.

Will be used in advertising campaign... and possibly night club bookings.

Must be talented singer, dancer or actress.

Send pictures of self both fat and thin—as well as all vital measurements before and now.

Address replies to:

BOX VV 999, VARIETY  
154 W. 46 St., New York 36

## 'Comedy Unlimited'

Fresh New Original  
PRO. COMEDY MATERIAL  
Stage TV Radio Material  
HUMOROUS MONOLOGUES / SKITS  
Containing monologues, bits of business, patter & chatter, topical humor, funny stories, jokes, gags, etc., etc.  
Humorous Monthly File... \$7.50  
Los Angeles 1759 N. Orchid  
Hollywood 20, California

## European Newsreel Cameraman

### Free-Lance

### TWO FILMAGNETIC AURICONS

(Or Optical NR) "600" and "200"

### ARRIFLEX

400 Ft. Magnetic Sound

The Best Free-Lance Equipment in Europe

### ANTHONY HOUSSET

71, Cromwell Avenue  
London, N. 6.

England

Cables: London Fitzroy 1971

You get a lot to like with...

## CASEY JONES

"...clicks with plenty of action, tricky plot situations, good suspense..."

VARIETY January 29, 1958

## SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 Fifth Avenue, New York 22 PL 1-4432  
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

## WLIB as Open Forum For Harlem Dissenters Of N.Y. Post Series

WLIB, N.Y., this week offers a case history of the use of the radio medium to answer a newspaper.

Situation arose in the wake of the N.Y. Post's series of 18 articles on Harlem, penned by Stan Optowsky. Many leaders of the Harlem community took exception to various portions of the article. They conveyed their sentiments to the newspaper and were invited to express their gripes in letters to the editor. This was felt to be inadequate from the viewpoint of the objectors.

WLIB stepped in and offered 10 minutes of air time, stripped Monday through Saturday, for the objectors. Among those taking to the WLIB mikes this week are Judge Hubert Delany, Edward Lewis, prez of the Urban League, and George Haynes, professor of sociology at City College of New York. The series, winding up Saturday (28), was kicked off by a half-hour a.m. program starting at 11:30 a.m. last Saturday (21), in which Optowsky answered other critics, including George Schuyler, editor of the Pittsburgh Courier; Vincent Baker, editor of the Age Defender; and Russell Crawford, director of the N.Y. chapter of the National Assn. for the Advancement of Colored People.

## Small Advertisers

Continued from page 30

Haley, E. Kahns Sons Co., Stauffer Reducing, Inc., Allied Chem. & Dye Corp., Howard Johnsons, Peter Hand Brewing Co., Adolph Coors Brewing Corp., Home Savings & Loan Co., Thrift Drug Co., Food Mart, Inc., George W. Luft Co., Inc., Chanel, Inc., Dubois Brewing Co., Jackson Brewing Co., Distrs., Southland Coffee Co., Inc., Ward Drug Co., Nalley's, Inc., American Motors Corp., Kaiser Aluminum & Chemical, Flex Straw Co., Bu-Tay Products, Inc., O. J. Beauty Lotion Co., White Rock Corp./Bottlers, Teulishist Co., Manners Drive-In Restreints, Silver Skillet Brands, Schenley Ind., Inc., Distr., Texas Electric Service Co., Texas Lumber Mfg. Assn., Ripley Clothes, Jose Escalante & Co., Malloware Co., Dairy-Mens Assn., Ltd., Table Talk Pie Co., Curry Biscuit Corp., Fair Stores, Inc., American Cyanamid Co., Oil Heat Dealers Assn., H. W. Lay & Co., Donovan Coffee Co., Hehrig Mfg. Co., Metropolis Brewery

of N. J., Piggy-Wigly stores, Bell Bakeries, Inc., Color Forms, Inc., Daws Drug Co., Arnold Schwinn & Co., Burlington Mills, Inc., Hudson Pulp & Paper Co., Shetland Co., Inc., Ohio Fuel Gas Co., Conn. Milk Producers Assn., D. L. Clark Co., Eastco, Inc., Swanee Tissue Paper Prod., Cudahy Packing Co., Gluek Brewing Co., American Tel. & Tel. Co., Albert F. Goetze Co., Midwest Fruit Flavors, Inc., MFA Mutual Insurance Co., Louis Milani Foods, Dale Dance Studios, Inc., Zenith Radio Corp., National Health Aids, Southern Biscuit Co., White Cross Sleep Prod., Bowery, Inc., Omaha Public Power Dist., Busch Jewelers, Illinois Bell Telephone, Mezowen Educator Food Co., Bayuk Cigar Co., Hood Chemical Co., Colorado Milling & Elevator, Oklahoma Gas & Electric, Lydia E. Pinkham Med. Co., Pez-Haas, Inc., Health-A-Teria Co., S. S. S. Co., Wise Potato Chip Co., F. S. Royster Guano Co., Red Rose Tea & Coffee Co., Collins Baking Co., Westinghouse Elec. Distrs., Monsanto Chemical, General Ins. Co. of America, Battle Creek Food Co., Tri State Appliance Co., Nesbitt Fruit Bottlers.

New England Research Labs. Charbonneau Packing Co., Father Johns Medicine Co., Terre Haute Brewing Co., Braun Baking Co., Kotarides Baking Co., Strechmann Brothers, American Dairy Assn., Earl Scheib, Inc., Johnston Pie Co., 20th Century Fox Film Corp., Kerns Bakery, State Line Potato Chip Co., Brondow, Inc., Curtis Publishing Co., Continental Can Co., Inc., Wabash Railroad Co., Northeast Airlines, Inc., Standard Oil Co. of Texas, Studebaker-Packard Corp., Gibson Art Co., Hiland Potato Chip Co., Best Markets, Oklahoma Natural Gas Co., Kiwi Polish Co., Hawaii Brewing Co., Sweet-Orr Co., Inc., Ami Co., Inc., Siegler Corp., Evergreen Mills, Inc., Flynn Dairy Corp., American Trust Co., Schaffer Baking Co., Washburn Candy Co., Savannah Sugar Refining, Appalachian Elec. Power, O-Cedar Corp., Gillette Co., Distributors, McDaniels Market, Darling Stores.

## Old Theatricals

Continued from page 30

on a pilot based on a past theatrical hit. In many instances, he was traded an unknown, but fresh property, for a pre-sold property that either just hasn't jelled, or falls to cause excitement because a similar treatment has been seen in theatres.

In some cases, too, the agency or net exec, instead of reviewing the telefilm, compares it to the original theatrical, budgeted at far more dough, and finds the telefilm wanting.

In the past, there have been very few telefilms based on theatricals which have been outstanding network successes—other than a few westerns, "Cheyenne," "Hop-along Cassidy," to name two in that category. "Topper" was a fairly

successful series, as translated to tv by Bernard Schubert and John Loveton. "Lassie" and "Adventures of Rin Tin Tin" have proven themselves solid tv faves. But beyond that the pickings are fairly slim.

That doesn't mean the situation may not alter markedly the coming season, when more "based on pix" properties are due for the tv screens. These properties include "How to Marry a Millionaire," NTA; "Cimmeron City," NBC-TV; Metro's "Northwest Passage" on NBC-TV; "Philip Marlow" due on CBS-TV; and others.

At this point, the jury is out, with the verdict dependent not so much on the success of the past pic, but what has been translated in the telefilm.

## 'Rejects'

Continued from page 30

on a syndicated property. By the fall, there should be 13 other non-intermixed markets in which four or more stations will be operating. These outlets could be the base of the producing company, with a distribution organization setup to sell-off properties in the remainder of the markets. Such a setup would eliminate the middle man distribution fee and bring the cost of skeins down, as well as supplying the needed flow of product.

It's admittedly hard to get a group of stations to agree on properties, financing, etc., but some of the Indies feel that the answer to their problems lie in film production.

The NTA Film Network is acknowledged to be one solution to their problems, but a partial one. Even with NTA Film Network's planned big programming splurge this fall, "NTA's Big Night," there's six other nights of programming to be considered. Other avenues were opened by Screen Gems and Official Films, financial participation and rental guarantees in properties. But again, many indie operators feel that to get properties in number and in scope and at the right price, the production line will have to be crossed.

## Radio Reviews

### BOB LANDERS SHOW

Producer: Sid Gaby  
120 Mins., Monday-through-Sunday, noon  
Participating  
WNEW, New York

WNEW, which gave up the indie rating lead in New York (according to Pulse) to WINS a few weeks back, has also given up a little of the individuality that made it a leading radio outlet. Not that the new Bob Landers session had anything to do with the rating loss, since it came up after the tallies were in, but Landers is merely another disk jockey, not any better or any worse than most of them working for the competition. He replaced a live music show fronted by Bob Haynes which, even if not rating-strong, had a sound distinctively WNEW's—clean and smooth. Landers, who came up from WINZ, in Miami, Florida, was pleasant when heard Friday (21), a couple of weeks since he started for WNEW, but he didn't class with some of the other WNEW jocks, such as William B. Williams and Art Ford. He lent his faint singsong to the in-between-disk chatter, where it was too apparent that he was trying to establish a devil-may-care personality. Music on the show was of a wide variety—but all listenable. Art.

### STORY BEHIND THE SONG

With Paul Taubman, various guests  
Writer-Producer-Director: Taubman  
5 Mins., Sat.-Sun. various times  
C.I.T. FINANCIAL CORP.  
WRCA, N. Y.

What may be referred to as a modern day version of the old Sig-mund Spaeth tune detective series is "The Story Behind the Song," a five-minute briefs heard various times weekdays on Monitor, WRCA, N. Y. Package was created by bandleader-musical director Paul Taubman who intros each tune then interviews the songwriter responsible for the ditty. Format not only tells the interesting stories of how the great

songs of America came to be written but also turntables the tune-smiths' favorite regarding of the number in question. Among writers interviewed last weekend (22-23) when the package premed were Nick Kenny, Gladys Shelley, Mitchell Parish, Paul Vance and Meredith Willson.

As for "Loveletters in the Sand," for example, Nick Kenny explained that this was no new number but was written by himself, his brother Charles and J. Fred Coots back in 1931. Rudy Vallee, he said, was its inspiration and it stemmed from a romance at Old Orchard Beach, Me. A Pat Boone disk, he added, seems to catch the spirit in which it was written.

Withal, "The Story Behind the Song" is a clever idea that packs a lot of information into five minutes. Taubman is an unobtrusive confereer-interviewer who wisely lets the songs and their writers speak for themselves. Somewhat distracting, however, are recorded background voices which apparently are used to create an intimate cafe atmosphere. C.I.T. picks up the tab on behalf of its car financing plan. Gibb.

### CBS Signs Geo. Kell

#### For 'Baseball Preview'

George Kell, ex-American League infielder who retired from baseball after last season, is the latest to join the ranks of ex-athlete sportscasters. Kell has been signed by CBS-TV to handle the "Baseball Preview" series preceding the Saturday and Sunday "Baseball Game of the Week" on the network. Kell, who retired after some 15 years with the Tigers, Athletics, White Sox and Orioles, will be sponsored by Carter Products and American Home Products through June 1, when General Mills moves in on alternate weeks on both Saturdays and Sundays to share the Saturday tab with Carter and maybe Sundays with American Home.

I'm a lucky dog to have  
so many friends among  
the Academy members!

thanks a million for the nomination

LASSIE

nominated best dramatic series  
with continuing characters

"my thanks, too."

JACK WRATHER

LASSIE PROGRAMS, INC.

## Echo of World War II Themes

Vancouver With Colony of 65,000 Germans Focal Point Vs. Old Movies' Via Video

By JAY TOMSON

Vancouver, March 25.

The furore in Vancouver of the showing of anti-Nazi films out of the Hollywood storage bins has erupted afresh. Last week's published comments of London Daily Herald columnist Douglas Warh have brought the local press into the act. Warh discussed the hassle here betwixt the city's large German colony and "anti-German" telepix aired in January by KVOS-TV, Bellingham, Wash. station, based on *Variety's* story, (Feb. 5). German consul here, Dr. H. F. Liebrecht, has now contacted his country's ambassador in Washington. He wants "objectional tv films" listed, and urges requests be sent to all American tv stations that the offending flickers not be unspooled. Consul has not named the films he wants listed.

Unusual aspect of this protest, is that Liebrecht, a onetime Berlin judge, was held for war's duration in Auschwitz concentration camp

by Nazis, who destroyed his first wife and child.

Press here has taken the matter up editorially, having originally ignored the issue. Jack Wasserman, columnist of the Vancouver Sun, capsuled the facts. Les Wedman, tv critic, advocated "keep showing them," as good entertainment. Editorially, the Daily Province takes the line, "TV should forget the war." Local CBC outlet seeks to delete offending films.

Dave Mintz, general manager of KVOS-TV, offers "no comment" to present hullabaloo, said, "As far as KVOS-TV is concerned, it's all over. In the past." He implied that it was hardly practicable for the station to pre-screen all films, bought on a package basis, before airing.

This appears to pass the onus back to the distrib. Which way this to-do works out, it looks like there'll be a local taboo on any tv flicker that's likely to raise a racial group's hackles. There are roughly 65,000 German folk in the Vancouver area.

Liebrecht's proscribing list would be similar to fairly recent action over Japanese offending telepix. The list, issued by the Japanese American Citizen's League, San Francisco, fingers six films which the organization feels are in poor taste as tv fare today, being: "Betrayal From The East" (RKO), "Little Tokyo, USA" (NTA), "Black Dragon" (Katzman), "Behind The Rising Sun," "Across The Pacific" (AAP), and "Air Force" (WB).

This roster has not been too effective hereabouts. CHEK-TV, Victoria, B.C. has aired some of these of late, according to a CBC official. "Across The Pacific" is slated for showing by CBUT-TV, as is the anti-Nazi "Edge Of Darkness" which kicked off the row when shown by KVOS-TV, Jan. 9 last. "Lifeboat," another war pic by 20th, is in CBC syndicate buys.

In the wake of current publicity on the offensive telepix issue, Bill Ingles, program director of CBUT-TV, has culled a couple of sensitive flickers from the station's slate, "until this whole thing is settled." He is taking the matter up with CBC top brass in Toronto.

First audible holler made by the German colony in Vancouver was after CBUT-TV showed "Odette" in Dec. 1956. CBC gave the consul some assurances at that time, and pre-screens all films instead of relying on distrib's discretion as to "good taste." Toronto CBC-TV got into ethnic hot water some three years ago when CBLT aired Columbia's wartime "None Shall Escape."

Consul Liebrecht approves of "The Moon Is Down," and said that the Steinbeck scenario is "all history. True. It is important."

Horst Koehler, director of CKLG's program catering in German and English to the German community, said, "UFA and Tobis (German filmers) destroyed all war films in 1946. American companies would be polite to do the same." Daily Province stressed, "Protests by the German and Japanese diplomatic corps... must have the support of every thoughtful citizen," and concludes, "When such a potent medium of public communication (tv) is used so carelessly, we have reached what must be close to the height of human irresponsibility."

KVOS-TV, whose management states that 85% station revenue is derived from the Greater Vancouver area, is less embarrassed than some local advertisers. One tv and appliance firm, buying spot time on a participating basis, has been vilified by phone and in person by angry citizens who confuse spotted ads for sponsorship. This is the real rub in the wartime telepix issue. An advertiser can no longer afford to take pot-luck with the program vehicle carrying his ad. "What is the film about?" is the crucial query being made by local video advertisers to time salesmen.

With propaganda telefilm issue now raised in Chicago, and the matter aired in Britain, it seems that telepix distrib's will be compelled to cull their package releases and keep doubtfuls in the can, for the next generation, to wonder what the 1958 "anti-racial" vidfilm hullabaloo was all about.

## Telefilm Chatter

Milton Gordon, prez of Television Programs of America, has returned from short trip to Hollywood... John Bromfield, star of "Sheriff of Cochise," is making a series of p.a.'s, beginning with a visit to Wilmington, N.C. where he's guest of the Azalea Festival... National Telefilm Associates' "High Noon" has been among the theatricals selected for showing at the Brussels World's Fair... Award for "the best overall merchandising" of a CBS Film Sales series in '57" has been given to Ben Sackheim, Inc., for its campaign on "Mama" for Nationwide Insurance. Trophies were given for "outstanding achievement in creative merchandising" to six sponsors and agencies for merchandising of other CBS Film series... William Eddy has placed an order with National Service Series for three 60-second Ballantine commercials... ABC Film syndication has racked up 11 new sales on its "Galaxy 20" package. Stations linked include: KSD-TV, St. Louis; WPST-TV, Miami; WMAR-TV, Baltimore; WNAC-TV, Boston; KTRK-TV, Houston; and KFMB, San Diego.

Frank O'Driscoll, formerly with C & C Television Films, has joined Telecast Films as a sales exec. He will work out of Chicago... Murray Oken has joined Trans-Lux Television as Midwest division manager. Oken had been director of film distribution for "Colonial Williamsburg."

## WPIX Isn't Concerned

Over '1st Time in N.Y.'

## Tag on Feature Buys

Staying out of the first-run feature race, WPIX, N. Y., nevertheless has been buying up some potent rerun packages, in the apparent belief that no matter what the cinema scheduled at 10 p. m. Saturday night will draw an audience.

For instance, it bought the 20th-Fox package of 52, which had a heavy run on WATV. It inked for ABC Film Syndication's "Galaxy 20" group, which by the time WCBS-TV gets through with them, they will have five exposures in the market before coming to WPIX.

New York News-indie's reliance remains on half-hour telefilms, with an upcoming heavy schedule of Yankee baseball games for the summer season.

Peerless Camera has inked for full sponsorship of station's Easter Parade pickup. WPIX, at this point an affiliate of the NTA Film Network, has slated Wednesdays at 10 p. m. and Saturdays at 9 p. m. for the double exposure of the "20th-Fox Hour." WPIX's affiliation with the film network winds up in 13 weeks when the chances are likely that the affiliation will switch to WATV, purchased by NTA. Deal is still awaiting approval of the Federal Communications Commission.

## 80-MARKET RENEWAL

## ON 'ANNIE OAKLEY'

Continental Baking Co. renewed "Annie Oakley" in 80 markets as the series entered its third year of sponsorship.

At the same time, John F. Howell, general sales manager of CBS Film Sales, disclosed that other "Annie Oakley" markets, recently released for local and regional sale, have produced over \$500,000 in sales in less than two weeks.

The Continental renewal runs until 1959.

## Considine Pacted For

## 'Battle of Century'

Hollywood, March 25.

Vet columnist Bob Considine has been inked to write and narrate a new Hal Roach pilot, "Battle of the Century." The projected series will dramatize the major battles of World War I and II, as well as the Korean conflict. American combat footage and captured German and Japanese film will be utilized.

Robert Youngson, two-time documentary Academy award winner, will produce. Tom Crowley, who originated and developed the idea for the series, (will serve as associate producer.

## Legion Won't Reclassify Pix for TV

Legion of Decency position on "condemned" vintage pix shown on tv is that they remain on the Catholic organization's "condemned" list, no matter what current alterations are made in the pix.

The Legion, which categorizes the cinematiks as they are released to theatres, has no similar reviewing program for television. However, upon prompting from the Vatican, there have been exploratory moves in the direction of tv, in the recent past. But, at present, there's no official Catholic reviewing body functioning in tv.

The Legion's position was queried in light of the recent incident in San Antonio, where KENS-TV pulled "The French Line" from being telecast in the wake of local protests from Catholics, belonging to the local chapter of the Legion of Decency. The station manager wanted to delete scenes held to be not in good taste, but was informed that the Legion objected to the film in its entirety.

A national Legion spokesman explained that since 1949, the Legion has followed a "closed door" policy in regards to "condemned" pictures which have received national penetration, refusing to reclassify such pix if alterations are made at a later date. There have been instances since '49, when a "C" pic was reclassified upon changes, but, according to the Legion spokesman, such theatricals did not receive "national penetration" before the alterations were made.

If a theatrical "C" pic is sold to tv, there is no possibility that the pic will be reclassified by the Legion, despite the alterations which may be made, the Legion spokesman stated. How much of a hullabaloo the screening of "C" pic on tv makes appear to be dependent on how active the local Legion chapter is active on tv.

There haven't been many "C" pic released to tv, most of the "C's" being foreign imports. But an upcoming one is "I Am A Camera," being released by Distributors Corp. of America, with Flamingo Films handling the sales.

## 'Salvage' Tax

Continued from page 31

amine books of every company—we don't have manpower. This is the first time we are dealing with 1954 code; we are hitting as many companies as we can. The law was changed to apply to the total earning life of assets, whether tv film or anything else. We're still working on 1954 returns as well as those of 1955-56. Our whole move is to place all assets used in trade, business or for production of income.

Vidfilers took an alarmist view of situation and brought out statistics to prove their point. They cited a typical show which cost \$40,000 per episode and sells for same price. With series such as these, with 30 films made, they figure amortization is 75%, salvage value 10%. Total cost of series thus is \$1,200,000, with salvage value \$120,000, cutting cost to \$1,080,000.

Income thus is \$1,200,000, and amortization figured at 75% is \$810,000, leaving income taxable of \$390,000. Tax would be \$200,000 per year, over period of years during which the producer makes no profit this could put all but the most prosperous out of business, they contend. Producers beef that being taxed so heavily during the years in which they make no profit is manifestly unfair and claim it could kill off the indie producers.

As for salvage value, if a film cannot be resold after its first run, the salvage can never be recouped. When one producer queried a revenue agent on this aspect, the Government man suggested that the film could then be burned and charged off as a capital loss.

## Guild Films

Continued from page 31

Also, Guild, slowly building a foreign department, will go heavier in that direction.

Kaufman, who began the company back in the early 1950's and clicked big with "Liberace," owned over 4% of the company stock at the last report—some 69,000 shares of 1,535,116 outstanding. When the report (covering the year until April, 1957) was made, it showed a net profit of only \$8,000.

A new financial statement to the stockholders is due shortly. Early last spring Guild reported that sales had jumped upward due to heavy barter biz, but what has happened since has not been divulged. Cole said auditors are still working on the upcoming financial statement.

Company said Kaufman, who was ill and underwent surgery last fall, was retiring from the presidency voluntarily, and that it was he who recommended Cole's promotion.

## 'STAGECOACH' AS SG TELEFILM SERIES

Hollywood, March 25.

Screen Gems is prepping a vidpix series titled "Stagecoach," based on the Walter Wanger-John Ford theatrical release of same tag in 1939. Feature has been widely shown on tv.

Tele outfit acquired video rights to property two years ago.

## White's 'No Escape'

Walter White Jr., prez of Commodore Productions & Artists, Inc., is pitching his "No Escape" pilot along Madison Ave.

Projected series, starring Anthony George as a Hawaiian detective, is to be filmed in the Hawaiian locale, with the casting other than the lead role drawn from native talent. White's credits include that of producer of "Hopalong Cassidy," "Clyde Beatty" and "Tarzan" series.

Louisville—Beecher Frank, one of town's top d.j.'s and air personalities for over six years joins WAVE and WAVE-TV announcing staff April 7. Effective that date, he will handle the "Wake Up With Wave" radio show from 6:05 to 9 a.m., Mondays thru Fridays, and will also air his chatter on tv and radio other times of the day.



Man on left is our client. Man on right is a cutter who is irritated because he must work tonight.

SHAMUS CULHANE PROD.  
207 e. 37, n.y.c. nu 2-6812  
hollywood, ho 4-1128

Long Season Rental  
WESTPORT, CONN.  
One of Fairfield County's  
Most GLAMOROUS Houses  
Ideal for family, fabulous for  
entertaining, 7 master bedrooms,  
2 servants' bedrooms, 5 baths.  
Air conditioned. Swimming pool,  
tennis court, 15 acres.  
P.O. Box 561, Westport, Conn.  
CApitol 7-7231

FROM the TV  
HALL OF FAME of...

CARY GRANT  
FAMOUS FILMS

With appropriate dignity, the statue above depicts just one of the many great stars in one of the most great programs available to TV stations in that pioneering new program service plan—NTA's FAMOUS FILMS. All told, it offers almost 1,000 hours of "Hall of Fame" TV pictures... by subscription, resulting in savings amounting to many thousands of dollars.

Start today to subscribe... at a fixed low price... to fill your new TV station programming... that gives you the most of the best for the least!

... as well as these other ultra-high quality TV shows:

**Fabulous Feature Films**  
from such outstanding stars as  
20th Century-Fox, Metro-Goldwyn-Mayer, J. Arthur Rank, and others.

**Great Half-Hour Shows**  
featuring such top stars as:  
Pat O'Brien, Joan Blondell, Boris Karloff, and others.

**Famous Cartoons and Short Subjects**  
including the following:  
many of them Academy Award winners:  
"Little Rascals," "George of the Jungle," "Grandstand Rides," "The Three Musketeers," "Spartan," "Unusual Occupations," and others.

**NTA's FAMOUS FILMS Programs for Television**  
10 Columbus Circle, New York, N.Y. 10019  
8721 Sunset Blvd., Hollywood, Calif. 90069  
RIdson 2-7300, OLYMPIA 2-7222



## Inside Stuff—Radio-TV

One of the most vitriolic attacks ever launched by a performer on a major critic was penned last week by Steve Allen against the New York Journal-American's Jack O'Brian. Running better than six columns (tabloid size), Allen's bitter denunciation of O'Brian was carried by The Village Voice, Greenwich Village weekly, in a frontpage spread. Allen called O'Brian virtually every name in the book, stating the while that "I am well aware that O'Brian's response to this piece will more likely be a series of personal attacks on me than a response to the charges against him, but I feel that my discomfort is a small price to pay in this instance." Calling O'Brian "the neighborhood bully," Allen cited a list of performers (Arthur Godfrey, Ed Sullivan, Jackie Gleason, Dody Goodman), whom O'Brian has attacked, and then went into a series of incidents involving himself and his tv cast. Attack embraced charges ranging from political prejudice to rudeness and distortion of facts.

Lillian Roth, whose new book, "Beyond My Worth," will be published by Frederick Fell on April 14, cancelled out of a Mike Wallace ABC-TV show last Saturday (22) has been rescheduled for an April 5 spot. Fell originally announced Miss Roth was bowing out because Wallace supposedly planned to "turn the show into a Randolph Churchill-type circus" but after some huddles with Wallace, peace was restored and actress agreed to a new date.

Meanwhile, she was booked for a John Wingate "Nightbeat" appearance on WABD Tuesday, April 1. To capitalize on the Wallace confusion WABD took display space in daily gazettes to implant the positively "will" appear line.

James R. Blackwood, writing in Presbyterian Life on "Show Biz And The Censor," points out that pressure groups, sponsors, producers and censorship czars all decide what the public may not see on tv and movie screens but feels that "with self-censorship supervised by men like Stockton Helfrich at NBC and Herbert Carlberg at CBS, there are good chances for artistic and commercial growth." He also observes that VARIETY "will not begin to thump next week for all-out governmental censorship."

Blackwood concludes with this observation: "Yet this trade journal will surely go on serving as watchdog for the industry. Years ago, when even the morons were getting fed up with dirt on the stage, VARIETY helped to clean up the cultural mud-hole with a classic line—'And the pig got up and slowly walked away.'"

Carnegie Tech Drama School in Pittsburgh was forced to come up with a last-minute segment last week on NBC's "Wide Wide World." In that program's look at "American Theatre '58," Tech had done William Inge's "Picnic," a short time before as one of its major campus productions and WWW figured a bit from the play would be just the ticket inasmuch as it had already been well rehearsed. But Columbia Pictures proved a fly in the ointment. That studio, which made the movie version of "Picnic," demanded a credit on the show and the network said no. So the Tech people had to shift gears at almost the zero hour and something else ready.

For the first time, a radio and tv outlet teamed up for a test of "stereo sound." WOR and WOR-TV, N.Y., on Friday (21) participated in a demonstration to illustrate two-dimensional sound through the use of Audio Fidelity's stereo disks. Listeners on WOR Radio's Jim Coy show (4:15 to 6 p.m.) were directed to tune in their tv sets to WOR-TV for proper "stereo" reception. WOR-TV viewers of the "Ted Steele Show" were requested to turn their radio dials to WOR. For full benefit of the "stereo" effect, radios were to be placed six feet from the tv sets.

Seabury Press gave a luncheon (20) at Harvard Club for the Rev. Malcolm Boyd, author of recently published "Christ and Celebrity Gods," a treatise dealing critically with some of the religious leaders of today and a kudos to specific films and tv programs for doing a good job of presenting religious ideas. Before entering the ministry he was in ad agency work and a partner with Mary Pickford and Buddy Rogers in packaging-production firm P.R.B. Previously he was with Republic Studios and Samuel Goldwyn Productions. In 1957 Doubleday published his "Crisis in Communication: A Christian Examination of the Mass Media."

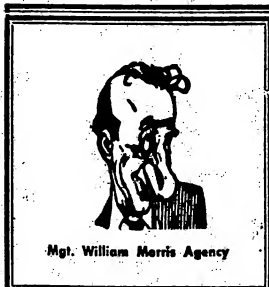
During his stay in Gotham, the preacher will make several guest appearances on tv programs. His parish is in Indianapolis.

First Earl Godwin Memorial Award has been made by NBC News to William E. Leeds of WDAF-TV, Kansas City. The 32-year-old newscaster will receive a sixmonth assignment overseas as an NBC news correspondent, and has already informed the web he prefers Moscow as his assignment. Basis of Leeds' selection was a series of recorded interviews in Leavenworth prison last fall, some of which were used by the network.

NBC-TV is attempting to arouse agency interest in its new "Dough Re Mi" daytime with a contest limited to some 1,600 agency people throughout the country. Contest is simple—they've got to guess the April Trendex share of audience for the quizzer. Winners get an RCA color set, portable tv and transistor radios. Idea, natch, is to get them to become familiar with the show by studying its rating possibilities.

Because the dickers are taking a great deal of time, Writers Guild of America and the three major webs have mutually okayed an extension of staff contracts and radio and tv freelance agreements until April 30. All were slated to expire March 31, and if renewals are finalized by the new expiration date, all salary and fee increases will be retroactive to April 1.

Guild began its ABC, NBC and CBS talks on Feb. 18.



Mgt. William Morris Agency

### SUMMER RENTAL

Luxurious, rambling country house in Westport, Conn., for summer rental July and August. 10 rooms, beautifully furnished. Magnificent hill top view. Available also, large separate working studio. References required. Excellent bargain for right tenant. One (1) hour to New York. Call Westport, CA 7-3341 or write Box 112, Westport, Conn.

### Palladium' TV Show In Summer Layoff

London, March 25.

Associated TeleVision's top rating "Sunday Night at the London Palladium," is to be rested for three months during the summer. In its place will be a 60-minute Bernard Delfont production relayed from the Prince of Wales Theatre. The new show, which will run from late June until September, will be built round one of Britain's headliners and will feature American, British and Continental guest artists.

The program will not use an emcee and the "Beat the Clock" audience participation spot will be rested. In the past, the "Palladium" show has been replaced by "Sunday Night at Blackpool" during the summer months.

## GORKEN'S STOCK DEAL IN HELMING WHIM

There were some cries by DuMont Broadcasting for fear its v.p. and program-sales topper Richard Buckley might have to spend too much time working on his privately-owned radio station in Providence, WHIM, so something apparently has been done about it. Buckley and his partner John B. Jaeger made Richard Gorken president of the Rhode Island outlet, and gave him 20% of the stock in Buckley-Jaeger Broadcasting.

The FCC approved the stock transfer to Gorken and also sanctioned Buckley turning the remainder of his stock in WHIM over to a trust fund for his children (a plan Buckley reportedly had in mind at the outset).

Buckley will continue as a director and treasurer and continues as a director also. Gorken, rector of WHIM, while Jaeger has been general manager of the station since the summer of 1957, and, evidently, the stock turnover was made as an incentive to keep him in management and allow Buckley complete time for DuMont, which has four stations of its own.

## WBKB's Rep Bundle

Chicago, March 25.

WBKB, ABC o&o, picked up a Republic Pictures package of films which the station claims gives them a library of post-'48 features larger than those of all other Chi stations combined.

Included in the purchase are 140 Republic features of 1948-1957 vintage, and a 15-film "Imperial" package which includes 14 features produced after 1951.

Films will be slotted in the nightly 10 p.m. period.

## TV In France Playing It Close To The Vest in Budget Trimming

Paris, March 25.

Though the French nationalized video setup, under Radiodiffusion-Télévision Française, had to take a budget slash this year it has kept up its 45 hours-per-week beaming time. It has cut down on some of the higherpriced shows and filled in with films and cheaper shows. The one channel output breaks down to 60% live and 40% filmed material.

There are also three hours of European exchange programs per week with other members of the Eurovision network. These are usually on nightlife or sporting events. French studio space has been expanding and technical qualities are improving with an excellent image due to the 819-line definition.

With sets up to 800,000, tv is beginning to be felt as a present, and definitely future, competition to other show biz facets. The programming still has a long way to go but certain programs, like variety, quiz and the presentation of other show aspects, especially filmgoing.

In order of audience preference, the most pop shows go from variety through quiz shows to films, theatrical and educational entries, to three Yank vidpix series now running. The following are the lead French video shows under their type headings.

Variety: The most popular one is the live, once-every-two-weeks "36 Chandeliers" run by Jean Nohain. This presents the top show personalities of the day and is

geared for lighthearted optimistic shenanigans. All the stars of all aspects of show biz appear on this. It runs one hour and 45 minutes.

Music For All" is a 30-minute, biweekly, live entry primarily consecrated to little classical music groups, but with jazz combos also catered to. "Les Grandes Interprètes" is a live 30-minute weekly opus on which top classical singers and instrumentalists appear and who are then analyzed by a music critic.

With "36 Chansons" a once-every-two-weeks, 40-minute live show, several well known singers appear to sing the songs of a chosen clef, who is then interviewed. With "Airs De France," a 30-minute monthly live show, the current musicals and operettas come in to give brief excerpts.

Other popular shows are Gilles Margaritis' "Plste Aux Etoiles" and "Music Hall Parade," each an hour and alternating live every week, which present the top vaude and circus performers in Paris, at the time, doing their acts.

After variety come the quiz shows: Topper among these is Telematches' "Les Tetes Et Les Jambes" ("Brains and Brawn") a weekly live show in which specialized questions are given to the contestant who, if he flubs, can be saved by an athletic feat of a known sportsman who partners him. For example a known runner has to do a certain distance in a certain time. If the brain misses too much he may tire the brawn who may not make it consecutively, and so they both lose. Jackpot comes to about \$6,000.

### THANKS

to everyone who wore this badge . . .

whose presence,  
participation  
and interest

brought success to the

FIRST ANNUAL DISC JOCKEY CONVENTION  
and PROGRAMMING SEMINAR.

### INVITATION

to send us comments,  
suggestions, criticisms  
which will help shape the  
1959 Convention.

### ADVANCE NOTICE

to all air personalities, broadcast,  
record, music and advertising executives:  
Set aside March 5-6-7-8, 1959, for the 2nd  
Annual Disc Jockey Convention, sponsored by . . .

### THE STORZ STATIONS

Omaha, Nebraska

WDGY, Minneapolis-St. Paul  
WBB, Kansas City  
WTKX, New Orleans  
WQAM, Miami

# Jocks, Jukes and Disks

By MIKE GROSS

Johnny Mathis (Columbia) "TEACHER, TEACHER" (Korwin) has Johnny Mathis in a happy, swinging groove that will drive him to the top, just as his ballad appearances have done for him in the past. "ALL THE TIME" (Livingston & Evans) puts the crooner back in the ballad form with a top-rated tune out of the Broadway leg-ger, "Oh Captain." It, too, will hit a strong spinning stride.

David Seville Orch (Liberty) "WITCH DOCTOR" (Monarch) is a hot platter project from Ross Bagdasarian's pen. It rolls at a wild pace and is headed for a big pay-off. "DON'T WHISTLE AT ME BABY" (Monarch) hums along with a beat that makes for good juke action.

Dwayne Hickman (ABC-Paramount) "SCHOOL DANCE" (Planetary) has everything the school kids want in pops and it's due to race to the top. "PRETTY BABY-O" (Westside) is a variation of the "walkin' home from school" theme and it still seems to work.

Joe Dodo & The Groovers (RCA Victor) "GROOVY" (Dominion) has the teenage beat down pat and the vocalists make it a spinning natural. "GOIN' STEADY" (Dominion) fits the pop trends and

assist from the Cookies. "YES INDEED" (Embassy) gets the Charles blues treatment and a rocking up-dating by the Cookies.

Johnny Maddox (Dot) "SYMPATHY" (E. H. Morris) blends Maddox's keyboarding and Pete Condoli's trumpet into a choice deejay programming bet. "DON'T GET AROUND MUCH ANYMORE" (Robbins) will make the spinning rounds again because of the musical craftsmanship that went into it.

Sammy Salvo (RCA Victor) "JULIE DOESN'T LOVE ME ANYMORE" (Atlantic) has a take-off potential because of Sammy Salvo's fine handling of the teenage lyric angle. "SHE TAKES SUN BATHS" (Tannen) gets by on its driving beat alone.

Mary Small (Coral) "THAT COULD BE LOVE" (Patty Love) teams Mary Small with her 12-year-old daughter, Patty, in a pleasant item that could attract deejay programmers. "ONE FIVE SEVEN SINGLES" (Coliseum) has the thrush working solo on a good blues beat.

Don Rondo (Jubilee) "SCHOOL DANCE" (Planetary) has a happy swinging feel but it will be a spinning fight vs. Dwayne Hickman's ABC-Paramount version. "I'VE



LAWRENCE WELK

Presents  
PETER FOUNTAIN  
and his clarinet on Coral's New Hit Record (No. 61958), "When My Baby Smiles At Me." B/W Another All-Time Hit, "I Want A Girl."

## British Pop Reviews

London, March 18.

Ron Goodwin Orch. (Parlophone) "LINGERING LOVERS" (Bron), as successor to Goodwin's previous hit, "Swinging Sweethearts," slower and less exciting orchestrally. "SWEDISH POLKA" (Lawrence Wright), is from the pen of "Swedish Rhapsody" composer Hugo Alfvén and is as good, too.

Ronnie Hilton (HMV) "MOON RAKERS SONG" (Peter Maurice) is a stirring pic theme, and gives Hilton plenty of chances. A strong coupling is "THAT'S WHY I WAS BORN" (Janfra), despite the singer's occasionally nagging vibrato.

Eddie Calvert (Columbia) "RUMTY RUMTY TUNE" (Diamond) features trumpeter Calvert having fun with a wah-wah mute in a tempo to match the title. "TIPSY TUNE" (Gabriel) has lotsa gimmicks, not quite potential.

Terry Sisters (Parlophone) "BROKEN PROMISE" (Cinephone) showcases a new British femme twosome with an oddly old-fashioned sound in their harmony. "IT'S THE SAME OLD JAZZ" (Unit) follows normal rock path.

## 'Nat King Handy' Bally

St. Louis, March 25.

"St. Louis Blues," biopic of W. C. Handy, will have its world premiere showing at the Fox Theatre here April 10 as a benefit for the St. Louis Variety Club. Handy was to have been on hand for a personal appearance onstage, but Nat King Cole, who portrays him in the picture, will fulfill previously scheduled plans.

Mayor Raymond R. Tucker has proclaimed the day as William Christopher Handy Day.

## Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. Original Cast	The Music Man	Capitol
2. Original Cast	West Side Story	Columbia
3. Original Cast	My Fair Lady	Columbia
4. Meredith Willson	The Music Man	Capitol
5. Sound Track	Around World 80 Days	Decca
6. Mantovani	Concert Encores	London
7. Johnny Mathis	Goodnight Dear Lord	Columbia
8. Lester Lanin	At the Tiffany Ball	Epic
9. Eydie Gorme	Vamps The Roaring 20's	ABC Paramount
10. Ella Fitzgerald	Sings Rodgers & Hart	Verve
11. Frank Sinatra	Come Fly With Me	Capitol
12. Original Cast	Oh Captain!	Columbia
13. Sound Track	South Pacific	RCA Victor
14. The Weavers	At Carnegie Hall	Vanguard
15. Harry Belafonte	Calypso	RCA Victor
16. Edmundo Ros	Rhythms of the South	London
17. Pete Seeger	Favorite Ballads	Folkways
18. Mantovani	Film Encores	London
19. Original Cast	Jamaica	RCA Victor
20. Frank Sinatra	Frank Sinatra Story	Columbia

## Album Reviews

When Lester Lanin's society music clicked as an LP package for the Epic label a little more than a year ago, the diskeries quickly realized that the blue book beat had mass appeal and that the "society" phrase was a marquee lure for the mass consumer. Latest to join in the "society" binges is Urania with Milt Shaw's Society Dances and Kapp with Al Navarro's "High Society Dance." The repertoire formula on both is virtually the same and the beat is set in businessman's tempo making it easy for terpsiters at home to follow. In the Milt Shaw package an evening at New York's posh St. Regis is simulated via a roundup of 36 tunes in waltz and foxtrot patterns. Navarro, who's played for the "400" from Bar Harbor to Palm Beach, has set a medley of 36 tunes, too, and makes 'em all easy to dance to. In a somewhat different vein is Ted Straeter's "Come Dance With Me" on the Columbia label. In this one there is an attempt to make an LP replica of the doings at New York's Persian Room. Instead of a continuous society dance beat, however, Straeter breaks it up occasionally with a soft, easygoing vocal. At any rate, there are 20 tunes in the package, which still leaves plenty of dancing time.

Johnny Mathis: "Good Night, Dear Lord" (Columbia). Already marked as a substantial singer via pop single clicks and pop album bestsellers, Johnny Mathis will entrench himself further with the disk and through this package of religious songs. He's got a sensitive and meaningful vocal manner that rides well over this all-faith repertoire. Among the most impressive efforts are the title song, Meredith Wilson's "May The Good Lord Bless and Keep You" and the Ervin Drake-Jimmy Shirl "One God." Percy Faith's orch backs handsomely.

Nat King Cole: "St. Louis Blues"

(Capitol). This package is fled in with the Paramount pic of the same title, which depicts the life of W. C. Handy with Cole in the starring part. Aside from the promotional values gained from the pic, the set is a natural for bestseller slotting. For here's Cole in solid blues form with solid blues stuff, mostly Handy's, to work with. In addition to Handy songs sung in the pic, the set has such other Handy classics as "Memphis Blues," "Friendless Blues" and "Joe Turner's Blues." Nelson Riddle's arrangements on all are top-grade.

Mary Martin: "Hi-Lo" (Disneyland). Mary Martin has the right impish quality and vocal gaiety to make this roundup of tunes from Walt Disney's pix a complete delight. With Tutti Camarata's orch backing, Miss Martin sings and swings her way through such as "Laverne Blue," "With A Smile and a Song," "Whistle While You Work," "Bibbidi-Bobbidi-Boo," etc.

Mitchell Ayres orch: "Have Wonderful Weekend" (RCA Victor). Mitchell Ayres has put together a flock of standards in full dress and medley form for an instrumental package that makes for easy listening. Working with arrangements by Jack Andrews and Joe Lipman, Ayres accents a highly entertaining beat that could even get the youngsters hopping to the old tunes.

Ray Ellis Orch: "Let's Get Away From It All" (Columbia). Here's a fine follow-up to "Ellis in Wonderland." Ray Ellis' previous album package. Once again he's swinging delightful through a bunch of standards and some comparatively new ones like "No Such Luck," and he gives them all the standard quality that they deserve.

Hank Jones: "Swings Songs From 'Gigi'" (Golden Crest). The Alan Jay Lerner-Frederick Loewe score for the Metro film musical, "Gigi," lends itself nicely to Hank Jones' jazz treatment. With Jones on piano, David Landrum on drums, Arnold Fishkin on bass and Joseph B. Galbraith on guitar, the score takes on a hip dressing that the jazz buffs can't help but dig.

Muzzy Marcellino-Russ Garcia Orch: "Birds of a Feather" (Liberty). Nearly everyone can whistle but few can make it an art like Muzzy Marcellino. He's got some made-for-whistling songs like "The Whistler," "Whistler's Lullaby" and "Call of the Birdwatchers," but then he works into an invigorating musical package. The tunes are out of the standard repertoire but the treatment is new and fresh, which makes 'em all worth hearing again.

Sarah McLawler-Richard Otto: "We Bring You Love" (Vee-Jay). Here's a jazz sound that's due to stir up listening excitement. It's a blending of organ (Sarah McLawler) and violin (Richard Otto) and it works into an invigorating musical package. The tunes are out of the standard repertoire but the treatment is new and fresh, which makes 'em all worth hearing again.

Gros.

## Best Bets

JOHNNY MATHIS	TEACHER, TEACHER
(Columbia)	All the Time
DAVID SEVILLE ORCH	WITCH DOCTOR
(Liberty)	Don't Whistle at Me Baby
DWAYNE HICKMAN	SCHOOL DANCE
(ABC-Paramount)	Pretty Baby-O
JOE DODO & THE GROOVERS	GROOVY
(RCA Victor)	Goin' Steady

should find favor with the juke crowd.

Kenneth Rogers (Carlton) "THAT CRAZY FEELING" (Longhorn) has newcomer Kenneth Rogers working a rocking ballad beat into a likely spinning potential. "WE'LL ALWAYS HAVE EACH OTHER" (Longhorn) swings at a sprightly pace that's pegged for juke action.

Russo Mario & The Kingpins (United Artists) "TOM CATSIN" (Conley) purrs along with rhythmic and lyric lines that the youngsters apparently go for these days and it could keep the juke jinxing. "LAUGHIN' UP MY SLEEVE" (Conley) doesn't seem to work out in any direction.

Gene Nash (Capitol) "GOOD-NIGHT MY SOMEONE" (Frank) is the big ballad out of the Broadway tuner. "The Music Man," and Gene Nash gives it an appealing quality that programmers will go for. "FIND YOUR LOVE" (DeVorian) is a slow, ineffectual ballad.

Mantovani Orch (London) "TO MY LOVE" (Robbins) has enough of the rich Mantovani quality to keep all his fans happy. "THE STORY OF THREE LOVES" (Charles Foley) is an attractive workover of a Paganini-Rachmaninoff theme.

Sunny Gale (Decca) "I DON'T WANT YOUR GREENBACK DOLLARS" (Pincus & Sons) has a pay-off chance because of its attractive folk-styled lilt that's delivered in a winning way. "FOR CRYING OUT LOUD" (Roosevelt) is just an average ballad wail.

Beverly Ann Gibson (Imperial) "THE WAY OF ZODIAC" (Zodiac) is in the rocking ballad idiom and the young thrush turns it into a good spinning possibility. "HE'S THE LIVIN' END" (Marquis) gets a shout and a beat that may be enough to keep it going on juke levels.

Gee (RCA Victor) "SOME-THING SPECIAL" (Zodiac) has a neatly delineated rocking blues line that could pull it out of left field for a good score. "SADDLE SHOE POLKA" (Massey) sets the polka beat in a prom background for teenage appeal.

Mindy Carson (Columbia) "SENTIMENTAL TOUCH" (Oxford) is a lighthearted, easygoing item that Mindy Carson turns into a likeable entry for programmers. "I WAS BORN" (Oxford) gets its dramatic punch from a topflight vocal and a neatly conceived arrangement.

Vince Martin (Glory) "GINNY MY JOY" (Valiant) has a charming folk quality that will appeal to many spinners. "THE MIDNIGHT SPECIAL" (Bryden) is a folk-blues ballad that's better off in an LP exposure than a pop push.

Ray Charles (Atlantic) "I HAD A DREAM" (Progressive) is a solid sampling of Ray Charles' blues style. He gets a fine choral

GOT BELLS ON MY HEART" (Southern) racks up another standout etching via Don Rondo's vocalists.

Link Wray (Cadence) "RUMBLE" (Valand) has a haunting instrumental feel that will attract attention. "THE SWAG" (Valand) gets a lot of spring into an instrumental side.

David Orrell (Felsted) "YOU'RE THE ONE" (Hill & Range-LeBlanc) works up a familiar rockabilly beat for good results. "BE MY BABY" (Hill & Range-LeBlanc) rocks according to role, but David Orrell's vocal could pull it through.

John Gary (Fraternity) "HOW MANY TEAR DROPS" (Miller) has a pleasing ballad flavor and John Gary takes it along romantic crooning lines. "LITTLE PEOPLE" (Sampson) gets off a philosophical idea in a ballad form that's hard to promote these days.

The Four Ekies (RIP) "TOODALOO KANGAROO" (Times) hops along at a breezy pace that the juke trade goes for. "MY LOVE I GIVE" (Johnston-Monte) has a plaintive hillbilly wail that always manages to find an audience.

\*ASCAP. \*BMI.

VARIETY

## 10 Best Sellers on Coin Machines

1. TEQUILA (3)
2. CATCH A FALLING STAR (4)
3. IT'S TOO SOON TO KNOW (2)
4. LOLLIPOP (1)
5. 26 MILES (2)
6. WHO'S SORRY NOW (1)
7. SAIL ALONG SILVERY MOON (9)
8. ARE YOU SINCERE (4)
9. OH OH FALLING IN LOVE (1)
10. GET A JOB (8)

- OH JULIE  
SUGARTIME  
DON'T  
BREATHLESS  
BILLY  
WITCHCRAFT  
SWEET LITTLE 16  
BALLAD OF A TEEN AGE QUEEN  
YOU ARE MY DESTINY  
WONDERFUL TIME UP THERE

## Second Group

- Champs  
Perry Como  
Pat Boone  
Chordettes  
Four Preps  
Connie Francis  
Billy Vaughn  
Andy Williams  
Jimmie Rodgers  
Silhouettes

- Challenge  
Victor  
Dot  
Cadence  
Capitol  
MGM  
Dot  
Cadence  
Roulette  
Ember  
Nasco  
Coral  
Victor  
Sun  
Felsted  
Capitol  
Chess  
Sun  
ABC-Par  
Dot

(Figures in parentheses indicate number of weeks song has been in the Top 10)



# BMI-CLEFFER SUIT'S 1ST TEST

## Coast Strike Supported by 3 Int'l Groups, Including Mex Tooters Union; Read Seeks NLRB Nod for Rival Guild

Hollywood, March 25. Current five-week-old AFM strike against major studios took on greater proportion yesterday (Mon.) when prexy James C. Petrillo disclosed he has won support of the International Federation of Musicians, group which reps 14 countries. In a statement to Local 47 prexy Eliot Daniel, Petrillo said that following a meeting of exec committee of IFM in Zurich, March 15, it was voted unanimously to support American windjammers in their battle with Hollywood studios.

Meanwhile, Cecil F. Read, ousted v.p. of Local 47, has formed a splinter union group called Musicians Guild of America, saying the time has come for formation of a new org to rep musicians since Petrillo wasn't working for the "best interests of the profession."

"We knew if we didn't move to help ourselves, the entire motion picture and recording biz in Los Angeles would be lost to American musicians," he said. Read is planning his guild to cover the fields of motion pix, vidpix, recordings, transcriptions, tv spots, jingles, but not the nitery and dance band markets. He has already filed with the National Labor Relations Board for okay to hold an election among Local 47 musicians as bargaining agent.

Read has also wired all "struck" studios of the formation of guild, and that upon NLRB's nod it would (Continued on page 64)

### RCA's Orientation

The RCA Victor boys are bowing respectfully towards the east to two Oriental femmes who are hitting a hot sales pace. The gals are Pat Suzuki and Moon Kim.

Miss Suzuki is rolling on the bestseller lists with "The Many Sides of Pat Suzuki" for Vik, Victor's subsid label, and Miss Kim is clicking on a pop single for Victor called "Oriental Hop." Miss Suzuki is an American-born Japanese, while Miss Kim is a Korean.

## UA's Indie Deals; Casino Label Tie

United Artists Records has oiled up its "independent artists & repertoire" apparatus for a roll into the pop market.

Diskery's latest indie a&r arrangement has been set with Casino Records. The deal brings to UA the newest platter by Lee Andrews & The Hearts, "Try The Impossible," a followup to their click "Teardrops." Also going into market this week is the second disk production by Frank Slay Jr. and Robert Crewe. It's an instrumental novelty called "Ungau," featuring the Kingpins. This platter follows Slay and Crewe's first UA release, "Tom Catlin," which went into distribution last week.

Also into market this week in UA's pop drive are such new artists as Hunt Stevens, Ronnie Brent and the Hubcaps.

In all cases, expanded promotion campaigns are backing the new program. Diskery has enlarged its nationwide promotion staff. Slay and Crewe are currently on a promotion tour and the Casino Records staff is hitting the deejay and distributor circuit on behalf of UA.

In conjunction with this drive, UA's pic company field force, covering every key city, is tying in with UA's disk distributors and promotion to assure maximum exposure for the new releases.

## CAP'S \$1,000,000 PLANT IN L.A. SET FOR 1959

Hollywood, March 25.

Capitol Records is continuing its physical expansion kick with the purchase of four acres in Los Angeles as the site for a new manufacturing plant. Cost of the new plant, which is expected to be completed in April, 1959, will exceed \$1,000,000.

The new L. A. plant will augment the album producing facilities of the Cap plant in Scranton, Pa. Originally Cap's entire album output was handled by Scranton with the L. A. factory pressing only 45 and 78 rpm singles. The original L. A. plant was opened in 1945 and was doubled in size three years later. The new plant will redouble the floor space realized in 1948.

### 'Lions' in Decca Lair

Decca Records continues its soundtrack binge with the score for the 20th-Fox pic, "The Young Lions." Music for the film was composed by Hugo Friedhofer with Lionel Newman conducting the 20th-Fox orch.

Pic, which costars Marlon Brando, Montgomery Clift and Dean Martin, is slated to preem in New York April 2.

## DISMISS MOTION COMING TO BAT

The first court test in the long-pending \$150,000,000 antitrust of the 33 ASCAP songwriters against Broadcast Music Inc. and the major networks is due shortly as a result of a motion to dismiss the complaint which was filed in N.Y. Federal Court Monday (24). The suit has been in pre-trial examination stage for almost four years.

The defendants' motion to dismiss is based on the allegation that the antitrust statutes only protect those who are directly injured in the practice of their business. Since, the motion argues, the songwriters are only indirectly, but not directly, injured even if the existence of conspiracy were to be established, the plaintiffs have no grounds for bringing an action against either BMI or the broadcasters.

The motion points out that the songwriters are not directly engaged in any activity which could be injured by the alleged conspiracy since they neither publish nor license their own songs. Publishers and ASCAP, as a licensing agency, and not the songsmiths, would be the primary parties in such an action.

The affidavits in support of the motion cited numerous precedents to back their position. One case involved the owner of a theatre who leased it to an exhibitor on a percentage basis and sued some distributors for conspiracy to withhold suitable pictures. The court ruled that the theatre owner was not a directly injured party and hence could not sue. Other cases involved owners of patents who licensed them on a royalty basis and sued because their licenses were injured by antitrust practices. The courts have held, according to the defendants' affidavit, that the patent owner was not a direct party in such a suit and hence can not sue.

The motion to dismiss must be answered by counter motions within 10 days, although it's likely the plaintiffs will ask for an extension of time. John Schulman, counsel for the ASCAP tunesmiths, stated he was still studying the defendants' motion which they "saw fit to make after four years of litigation."

## ASCAP Songsmiths Punch Up Case For Smathers' Bill in D.C. Hearings; Cuffo 'BMI Disks,' D.J. Payola in Focus

### More Gov't Probes

Washington, March 25.

The music biz, which has been a spotlight of Congressional investigating committees recently, has been and will continue to be probed by various Government agencies in the future. At hearings on the Smathers Bill, subcommittee chairman John Pastore disclosed that he was informed by the Dept. of Justice that an investigation of the broadcast and music businesses are under "active consideration."

Sen. Pastore also stated that he planned to turn the record of the Smathers Bill hearings over to both the Justice Dept. and the Federal Communications Commission. The latter agency may be asked to testify in connection to the bill.

Washington, March 25.

Apparently learning as they went along what a Congressional committee wants, supporters of the Smathers' bill wound up last week with a much solder presentation than the kind they had opened with, the preceding week.

Whereas they had opened with a scattered, shotgun style attack on hillbilly, rock 'n' roll and Latino music as poor in taste and effect upon youth, the later witnesses hewed much closer to the line of why Congress should amend the Communications Act to compel divorcement of Broadcast Music Inc. and music and recording companies by broadcasters.

Feeling here was that American Society of Composers, Authors and Publishers and Songwriters Protective Association spokesmen had recovered a considerable amount of the ground lost earlier.

The windup was zeroed on the point that a conflict of interests exists due to the broadcasters' control of BMI, and that the result is detrimental to the public interest.

John Schulman, "cleanup batter" for the Smathers' bill supporters, hammered away at the point that much of the Communications Act consists of rules of conduct to be followed by broadcasters and that what the Smathers' measure proposes is merely one more such rule toward protecting the public interest—this time to enable the public to hear music now barred from the airwaves by station and network favoritism to BMI.

While Schulman traveled the high road, Seymour M. Lazar, Beverly Hills attorney, took the low road, charging that BMI has become a corrupter of disk jockeys and (Continued on page 65)

## Warner Firms Vs. Supermarkets

Los Angeles, March 25.

Harms Inc., music publishing firm which recently won a preliminary Federal court ruling against Tops Music Enterprises and Carl Moshay for copyright infringement, is joined with four other music companies in a suit against more than 500 supermarkets and department stores for sale of records where copyrights are allegedly infringed.

Associated with Harms in new suit filed in Federal District Court here are Witmark, Remick, New World and Advance. Statutory damages of 2c per record royalty are asked, plus an injunction prohibiting sale of such records until royalties are paid. All the firms are part of Music Publishers Holding Corp., Warner Bros. music publishing subsid.

## Legislative Timetable Favors BMI

### Congressional Election Year a Factor But D.C. Sees 'Conditioning for '59

Washington, March 25.

The logistics of legislative procedure indicates that any passage of the Smathers' bill, to compel the broadcasters to divorce BMI, is most unlikely this year. And if it doesn't pass before the 85th Congress adjourns sine die, ASCAP and its friends will have to start all over again, from scratch, in 1959.

This has nothing to do with the merits of the case. It is simply a matter of timing. Here are the facts:

This is a Congressional election year and, in such years, Congress bears down to conclude before the end of July. It usually manages to do so by simple dint of a side-tracking everything but "must" and non-controversial bills in the final two months or so.

The hearings on the Smathers' bill commenced March 11 and ASCAP has put in its story. Hearings resume April 15 when opponents of the bill, principally BMI spokesmen, take the stand. Among those already slated to testify are Sidney M. Kaye, BMI general counsel; James Howe, of Fort Pierce, president of the Florida Broadcasters Ass'n; Gene Autry, Harrison Kerr, of the University of Oklahoma; Milton Miller, president of the Rhode Island Broadcasters Ass'n; Ben Strouse,

head of Station WWDC, in Washington; Gov. Frank Clements, of Tennessee; Jane Pickens, Eddy Arnold, Ray Block and Peeewe King. Other disk jockeys and broadcasters may also seek to be heard.

Assuming that some of the above merely turn in statements and don't take the stand, this will still involve several days of hearings, spread over one or two weeks.

After the BMI case is in, the proponents of the Smathers bill will be given reasonable time for rebuttal. Then, the opponents will receive their opportunity to rebut. Following this, the entire record will be sent to the Justice Department and Federal Communications Commission for review. Spokesmen of the two agencies will then testify and give official Government views on the legislation.

### Senator Gore Frixample

One Congressional expert estimates that if all goes smoothly, this phase should be concluded late in May. Then, an opportunity must be obtained to bring the bill to the Senate floor, if it is approved by the Pastore subcommittee and by the full Commerce Committee. Should the bill provoke a floor fight—and Senator (Continued on page 64)

## Cap's 'C'mon-a My House' To Clooney Who Quits Col & Will LP 'Oh' With Jose

Rosemary Clooney and Columbia Records have parted company. Thrush had been on Col's roster as a soloist since 1950 and had come up with such 1,000,000-plus sellers as "Hey There" and "Come on-A My House."

Miss Clooney's first move since her Col departure was to tie up with MGM Records for a one-shot album deal on the score from the Broadway tuner, "Oh, Captain." She'll duet on the package with husband Jose Ferrer, who directed and collaborated with Al Morgan on the "Oh, Captain" book. Score for the tuner was written by Jay Livingston and Ray Evans.

It's understood that Capitol Records is now negotiating to get Miss Clooney under its wing on a permanent basis.

A few years ago Columbia teamed Miss Clooney and Ferrer on a single pop release but its sales returns were low. A sidebar to the "Oh, Captain" stint for MGM by the Ferrers is that the original cast album has been issued by Columbia and Miss Clooney has been riding nicely with "Surprise," a pop single release from the score.

### Name Scion Gishford As

#### Boosey & Hawkes Prexy

Anthony Gishford has been elected prexy of Boosey & Hawkes succeeding Leslie Boosey, who is retiring due to age but who's staying on as vicepee. David Adams remains exec vicepee.

Boosey is a great-grandson of Thomas Boosey, founder of Boosey & Co. Gishford is a grandson of William Henry Hawkes, founder of the London firm of Hawkes & Son Ltd. The two companies amalgamated in 1930.

## Ky. Court Nixes the Late Jimmy Osborne 'Biodisk' As Per Widow's Action

Louisville, March 25. Local Circuit Court last week issued a permanent injunction prohibiting distribution of a recorded song about the life of the late country music vocalist Jimmy Osborne. Injunction was issued against C. L. McDaniel, owner of Mac Recording Co. and Mutual Advertisers of Kentucky, doing business as Mac Recording.

Mrs. Leora Mae Osborne, the singer's widow, had asked the order on behalf of herself and Osborne's two minor sons. She claimed release of the song was an invasion of privacy. Damages of \$10,000 also were asked on the grounds the song already had been played over some radio stations. In the order issued by the court, Mrs. Osborne agreed to withdraw the request for damages.

At a Jan. 20 hearing when a temporary injunction order was issued, the local judge said he was convinced the record was made for private gain and that it must recall certain tragic events of the singer's death. Osborne killed himself Dec. 26. He was a native of Winchester, Ky., and made a number of records and had aired over local radio stations WKLO and WGRG.

### Conkling's WB Label

#### Taps Harris Ashburn

Hollywood, March 25.

Harris Ashburn, formerly with Universal's music department, has been hired by James B. Conkling, prexy of Warner Bros.' newly formed diskery, as coordinator of a&r business activities. Additionally, Conkling has payrolled the Meggs Studio here to supervise the art for essentially all the album covers.

As yet no artists have been signed by Conkling, who plans to develop new talent in addition to signing established singers.

The new label, according to Conkling, will concentrate heavily on both singles and LP albums, but will not cut any classical records.



# 15-Nation Newport Jazz Junket

Rhode Island Festival's Marshall Brown and George Wein End European O.O. for Youth Orchestra

Paris, March 25. Newport Jazz Festival reps Marshall Brown and George Wein have just wound a 15 nation tour to choose the participants in the Newport International Youth Orchestra '161 for the Rhode Island event in July. Orch will prove that American jazz has become an international language, and members will come from both Eastern and Western Europe.

Countries visited were Portugal, Spain, West Germany, Czechoslovakia, Poland, Austria, Denmark, Sweden, France, Holland, Belgium, Switzerland, Great Britain, Yugoslavia and Italy. Tooters from each country will make up the orch, plus the young Yank alto saxer Andy Marsala who scored with last year's Farmington High School Band. Duo auditioned people in each country and will reveal their choices soon after they get back to the U. S. this week.

Both felt that jazz prowess on the Continent was exceedingly high with France holding the edge in adherence to the elusive Yank personal idiom in playing. Besides its cultural aspects, the international infiltration of jazz will be shown to be almost as deep as that achieved by films.

The orch will play from established arrangements and will give two concerts at the Newport fest and also make recordings before heading back to appear at the Brussels World's Fair on the American entertainment agenda.

The orch will be in the big band jazz class a la Woody Herman or Stan Kenton. Brown and Wein felt that all schools of jazz are well represented in Europe, but the subtle personal nuances, since these are indigenous to the U. S., will still remain the American forte. All the varying styles will be synthesized via the prepared arrangements. Most picked up their styles from Yank disks and radio programs, plus the widely traveling U. S. jazz groups since the last war. Brown and Wein will also supervise the Yank jazz appearances at the Brussels exposition.

## British Decca's Sterling Pace

London, March 18. Riding high on the British disk boom, the Decca Record Co. announced that its consolidated turnover has increased by \$11,732,000 to more than \$47,600,000 for the year to March 31. In 1947, the comparable figure was just over \$3,609,000. Net profit for the company was \$1,628,000, compared with the previous figure of \$1,261,000. Balance from Trading Account amounted to \$6,690,000, an increase of \$1,653,000, the highest ever achieved.

E. R. Lewis, chairman of the company, reported that so far as the record business was concerned, production and sales were greater than in any previous period. Production of disks in Decca's two English plants amounted to 30,000,000 out of a total industry production of 70,000,000. Speaking of the success of the RCA label, launched in Britain by Decca in May of last year, Lewis added: "From May this year we shall have exclusive manufacturing rights to the whole of the RCA catalog, containing recordings of many of the most famous names in both the classical and popular fields."

## BRITISH DECCA'S PACT BID FOR ROBT. STOLZ

London, March 25. Decca (England) has been so impressed with the two Robert Stolz albums he has waxed for the company in his native Vienna that it has offered the composer-conductor an exclusive contract. Idea is to cement him for a number of Viennese and kindred LPs per annum.

RCA Victor, American correspondent for British Decca, would be part of the pact.

## LEGITER'S BACKGROUND SCORE NOW INTO LP

A new departure in the recording of background music of legit production is being made by Mercury Records with a package based on the Vernon Duke score for the current Broadway play, "Time Remembered." Entire 39-minute score, including two songs, have been used in the LP without any cuts. Up to now, background scores on albums have been based on film soundtracks.

Duke wrote the orchestrations, except for the two song vocals by Tony Travis and Russell Garcia, also is featured as piano soloist on the L. P. Pete Rugolo conducts the orchestra.

## Sherlock Sleuths Tieups

Hollywood, March 25. George Sherlock has been appointed to the national promotion staff of Capitol Records. Prior to joining the label he worked on his own as a disk and artist promoter.

According to Dick Rising, national sales promotion manager for Cap, Sherlock will be assigned to the coordination of tie-ins between motion picture studios, radio and tv networks with Capitol's pacts.

## French Disk Bestsellers

Paris, March 18.

Only You	Platters
(Barclay)	
Le Gondolier	Lasso
(Pathe)	
Marjolaine	Lemarque
(Philips)	
Julie La Rousse	Lafforgue
(Pathe)	
Buenas Noches	Dalida
(Barclay)	
Cigarettes & Whisky	Clay
(Philips)	
La Ville	Becaud
(Voix De Son Maître)	
Marches De Provence	Becaud
(VSM)	
Bon Caractere	Delyle
(Pathe)	
Le Santa Cruz	Genes
(Pacific)	

## Ella's 'Ellington Book'

### As Duo's Carnegie Billing

Norman Granz will tie in his Verve label four-platter package, "Ella Fitzgerald Sings the Duke Ellington Song Book," with an Ellington-Fitzgerald concert at New York's Carnegie Hall April 6.

The jazz impresario will use the title of the album for the Carnegie date and will promote the bash via the LP's on deejay levels. The Ellington crew at Carnegie will include Harry Carney, Johnny Hodges, Jimmy Hamilton, Ray Nance, and Cat Anderson.

The Ellington "song book" is the third in a series for Verve. She's already cut albums of Cole Porter and Rodgers & Hart tunes and is now working on an Irving Berlin roundup.

## Dual Version of '23 Skidoo'

Philadelphia, March 25.

Johnny Desmond, here in "Say, Darling," glumly reviewed the pop music situation in a backstage interview at the Shubert Theatre. "If you're over 23 you can't have a hit record today," the singer said. "It's the kids and disk jockey dictators who determine the nation's taste in pop."

One of the nation's No. 1 hit-makers, ABC "Bandstand" host Dick Clark, countered with a list of current "over 23" top record faves: Frank Sinatra, Perry Como, McGuire Sisters, Billy Vaughn, Mitch Miller, Doris Day, Patti Page. He also reminded that Patti Page was the 1957 "Bandstand" popularity winner.

"We hear of a lot of young talent now because of the great number of avenues of exploitation," the deejay declared.

Desmond said he was anking his pact with Coral Records and is now eyeing the field for a disk tieup which will showcase him in the "bigger impact" album field primarily. Desmond doesn't expect to make any deals until he opens in New York next Thursday (3) in "Say Darling," in which he has a costarring role with David Wayne and Vivian Blaine.

His first recording job after the preem will be for RCA Victor on the original cast album of the production. He's now being dickered by Frank Sinatra to groove albums for Sinatra's Essex Productions to be released through Capitol. No deal has been firmed as yet.

According to Desmond, his anking Coral after a three-and-a-half-year association was due to the fact that his main assignments were "covering" rock 'n' roll hits. It's a thankless assignment, he says, because the kids who are buying records today want the original recording, and also it didn't give me a chance to create anything.

## Scot's Rennie Retires

Perth, Scotland, March 25.

Adam Rennie, longtime violinist, composer and Scottish country danceband leader, has retired from show biz at 61.

He has played five times before the British Royal family at Balmoral Castle. In 1949 he formed his country danceband quartet, and broadcast regularly. Now his crew has given its final performance.

## La Salle's Film Chores

Orch leader Dick La Salle has been set by Viscount Films to score "Korean Attack" which will be released via American International. He'll compose, conduct and orchestrate.

La Salle will continue with his orch at the Beverly Hilton, Beverly Hills, until April 9 when he takes a three-month leave to work on two more pix for the same company.

## RETAIL ALBUM BEST SELLERS

		<div><div>VARIETY</div><div>Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.</div></div>																											
National Rating This Last wk. wk.		Artist, Label, Title		New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titch-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Kansas City—(Katz Drug Co.)	Portland—(6th Ave. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS						
1	1	FRANK SINATRA (Capitol) Come Fly With Me		2	2	1	3	1	4	3	1	3	7	1	1	1	10	4	1	3	2	138							
2	3	JOHNNY MATHIS (Columbia) Warm (CL 1078)		5	4	2	4	2	8	1	2	2	1	1	1	1	1	1	2	9	9	121							
3	2	MUSIC MAN (Capitol) Original Cast (WAO 990)		1	8	10	6	1	2	4	1	2	9	1	7	2	2	5	2	4	120								
4	4	MY FAIR LADY (Columbia) Original Cast (CL 5090)		6	6	1	9	2	4	10	4	2	3	6	68														
5A	12	CARMEN CAVALLARO (Decca) Remembers Duchin (DL 8661)		8	9	7	8	5	7	6	7	3	39																
5B	5	PAL JOEY (Capitol) Soundtrack (W 912)		4	10	7	3	3	6	5	5	39																	
7	6	AROUND THE WORLD (Decca) Soundtrack (DL 9046)		7	10	5	8	9	2	3	10	10	35																
8	9	PAT BOONE (Dot) Pat's Great Hits (DLP 3071)		5	6	5	9	8	3	30																			
9	7	RICKY NELSON (Imperial) Ricky (Imp 9048)		8	4	9	2	4	28																				
10A		SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)		6	3	9	4	22																					
10B		EYDIE GORME (ABC-Par) Vamps the Roaring 20's (218)		1	5	5	22																						
12	24	KING & I (Capitol) Soundtrack (W 740)		7	6	5	21																						
13A	8	TONY BENNETT (Columbia) Beat of My Heart (CL 1079)		5	6	8	19																						
13B	13	MANTOVANI (London) Film Encores (LL 1700)		9	2	3	19																						
15A	10	TENNESSEE ERNIE (Capitol) Hymns (T 756)		9	6	4	16																						
15B	18	PAT SUZUKI (Vik) Many Sides of (LX 1127)		5	1	16																							
17		JOHNNY MATHIS (Columbia) Good Night Dear Lord (CL 1119)		5	7	6	15																						
18A	20	OKLAHOMA (Capitol) Soundtrack (SAO 595)		7	3	9	14																						
18B	11	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)		4	8	7	14																						
20	14	MARIO LANZA (Victor) 7 Hills of Rome (LM 2211)		3	6	13																							
21		FOUR ACES (Decca) Hits From Hollywood (DL 8693)		4	6	12																							
22		WEST SIDE STORY (Columbia) Original Cast (CL 5230)		10	5	11																							
23A		JONAH JONES (Capitol) Muted Jazz (T 839)		8	7	8	10																						
23B		ROGER WILLIAMS (Kapp) Till (KL 1081)		4	8	10																							
25	22	PERCY FAITH (Columbia) Viva (CL 1075)		10	8	9																							

[illegible]

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Whenever possible, only records with two or more mentions are listed, even though their total points are less and some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI

Pos.	Pos. No.	Artist	Label	Song	Wk.	Wk. in Top
1	2	5 Champs	Challenge	Tequila	4	1
2	3	10 Four Pros	Capitol	120 Miles	3	3
3	4	7 Andy Williams	Cadence	Are Your Sincere	5	5
4	1	11 Perry Como	Victor	Catch a Falling Star	9	2
5	6	5 Connie Francis	MGM	Who's Sorry Now	4	4
6	15	6 Chuck Berry	Gloves	Sweet Little 16	1	1
7	11	7 Pat Boone	Dot	It's Too Soon to Know	7	1
8	16	11 Jimmie Rodgers	Roulette	Oh I'm Falling in Love	2	2
9	17	11 Frank Sinatra	Capitol	Witchcraft	8	1
10	8	3 Chordettes	Cadence	Lollipop	6	4
11	13	14 McGuire Sisters	Coral	Sugarfoot	7	5
12	13	4 Pat Boone	Dot	Whispering Time Up There	4	4
13	23	2 Four Lads	Columbia	There's Only One of You	7	1
14	13	6 Billy Vaughn	Dot	Sail Along Silvery Moon	4	4
15	1	1 Kathy Linden	Feisted	Billy	6	1
16	10	9 Elvis Presley	Victor	Don't	6	1
17	3	3 Ames Bros.	Victor	A Very Precious Love	8	3
18	27	3 Laurie London	Capitol	While We're in His Hands	3	6
19	37	10 Perry Como	Victor	Magic Moments	1	10
20	39	2 Lou Monte	Victor	Lazy Mary	3	4
21	18	11 Frank Sinatra	Capitol	Tell Her You Love Her	4	5
22	43	7 Betty Johnson	Atlantic	Little Blue Man	10	4
23	17	9 Patti Page	Mercury	Belonging to Someone	3	8
24	1	1 Tommy Leonetti	Vik	In My Life	7	7
25	4	4 Dinah Shore	Victor	13 Men	7	4
26	3	3 Vic Damone	Columbia	Gigi	2	6
27	4	4 Johnny Cash	Sun	Ballad of Teen-Age Qu'n	2	8
28	24	10 Paul Anka	ABC-Par	You Are My Destiny	2	9
29	35	2 Roger Williams	Kapp	Arrivederci Roma	10	9
30	28	4 Hugo & Luigi	Roulette	*76 Trombones	9	1
31	5	5 Nelson Riddle	Capitol	I'm Getting Sentimental	1	7
32	1	1 Jerry Manolis	Coral	Fools	7	4
33	42	12 Diamonds	Mercury	The Stroll	7	6
34	1	1 Del-Vikings	Mercury	Voodoo Man	8	6
35	1	1 Sam Cooke	Keen	Lonely Island	5	2
36	19	2 Eddie Platt	ABC-Par	Wishing for Your Love	2	10
37	22	2 Crickets	Brunswick	Tequila	8	9
38	14	11 Royal Teens	ABC-Par	Short Shorts	9	10
39	6	6 Four Voices	Columbia	Dinner with Drac	8	3
40	5	5 Frankie Avalon	Chancellor	Dancing With My Sh'd'w	3	9
41	3	3 Jerry Lee Lewis	Sun	Long Hot Summer	7	7
42	9	9 Nat King Cole	Capitol	Breathless	10	6
43	1	1 Nat King Cole	Capitol	Angel Smile	8	8



# BELAFONTE

DID YOU HEAR  
ABOUT JERRY  
c/w  
THE MARCHING  
SAINTS 47/20-7176

# JIM REEVES

LET LOVE YOU  
MORE c/w  
OVERNIGHT  
47/20-7171

Watch for these NBC-TV network shows in color and black-and-white ...  
THE PERRY COMO SHOW, THE GEORGE Gobel SHOW, THE EDDIE FISHER SHOW,  
THE PRICE IS RIGHT, TIC TAC DOUGH ... all sponsored by ...



# RCA VICTOR



## Brit.'s 10c Disks Are Real Square

London, March 25.

Disks retailing at 10c will be obtainable in Britain within the next few days. The platters are being produced by a new process by Rainbow Records, which operates under license from Rainbow Records of America—the company which produces disks on sheets of film.

Monty Lewis, top of the concern, which is an offshoot of a plastics firm, told VARIETY that the records will be sold via one of the biggest mail order outfits in Britain. First to go out will be an album of skiffle music made by a comparatively unknown group named the Eden Street Skiffle Group. The album comprises 10 one-sided disks which will sell at \$1.40.

He explained that the records are produced by a new process which entails pressing in the normal way on sheets of cellulose acetate. Running time is about two and one half minutes on a seven-inch square. Each square is equipped to be slotted into a holder which gives it the stiffness required for playing. 500,000 "squares" have been pressed for the first release.

The new outfit will not be going after headliners until it has something to offer, but Lewis is confident that the new venture will catch on, and that he will be able to put up attractive propositions to name talent in the not too distant future.

### Diskey Pactings

Stubby Kaye has joined the Seeco label to wax at least two LP's a year. Kaye is currently appearing on Broadway in the tuner, "Li'l Abner."

Tico Records, Roulette's latino label, has renewed Rosendo Ruiz Jr. for another longterm. Ruiz, a pianist-composer, is readying an LP under the title "Latin Moonlight."

The low-price Design label (\$1.49) has latched on to Jac Carson and Connie Boswell for LP releases. Miss Boswell was a long-time Decca pactee.

Piero Bellugi has been named permanent conductor of the Oakland Symphony Orchestra, succeeding the late Orley See.

## The HIT! OF THE WEEK

**BOB REILY**  
**THE MIDNIGHT LINE**

and

**WANDA JEAN**

K 12612

**M-G-M Records**

**THE LONG HOT SUMMER**

LEO FEIST, INC.

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT	
This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	CHAMPS (Challenge) . . . . .	Tequila†
2	2	PERRY COMO (Victor) . . . . .	(Catch A Falling Star* Magic Moments*)
3	9	CHORDETTES (Cadence) . . . . .	Lollipop†
4	3	PAT BOONE (Dot) . . . . .	(It's Too Soon to Know* Wonderful Time Up There†)
5	5	CHUCK BERRY (Chess) . . . . .	(Sweet Little 16† Reeling & Rocking†)
6	8	FOUR PREPS (Capitol) . . . . .	26 Miles†
7	7	CONNIE FRANCIS (MGM) . . . . .	Who's Sorry Now*
8	4	ANDY WILLIAMS (Cadence) . . . . .	Are You Sincere†
9	6	BILLY VAUGHN (Dot) . . . . .	Sail Along Silvery Moon*
10	10	McGUIRE SISTERS (Coral) . . . . .	Sugartime†
POSITIONS		TUNES	
This Week	Last Week	TUNE	PUBLISHER
1	1	*CATCH A FALLING STAR . . . . .	Marvin
2	2	†TEQUILA . . . . .	Jat
3	3	*SAIL ALONG SILVER MOON . . . . .	Joy
4	10	†LOLLIPOP . . . . .	Marks
5	4	†SUGARTIME . . . . .	Nor-Va-Jak
6	8	*WHO'S SORRY NOW . . . . .	Mills
7	6	*IT'S TOO SOON TO KNOW . . . . .	Morris
8	5	†ARE YOU SINCERE . . . . .	Cedarwood
9	9	†26 MILES . . . . .	Beechwood
10	7	†SWEET LITTLE 16 . . . . .	Ark

(\*ASCAP †BMI F-Films)

## Studio Musicians Strike

Continued from page 59

act as bargaining agent for studio musicians.

An AFM spokesman here stated that if any Local 47 member signed with new guild or attended a meeting, he would subject himself to immediate expulsion from the Local.

At a meeting called by Daniel upon his return from Mexico City, attended by a record 914, Daniel said he had been assured by the Mexican musicians union of full cooperation in Local 47's fight with filmeries.

Majors have already begun shipping pix to Mexico, but under the new development they are expected to be forced to change tactics. Daniel also said the International Confederation of free trade unions, AFL-CIO, which reps additional foreign countries, is also backing the strike.

Daniel read Petrillo's wire denouncing Read as a "traitor," and said the AFM will permanently expel any member "that gives aid and comfort to the dual movement that styles itself MGA." Daniel shortly leaves for abroad again to seek additional assurances of cooperation with Local 47.

Twenty-seven independent film companies have already signed interim agreements with the American Federation of Musicians, according to a spokesman for Local 47. Total includes all but one indie outfit which currently needs scoring for its product or is in the midst of production. Indies which signed are allowed to use freelance musicians until a contract is set with the majors. The interim pact will be retroactive to Feb. 19, date the tooters' strike against the majors went into effect.

Since the musicians called a

"strike" against the majors, the companies have pushed back starting dates on several films. 20th-Fox is sending "Ten North Frederick" to Mexico for scoring this week. Previously, Paramount attempted to bypass the strike by shipping Alfred Hitchcock's "Vertigo" to England but had to tune the film in Vienna when the British Musicians Union took a stand to back the AFM. Jerry Lewis' "Rocka-Bye-Baby," for Par, has already been shipped to Mexico for scoring.

Forty musicians are currently working on C. V. Whitney's "The Young Land," while another 20 are tuning Harold Odell's production, "Machete."

### Get Strike Benefits

Local 47 musicians idled by the strike are receiving their "strike benefits." This amounts to 50% of their regular working salary. Studios being boycotted include 20th-Fox, Warners, Metro, Columbia, Allied Artists and Walt Disney.

### D.C. Timetable

Continued from page 59

Albert Gore (D., Tenn.) has already indicated his opposition—still more time would be eaten up.

The bill would then go to the House Commerce Committee for study. While it is true that the House Judiciary Committee made an exhaustive study of some phases in 1956, this bill is to amend the Communications Act, hence must be handled by the Commerce Committee.

By now it will be June and the Congress will be galloping pellmell

to complete appropriations, tax and other "must" legislation. There doesn't appear too much chance that the House Commerce Committee will settle down to its own set of hearings and will try to bulldoze the bill through before adjournment.

However, there is always the long chance. And, under any condition, the educational value of this year's presentation should be useful in putting the next Congress in a more receptive mood for such a bill.

### Distributor Notes

Joseph M. Zamojske & Co. has taken over the distributorship of Cabot Records for the Baltimore, Washington and Richmond areas. The line was formerly handled by General Distributing.

Urania Records has set All State Distributors in Chicago to handle its disks and stereo tape lines in Illinois, Wisconsin and Indiana.

Ira L. Moss has been named vicepresy of Top Music Enterprises, N.Y. Distributors of the low-priced Tops LP line. He'll continue to serve as general manager of the Tops diskery, a post which he has held for the past three years.

The Commercial Electric Co. will take over the distribution of Columbia's record line in the Toledo and Fort Wayne markets. Outfit is presently handling Col's phono product.

Roulette Records has shifted distributors in two key areas to bolster label's sales network. Shifts were in Philadelphia and Albany. Chips Distributor takes over in Philly from David Rosen Inc., and in Albany, the franchise was transferred to Leonard Smith from Seaboard Distributors.

## Camden Blazes Hot Sales Pace

Camden Records, RCA Victor's low-price (\$1.98) subsid line has been riding at a hot sales pace. According to Frank O'Donnell, label's merchandising administrator, sales in the first six weeks of 1958 topped Camden's total take for the entire first half of '57. O'Donnell also added that February sales were the greatest in any month since the label was launched four years ago.

Leaders in the Camden drive has been Perry Como's "Dream Along With Me." Issued last November, it already has passed the 250,000 sales mark.

Up until a few months ago Camden's product was confined largely to classical, pop and jazz albums made from masters in Victor's vaults. Recently, however, label has gone in for new material that has reflected favorably in the sales pattern. Sparking the new material is Nancie Malcolm's "West Side of Broadway." Camden now is ready to debut Bruce Prince-Joseph, a swinging harpsichordist, in a package tagged "Anything Goes."

## A NEW MAJOR LABEL FORMING IN BRITAIN

London, March 25.

A new record label will be hitting the British market within the next few months. It's understood that backing for the new diskery will be supplied by one of the biggest musical instrument manufacturers and retailers in this country. An announcement about plans for the setting up of the company will be made within the next few weeks.

This development follows close on the heels of the news that there is a strong possibility of the Rank Organization forming a pop label.

## Sam Cooke's Six Songs From 'Nature Boy' Abez

Hollywood, March 25.

Songwriter Eban "Nature Boy" Abez has set a sextine deal with Sam Cooke, under pact to the Keen label.

The first of the six songs to be waxed is "Lonely Island."

## "A VERY PRECIOUS LOVE"

from the Warner Bros. Production

"MARJORIE MORNINGSTAR"

THE AMES BROS.	RCA Victor
DORIS DAY	Columbia
THE JOHNSTON BROS.	London
BONNIE GUITAR	Dot
SLIM WHITMAN	Imperial
JACK JONES	Capitol
DICK MAYNES	Hallmark
SOUND TRACK ALBUM	RCA Victor

M. WITMARK & SONS

To The Top Again . . .

\*WHO'S SORRY NOW  
CONNIE FRANCIS on M-G-M  
\*I'M GETTIN'  
SENTIMENTAL OVER YOU  
NELSON RIDDLE on Capitol  
\*BILLY  
KATHY LINDEN on Feisted  
\*SOLITUDE  
BILLY WARD on Liberty  
MILLS MUSIC, Inc.

From PARAMOUNT PICTURE  
of the same name

**COUNTRY  
MUSIC  
HOLIDAY**

COLUMBIA

BERNIE MAC

FAMOUS MUSIC DISTRIBUTION

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National Rating  
This Last wk. wk. Title and Publisher

			New York—(MDS)	Boston—(Moster Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Catch a Falling Star (Marvin)	3	2	1	4	1	2	3	1	2	1	6	95
2	2	*Silvery Moon (Joy)	1	7	2	8	2	1	8	2	4	2	73	
3	3	*Sugartime (Nor-Va-Jak)	2	5	10	10	3	3	3	1	3	3	67	
4	4	*Shepherd Blues (B.-Kahl)	9	1	4	9	4	1	10	3	6	10	53	
5	6	*April Love (Feist)					1	6	4	7			26	
6	13	*Wonderful Time (Fowler)	6	10					8		4	4	24	
7	7	*Are You Sincere (Cedarwood)	4		9		7			10		2	23	
8	11	*Too Soon to Know (Morris)			3			7	5			8	21	
9	8	*Magic Moments (Famous)						5		9	5	5	20	
10	9	*All the Way (Maraville)				2	6	8			9		19	
11	14	*76 Trombones (Frank)	10	4					2				17	
12A		*Arriverdecì Roma (Hill & Range)		3			8	7					15	
12B		*Who's Sorry Now (Mills)		5		8	5						15	
12C	5	*At the Hor (SMV)				3		4					15	
15		*Liechtensteiner Polka (Burl.)				7			6	6			14	

## On The Upbeat

### New York

Don Shirley's first new LP in two years comes out of Cadence next week. Don Owens, Capitol Records eastern promotion manager, touring the south and mid-west. Steve Clayton currently at Hawaiian Cottage, Camden, N.J. Thrush Ann Hathaway held over at the State Bros. Club, Hollywood, for additional three weeks. Shai K. Ophir, Israeli mime-actor, signed to the William Morris office. Al Castellanos' latino band held over at Golden Slipper, Glen Cove, L.I. Della Reese guests on Ed Sullivan's CBS-TV show Sunday (30). Al Hibbler begins his European tour at the Empire, London, this week. The Four Voices begin a two-week engagement at Carmichael's Club, Birmingham, April 7. Judy Scott set for nine days at the Town Casino, Buffalo, beginning April 5. Benny Goodman has a piece on modern music trends in the April issue of Good House-keeping under the heading of "All This Jazz". Decca Records' accessory division now shipping its newly redesigned line of storage cabinets. Singer Bob English booked for eight-day S.S. Nassau tour leaving March 28, followed by a two-weeker at the Emerald Beach Hotel, Nas-

sau. Decca Records running "Amfile Time" for company's accessory division until April 18. Salesmen will compete in a contest based on sales on the Amfile carrying case line. Steve Gibson & Red Caps are due in New York for tv guest shots. MGA Associates have launched Frank Music Inc. for publishing and recording.

### Hollywood

Four Ekkos, Rochester (N.Y.) vocal group under pact to Rip Records, in town plugging their initial disk, "Toodalo Kangaroo". 88er John Williams up for a dramatic role in CBS-TV's "Playhouse 90" show. George Shearing waxed his first LP with a brass background supplied by Billy May's orch.

### San Francisco

Mills Bros. open today (Wed.) at the Fairmont's Venetian Room. Lurlean Hunter set to follow Anita O'Day into the Blackhawk. Mary Kaye Trio into Fack's II Friday (28). Marsh Bros. follow Don Adams into the hungry i, with Gateway Singers remaining and Ada Moore added to the bill. Three Sharps into Ann's 440. Lil Greenwood, Dub Johnson, Buzz Wheeler, Lou Gotlibbe and Jimmy Shaw played a benefit for polio victims in Vallejo, through AFM-AGVA cooperation. Examiner's Frank Funge carrying on a campaign to knock off the 20% nitery tax. Harry James, with Julia Webb, billed for a one-nighter Saturday (29) at El Patio, Frisco. The Classics scheduled to do an album for Cavalier. Walt Nobriga's orch at Pioneer Village, Lafayette. Mem'ry Midgett shifted to the Copper Lantern.

### London

Band agent Derek Boulton is negotiating a July stint for the Ted Heath orch at the World's Fair in Brussels. George Wein and Marshall Brown in town on a prow for talent to appear at this year's Newport Jazz Festival in the States. Ken Mackintosh orch will accompany Johnnie Ray throughout his British tour which opens at the Free Trade Hall, Manchester, April 12.

### Philadelphia

Duke Ellington at the Red Hill Inn, March 28-30. Gene Milner, WIP deejay, to emcee the NAACP concert at Convention Hall, April 13. Stars include Lionel Hampton, Louis Armstrong, Count Basie, Chris Connor, Maynard Ferguson. Toni Arden skedded for the Latin Casino, April 7-12, followed by Carol Channing. New distributing the local Singular label. Alan Freed's "Big Beat" show booked into Convention Hall April 1. Glenn Rose plays a one-nighter at Sunnyside March 29. George Shaw and Dick Lee both switching to MGM Records...

### Deejay's D.C. Denial

Manchester, N. H., March 25. Donn Tibbetts, Manchester disk jockey, has denied testimony given by Kim Gannon, New York songwriter, before a U.S. Senate subcommittee investigating charges of discrimination in the music publishing and broadcasting business. Gannon told the investigators that Tibbetts, formerly with station WFEA here and now program manager and deejay for WGR, was "one of the most important people in the east as to the exploitation of a song" in 1953. "I've never even heard of the man or his songs," Tibbetts commented here. (Editor's note: Gannon is an ASCAP writer).

Bandman Oscar Dumont severs all connections with Sunset Beach at the end of the month after 15 years at the Jersey dance spot. Cozy Morley and Dave Appell slated for Andy's Log Cabin March 28.

### Chicago

Jimmy Jett quintet with Sherry Martin has a three-weeker starting April 7 at Moose Club. Champaign, Ill. Johnny (Scat) Davis band (6) is in LaRue's, Indianapolis, for a pair. Teddy Wilson Trio current at Chi's London House. Leonard Vannerson, ex-manager of Benny Goodman and Tommy Dorsey outfits, now with the Willard Alexander office here. Jerry Murad's Harmonicats have an August date in Detroit at the State Fair. Chiclets, rock 'n' roll five, have their first release out on the Ember label. "Cool It Baby," backed by "Betty Moretti."

### Pittsburgh

J. J. Johnson and his combo into the Crawford Grill for a week, following the Max Roach Quintet. Larry Vazquez & Los Latinos orch booked at Town House Motel for a fortnight. Outfit stays there until Gabe's D'Amico & Gabe's Jones take over their first release out on the Ember label. "Cool It Baby," backed by "Betty Moretti."

### Philadelphia

Bill Gerson of Pep's staging a special benefit at Convention Hall for the NAACP, April 13. Lineup includes Louis Armstrong, Lionel Hampton, Count Basie, Maynard Ferguson, Chris Connor and Modern Jazz Quartet. Toni Arden skedded for the Latin Casino April 7-12. Joe Valino slated for the Ed Sullivan Show April 27.

## Smathers Bill Hearings

Continued from page 59

music publishers, buying the first through payola and the latter with heavy subsidies. This, he contended, was definitely contrary to public interest and called for correction.

### 'The Aberbachs'

Lazar's was the roughest testimony to date. He named no disk jockeys but did spell it out with "the Aberbachs," music publishers.

Burton Lane, president of Songwriters Protective Association, spoke from the experience of his own song, "The Happy Heart," to back up his argument that songs which don't get on the air seldom have a chance.

One quietly effective witness was Marona Rouniree, who appeared as president of her radio station, WKTF, in Warrenton, Va. She said her station is flooded with free BMI records, many with off-color lyrics, which WKTF is asked to air. She spoke of the difficulties encountered by a broadcaster who seeks quality new music for a station.

Schulman, counsel for Songwriters Protective Assn., said he was not seeking to eliminate BMI or any other licensing agency, arguing:

"The public must be given equal access to all music which is being written and composed by every person who has the God-given talent to write it. Whether the music is called symphonic, popular, hill-billy, or jazz, or by any other name, the public is entitled to listen to it."

Songs should not be played on the air, he contended, because they happened to be controlled by BMI. "The sole incentive for playing any song or musical composition," he continued, "should be that of programming in the public interest."

"It has been demonstrated in these hearings that BMI music is controlled by the broadcasting industry and that the BMI brand of music has been vigorously promoted in records and over the air. We believe that legislation is essential to preserve the public's right to hear other music, particularly other new music."

"The question before this committee does not concern monopoly in the sense of a violation of the anti-trust laws. That question will be heard and decided elsewhere. We urge the approval of S. 2834 (Smathers bill) as a basic rule of conduct and as a statement of public policy. Those to whom the use of the broadcasting channels is now entrusted, should not only be innocent of any conflict of interest, but they should be free from the temptation to misuse their public trust."

### Flagrant Payola Charges

Lazar, whose law practice is largely concerned with the music business, cited the "Aberbach control" of both BMI and ASCAP music publishing firms as a "most flagrant misuse of the advance" of cash by BMI. The Aberbachs, it was charged, made a contract with BMI in which they agreed to "suppress" songs in their ASCAP firm. (Jean and Julien Aberbach control a number of ASCAP and BMI publishing houses, which practice is not uncommon now, among them Hill & Range Songs, Elvis Presley Inc., Ross Jungnickel and others.)

Discussing the disk jockey payola as nationwide, Lazar declared

that Los Angeles, especially, has become a "payola district," and said he thought the majority of L. A. disk jockeys are on the take for plugging records.

"Southern California," he asserted, "is known as a 'payola district.' In order to get your song played by the disk jockeys in Los Angeles, you must pay cash. I know of disk jockeys making \$300 to \$500 a week above their salaries of \$25,000 to \$50,000 a year. They are prostituting themselves. The broadcasters know this."

"This money is being paid to disk jockeys every day. In the main, it is being paid for BMI songs and the actual money is the money that BMI handed out as an advance to the music publishers and record companies. . . no matter who you are, you cannot get a song played unless you pay money to the disk jockey."

"In Los Angeles, the disk jockeys are forming their own publishing firms and they are receiving subsidies or advances, even without a middle man, from BMI. So, what do you think they are playing on the air? Their own published BMI tunes, published in partnership with persons who want those tunes played, but always BMI tunes."

### L.A. DJs Deny Payola

Hollywood, March 25. Al Jarvis, deejay at KFWB, Los Angeles, was so aroused by the statement made by attorney Seymour Lazar at the Senate hearings last week (that Los Angeles deejays "received more payola than any others from BMI and other music publishers") that he sent the following wire of protest to Senator John Pastors:

"As America's first disk jockey and as 'Los Angeles d.j.' in particular, I very much resent statement made by Seymour Lazar at hearings relative to payolas from BMI or any other group of publishers."

Chuck Blore, KFWB's program director, also sent a protest wire on behalf of his seven KFWB jockeys as follows: "I have no way of knowing whether or not Seymour Lazar's statement re payola in Los Angeles is true. I do, however, resent his blatant generalization and rise to the defense of the deejays at KFWB. At Los Angeles' No. 1 station there is no payola. I repeat, the deejays at KFWB, to a man, regard payola as a personal affront."

### ARTHUR GODFREY . . .

Thank you! Thank you! Thank you!! for your wonderful tribute to me for my 75th birthday and my 50th year as a composer of such songs as  
"BE MY LITTLE BABY BUMBLE BEE" and  
"SOMEBODY'S WRONG" which you did so outstandingly on your Feb. 21st coast to coast CBS show.

Sincerely,

HENRY I. MARSHALL  
Charter Member ASCAP

Composer of such other hits as

"BABY SISTER BLUES"—"BLESS YOUR EVER LOVIN' LITTLE HEART"—"IF YOU EVER GET LONELY"—"I WANT TO LINGER"—"MARY, YOU'RE A LITTLE BIT OLD FASHIONED"—"ON THE 5:15"

## THE FOUR TUNES

Currently and CONTINUING Indef.

HACIENDA HOTEL, Las Vegas

JUBILEE RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

745 Fifth Ave. 202 N. Wabash Ave. 447 Lincoln Rd. 8419 Sunset Blvd.  
New York 22, N.Y. Chicago, Ill. Miami Beach, Fla. H'wood 46, Calif.  
Phone: Phone: Phone: Phone:  
PLuza 9-4400 CENtral 6-9451 JEFFerson 8-8383 OLYmpia 2-9940

IT'S  
"PETER  
COTTONTAIL"

TIME

HILL & RANGE SONGS

LATEST RELEASE

D. WAYNE  
HICKMAN  
SINGS  
SCHOOL  
DANCE  
#9904



## Hot Springs Trying to Make Like Vegas Via Casino-Show Biz Parlay

By GLENN TRUMP

Hot Springs, Ark., March 25.

A miniature Las Vegas is the best way to describe this tourist-jammed-packed spa. Whereas a year ago the casinos were padlocked while the Oaklawn Park horse races went on, this year they're running open—and getting plenty of play.

Hot Springs has been noted for years as a "wide open" town and now the boys who call the shots are taking a page from the Vegas book by luring customers via show biz. Unlike Nevada, gambling of course is technically illegal in Arkansas but "tolerated."

A few spots are holding out, as yet. One is the Belvedere Club, always known as the spa's No. 1 casino, which still offers no more than an orch (Bill Grassick) and a busty blonde vocalist, Betty McHugh.

However, just across the Little Rock Highway from the Belvedere is the Pines which is nabbing the crashpotters by offering a pair of fifty floorshows a night. Current features are Lenny (Mr. Specs) Colyer, comic, along with Jennifer Marshall, singer; the Miriam Sage Dancers (5) and Dick Wolever's orch. Coming in this week is Hank Cowan.

Kingpin of the downtown spots is the Southern Club. Popular star here is Sonny Fox, a dynamic singer, comedienne, impresario and who even tosses in a bit of magic. Jack Sherwood's orch, with Dorothy Blair singing, is also on tap.

Turf Club, at the opposite end of Hot Springs from the Belvedere, presents the Kurtis Marionettes and George Gray's band, while Phillips Willow Room has Parker Lund orch and a sprinkling of novelty acts.

Tower Club features the Overtones (Jeep Jensen, Jimmy Overend, Arne Halo, Curly Williamson), while pianist Jimmy Callison is the lone attraction at the Blue Note.

Strangest twist to the entire setup is that only one nitery, the Key West Showbar, has a stripper. Alida Landi is holder of that distinction and headlines a floor show of three acts.

Casinos offer everything from slot machines to dice, roulette, etc. There's action for everybody—and mighty few who don't take advantage of it.

## S. F. Boniface Banducci Punch-Drunk With Suits Now Totalling \$190,000

San Francisco, March 25.

The punch that missed brought Enrico Banducci, proprietor of the lowercase hungry 1, another lawsuit last week, bringing the total sought from the nitery owner to \$190,000.

Fortnight ago Banducci took a swing at Walter Keane, basement bistro's resident artist, in the bar next to the hungry 1, and missed. Keane subsequently was hauled away as drunk.

Reason for Banducci's pique was, he said, that Keane was using obscene language around women. Keane denied charge and filed suit for \$170,000, after forfeiting \$10 bail on drunk citation.

Punch that missed Keane landed on Miss Nadine Ullrich, who at the time said she was innocently sitting at the bar minding her own business. She said she was only bruised at the time of the incident and went home.

But last week she decided she'd been hurt to the extent of \$20,000, and filed suit for battery.

Meantime, artist Keane, who has removed his two dozen paintings from walls of hungry 1, decided he wasn't drunk the night of the missed punch, after all. He appeared before Municipal Judge Edward O'Day and asked his forfeiture of the \$10 bail be set aside, pleaded not guilty to the drunk charge and asked for a jury trial. Request was granted and trial date will be set later.

## R-B's 1st Parade in Town, For Greater N.Y. Fund

The Ringling Bros. and Barnum & Bailey Circus will break with custom by staging its first circus parade in New York, on April 5. This event will contain several bands, as well as clowns, and several performers on horseback and on elephants. It will also be the first parade on Third Ave.

Generally, the circus has trotted its animals and rolling stock from the railroad yards to Madison Square Garden. This will be the first time stock as well as production will hit the street after the move into the Garden.

Parade is being staged at behest of the Greater New York Fund, which is marking its 20th anniversary with the parade. Hal Golden, a former merchandise publicist, and Alan Bader, ex-RKO publicist, are promoting the event.

## 'Hub Gibraltar' Via Prudential Gets Civic Nod

Boston, March 25.

Last barrier to Prudential Insurance Co. going forward with its multi-million dollar Back Bay "Radio City" development was removed here Thursday (20) when Hub financial, industrial and other business leaders endorsed a tax to assist the insurance firm. They urged city officials to apply same formula to attract more major construction for Boston.

Prudential will go ahead with building a 52-story tower office building; 1,000-room hotel, group of apartment houses, stores and further development of 32 acres at Huntington Ave. and Boylston St. The city will build an auditorium near the site. Most of the acreage formerly was used by Boston & Albany Railroad for car storage.

The real estate tax plan, by which Prudential guarantees the city more than \$400,000 in taxes during a 17-year period of construction and stabilization—and more if its gross revenues from the project exceed \$15,000,000 a year—was termed "fair and reasonable" and in the best interest of the city by the committee.

Security was necessary, Prudential told the city and its leaders, if it were to meet the millions of dollars in additional costs entailed in building in the Back Bay, with its widespread sub-surface problems, and construction of so many non-revenue items of improvement to the general area. It stressed that to provide a passage for a turnpike and mainline tracks of the Boston & Albany alone would cost \$30,000,000.

The proposed construction is the first major commercial building here in many years. It is expected to affect show biz economics as well as hyping other businesses in the Back Bay and downtown areas.

## Johnny Cash C&W Show Cracks Regina Aud. Mark

Regina, Sask., March 25.

Honors for the biggest attendance ever racked up by any touring show to play Exhibition Auditorium went to a country & western unit headed by Johnny Cash Friday.

Turnout for two performances was 3,765 for a gross of \$6,700. Auditorium, which seats 1,800, had 1,910 customers on hand for the second show. Turnaways were estimated at 300. Scale was \$1.50 to \$2.

Date marked Cash's third appearance in Regina. With him were Homer & Jethro, Carl Perkins, Johnny Six, James O'Gwynn, the Tennessee Two and the Blue Suede Shoes Boys. Promoter was Arcey Scott of Calgary.

## Toronto One-Two's 6-Wk. Foldo for Refinancing

Toronto, March 25.

Due to rising operating costs, the posh Club One-Two shuttered Saturday (22) to allow shareholders to put the nitery on a better footing. The foldo will also allow the partners, Max Shpowsitz and Mrs. Tommy Holmes, to complete a refinancing plan. It's stressed that club is not bankrupt but will be dark for six weeks.

One of Toronto's first night spots, Club One-Two was originally opened after the last war as the Club Norman and occupied three floors of the former canteen for the three Canadian services.

## Mebbe Pitt's James Ball Would've Been Better Off With Phonetic Punctuation

Pittsburgh, March 25.

Victor Borge's one-nighter last week at 3,800-seat Mosque not only produced a sellout, with 200 standees, but quite a tempest as well at the Pittsburgh Press, Scripps-Howard afternoon daily.

It stemmed from the review of James Ball, the sheet's music writer.

Ball's tongue-in-cheek notice apparently escaped all but a few of the readers, and they stormed the Press by telephone, mail and even in person threatening everything from mayhem to annihilation.

On the surface, Ball's piece sounded like a merciless panning of everything Borge did; between the lines, the affection and approbation were obvious. But most of the public apparently missed the point because the outrage was overwhelming.

Ball actually had to go into hiding and turn off his own telephone; the lines at the Press were jammed for 48 hours with people calling in to protest; and the mail to the editor was staggering.

Three days later, in self-defense, the Press ran half a page of letters, first calling attention to them, including a couple from readers who understood what Ball was doing.

Most of them, however, demanded his hide and his head; they felt Borge had been mangled and wanted to hang Ball from the nearest lamppost.

This is Ball's first season on music for the Press. He replaced the veteran Ralph Lewando who resigned several months ago to devote all of his time to teaching voice between his Pittsburgh and New York studios.

Kap Monahan, paper's drama and film critic, asked Ball to review Borge for him and prefaced the notice with an editor's note explaining why Ball and not he was covering the entertainment.

As a result, the notice appeared in Monahan's customary space and a lot of readers, recognizing the familiar position but neglecting to observe the byline, were at the drama critic's telephone calls at the office, taking after a time.

Ball admits now he's aware of two things: a little satire goes for much longer way than he cares for and (2) there may be a more fanatic following than Borge has but his will do until another one comes along.

## Tower Circus to Kick Off Blackpool Season April 3

Blackpool, Eng., March 25.

First 1958 resident live production to be launched at this north-of-England Las Vegas will be the annual Tower Circus, which tees off April 3.

Acts booked by Kathleen Williams, Tower Co. booking manager, include clowns Charlie Cairoli & Paul (longtime regulars at this house), Ian Bratuechin & Cossack Riders, Flying De Pauls, Samy Brothers (French risley acrobats), Riharuso (bicycle balancers), Alma Piaia (trapeze), Three Antares (aerialists), Maurice & May (comedy cyclists), Three Chiesas (jugglers), and the Clown Charivari. The Circus Krone Wild Animal Group and the Krone Sea Lions are also patted.

The Blackpool Tower Circus runs to October.

## Inside Stuff—Vaude

A prediction that Ringling Bros. and Barnum & Bailey Circus will once again operate outdoors was made in Houston by a member of the circus family. He is Stuart Lancaster, a theatrical producer and director who runs the Palm Tree Play House, a stock company, in Sarasota, Fla. He is a grandson of the late Charles Ringling, one of the founding circus brothers.

Lancaster, who has instituted a lawsuit against his cousin, John Ringling North, prez and chairman of the board of the circus corporation, charging mismanagement, was in Houston to raise money to continue the suit.

Tubby Boots, the 350-pound young comic who has been playing around the Boston and New England clubs, seems to have an affinity for blizzards—like himself, of the large size. Two months ago, he opened at the Monticello in Framingham—on opening night came the worst blizzard of the winter, tying up traffic. On a return date last week (20), the sneak northeaster that blanketed the area blew in; only 40 people made it to the 450-seater. Boots looks to get out of the snowstorm openings, however. He's inked for 12 weeks of state fair dates with Tirza & Her Wine Bath act, opening July 20 in Bangor, Me.

"Very well executed, with a lot of artistry, but still an obscene dance" was the appeal-court verdict on Dianne de Lys' version of "The Devil and the Virgin" handed down by Justice Wilfrid Lazure in Montreal (21). Miss De Lys was fined \$40 for it in a lower court, after being charged while dancing at Chez Paree there last August. Opinion was on the basis of same morality-squad film of the performance as used in the lower court. Film was approved as "a faithful record" by both prosecution and defense. Justice Lazure approved using same film for appeal decision "just as though the charge concerned a book, painting or photograph." Seven other "exotics" were charged with Miss De Lys. One was acquitted; other trials are still pending.

Boston's Danny White, who cracked open the supermarket parking lot circuit with a portable water show, Danny White's Aquarama, last season, is setting a tour of Nova Scotia dates for fraternal organizations who are buying the show for fund-raising purposes. White is setting dates in northern Maine and plans on trucking the 15-person outfit of divers, comics, ballet femmes, from date to date. Show is half wet and half dry with portable stage and pool.

Portia Nelson's long run at the tiny Gold Key Room of the Kennelworth Restaurant, Pittsburgh, paid off in another direction. A couple of other directions, in fact. Singer-pianist and composer has been eager to get a showcase for some of her material and a lot of it she wrote has been taken by Fred Burleigh, director of Pittsburgh Playhouse, for the community theatre's annual spring revue, "Tongue in Cheek," which opens April 5. Bud Redding is listed as an author, too. In addition, Miss Nelson picked up some valuable radio exposure locally, and considerable change as well, doing a number of shots with Cordic & Co. on KDKA. That's the daily early morning Rege Cordic show, a top-rated strip few outsiders ever crash since Cordic has his own stock troupe.

## See Paul Robeson in Slow 'Comeback'

### Tenor's Recitals Multiply Without Incident—Set For Chicago U. Campus—Being 'Carefully' Booked

Chicago, March 25.

Paul Robeson, back on the concert circuit after years of anathema status for his political views, celebrates his 60th birthday here next month with a speech and two recitals.

Baritone's full restoration still looks to be a distant objective, but it's accelerating at a pace to suggest that the era of widespread overt antipathy toward him is a thing of the past. Best evidence of this was his Feb. 9 Oakland (Calif.) Auditorium concert, a click on all fronts. It not only came and went without incident, but stirred Bay Area critics to lyrical paeans.

Robeson's comeback began shaping late last November, when Detroit agent Paul Endicott presented the singer with an aggressive plan of action in the course of a six-hour huddle. Endicott, who also handles folksinger Pete Seeger, says he felt the time was ripe for Robeson's return from exile, although the Negro had, of course, made innumerable appearances in the interim before sympathetic church, ethnic and politically-oriented groups. Such appearances, however, were in the broad sense sectarian and clandestine.

In contrast, Robeson's current routing is described as his first national singing tour in years.

Start of his 60th year, April 8, has him speaking in a Loop hall under aegis of the Chicago Council of American-Soviet Friendship. He sings April 11 and 12 at U. of Chicago's Mandel Hall (capacity 1,066, scaled from \$2.50), sponsored by a campus student group, with the possibility of an added performance on the 13th if the ticket demand holds up.

Robeson, according to his agent, also had a bite from Norman Ross to appear April 6 on latter's half-hour "V.I.P." interview session via WBKB, the ABC-TV o&o, but a station spokesman says Ross had a change of heart, although he's said to be interested in the singer for some future date.

Endicott says he hasn't run into booking troubles so far, which isn't to say all the big auditoriums in major cities have wiped the slate

clean. Agent obviously hasn't tried to precipitate a "scene," and appears to be carefully choosing his spots, based in part, naturally, on a realistic sizeup of the probable draw in each locale. Future Robeson bookings include Memorial Auditorium in Pittsburgh April 21, and two church concerts in Detroit April 25 and May 4. Pending dates include Cleveland, Grand Rapids and Indianapolis.

Meanwhile, Endicott hopes the day isn't far off when he can attract a major record company for the baritone, and perhaps some network tv exposure.

## Dance Instructors Rap Albany Bill as Working Against Indie Studios

Albany, March 25.

Dance instructors are protesting the Wilson Bill introduced in the N. Y. State Legislature which seeks to control the operations of dance studios. Bill, they claim, gives an undue advantage to chain operations and would tend to drive the indies out of business. They also claim that one of the provisions in the proposed legislation, limiting any contract to \$250, is unconstitutional.

Other objections to the bill stems from the indie instructors' belief that indie studios, which give lessons to adults and children, would have to drop adult lessons, thus favoring the large operations.

The Wilson Bill calls for a license from the Police Dept. and a fee of \$100 for each ballroom dance studio teaching persons over 21 years of age; requires a \$3,000 bond for each license against possible suits for misrepresentation, fraud, injuries, etc.; requires personal licenses at an annual fee of \$5 for teachers instructing those over 21; outlaws lesson contracts exceeding \$250 and requires studio records, premises, books to be available for Police Dept. inspection.

A delegation of instructors, along with Donald Duncan, ballroom editor of Dance mag, went to Albany last week to protest this measure.

## Sinatra LaRonde Figure 'Around' 101G; Throat Cuts Pull, But Still a Fla. Peak

Miami Beach, March 25. Reappraisal of the final grosses rolled up by Frank Sinatra in his record-breaking week at the Fontainebleau's La Ronde still points to the six-figure bracket. The anticipated take was cut when he had to bow out of a three-show night (16) due to laryngitis which caught up with him after a high-paced five nights (12 shows) that were virtual concert sessions.

New figure is "around" \$101,000 for 14 performances in a room which seated 600, and finally, on closing night, in the hotel's grand ballroom before a total of 2,000 for the brace of shows staged. Sum is based on an average tab of \$10 per person, gauged to that beverage minimum for non-dinner guests and a five-buck libations assessment for those partaking of the a la carte menu that started at \$4.85. At second shows there was a straight \$7.50 minimum, for beverages only. Thus, for the nights when there were two performances, gross after taxes was an approximate \$12,000; Friday and Saturday three-time showings brought \$18,000, and finally, for closing night, \$20,000. There was an additional few thousand taken in at La Ronde's bar, which overlooks the main room through a wide ex-

(Continued on page 68)

## Philly's C'est La Vie

### Lowers the Boom-Fee

Philadelphia, March 25. C'est La Vie, the quarter-million-dollar restaurant which opened last November with top-dollar tabs, is about to announce a change in policy. Midtown showplace is putting in productions and a dance floor.

Prices will be lowered, according to owners Tillie & Harvey Lockman, "in line with President Eisenhower's request to get people back into the habit of spending."

## 'Room' Bait

Pittsburgh, March 28.

Marian Paige, boite singer who spent six years at the Monkey Bar in New York, can have a room in Miami Beach named after her if she agrees to go down there on a year's contract. Doris & Joe Bianco, former operators here of the Gold Key Room, where Miss Paige was a smash for several months last summer are opening a new Beach spot around June 1.

They want Miss Paige to open it for them and will call it the Marian Paige Room if she'll okay a solid 12-year, no options, pact.

Entertainer hasn't yet given the Biancos an answer.

## LOU WALTERS TO FLA. ON CAFE LITIGATION

Lou Walters left New York Monday (24) for Miami Beach to complete details of the seasonal closing over the weekend (22) of the Cafe de Paris.

One of the headaches involved in the closing is attempt by an electrical contractor to throw the spot into involuntary bankruptcy. Walters is fighting this. The suit stems from the boniface's refusal to pay the contractor the amount due on the installation of an electrical fixture. This fixture, Walters said, fell from its mooring and crashed on the stage just after the show had been completed, with none hurt. Had the crash occurred sooner there could have been serious consequences.

Walters said that he refused to make payment because of the faulty work involved.

Meanwhile, Walters hopes to preem his N.Y. Cafe de Paris by May 2 having pacted Betty Hutton for the opener.

## Tivoli Loop's New Board

New board of directors of the Tivoli circuit, Australia, has been named. Neil Maver is to be the managing director; Gordon C. Cooper, general manager; Bruce Gordon, business manager; Lloyd Martin, administrative manager, and Dalton R. James, executive producer.

New elections were held following the recent death of David N. Martin, who had been managing director, while on a talent expedition in San Francisco.

## Price Quits; 1st Femme ('Blondie') Now AGVA's Prez

Georgie Price has resigned as president of the American Guild of Variety Artists, thus elevating the first woman, Penny (Blondie) Singleton, to the presidency of that union. Price's reason for stepping down was health. He also leaves the position of chairman and member of the Welfare Trust Fund, delegate to the Associated Actors and Artistes of America, and all other committees. However, he retains his post as a national board member.

Price suffered a heart attack some time ago and has been taking it easy. A recent examination indicated that he should leave all activities that tend to aggravate him.

Price also resigned as a member of civic committees, including the Mayor's Committee, which promotes New York City, and a committee working on behalf of the Youth Board, which seeks to combat juvenile delinquency.

Price's letter was addressed to Jackie Bright, union's national administrative secretary, stating: "Will you please send a copy of this letter to the members of the national board and present it as a communication to the executive."

(Continued on page 68)

## Chairman of Philly AGVA Meet Repudiates 'Blank Page' Minutes He Signed for N.Y. Write-In

Philadelphia, March 25.

The authenticity of all branch meetings of the American Guild of Variety Artists has been questioned by the Philadelphia membership since the incident of the March 12 meeting here. At that meeting the chairman was requested to affix his name to seven blank pages on which, presumably, minutes of the session were to be written in New York.

As a result of the clamor raised in this city by the affair, Bob O'Neil, who chairmanned the Philly meeting, has written a notarized letter sent by certified mail, forbidding any minutes to be typed on these pages and demanding the return of the sheets. Letter was sent to Jackie Bright, national administrative secretary of the union.

O'Neil's note to Bright says: "Please be advised that under no circumstances are you or anyone else in AGVA permitted to use my signature to be affixed or attached to the typewritten minutes of the recessed meeting of the Philadelphia Branch of AGVA which was held here in Philadelphia on"

(Continued on page 68)

## Henry Dunn to Irwin Agcy

Henry Dunn has joined the Lou Irwin Agency. He's the former national administrative secretary of the American Guild of Variety Artists who resigned to go into agency work.

Dunn had been head of the Hollywood office of the Lew & Leslie Grade Agency which disbanded American operations, and had been an indie operator as well.

## MOVE CHI \$6.60 VAUDE TO ERLANGER, IN MAY

Chicago, March 18.

Mount Royal Productions' two-a-day vaude scheme, originally touted for an April 6 opening at the Studebaker Theatre, looms now as a May 9 entry at the larger Erlanger.

Vaudery is "in the process" of signing several top names for a run that may carry well into the summer. Hopes of snaring Harry Belafonte for the debut layout fell through because of conflicting dates. Besides, upped capacity (house has 1,333 seats to Studebaker's 1,200), Erlanger has the advantage of airconditioning.

Shows are planned for 6 and 9 p.m. with a \$6.60 top.

## Belafonte's Brussels, Etc.

Harry Belafonte will appear at the World's Fair, Brussels, for three days starting Sept. 5 with his one-man show. He will play other dates in Rome, Paris and London.

"End of the World," film produced by the singer, will be in release at that time, and he will make appearances on the Continent in connection with its exploitation.

## 50-50 Melbourne, Sydney In Rolly Rolls' 50 Weeks

French pianist-comedian Rolly Rolls opens for 50 weeks in Melbourne, for the Tivoli circuit, dividing each half-year between there and Sydney. David N. Martin, booking head of the Australian variety chain, was enroute to meet Rolls in Detroit, during the latter's engagement at the Detroit Athletic Club, when he was fatally stricken with a heart attack in San Francisco last month.

Rolls' last Aussie tour, for the same circuit, was in 1949.

# Recession?



NOT WITH THE

# KIRBY STONE FOUR

Currently breaking it up nightly in a smash headline engagement at the famous New York

# LATIN QUARTER

VARIETY March 5, 1958

"A HIGHLY UPROARIOUS COMEDY ACT, predicated on the warbling proclivities of the boys . . . REALLY WOWED THEM . . . PRICELESS BUFFOONERY."

Wear.



Latest  
COLUMBIA RECORDS  
Release:

"REALLY BIG SHOW TONIGHT"  
with ED SULLIVAN

b/w "Whispering - Groovin' High"

Press Relations:  
BETTY LEE HUNT

Morale:  
MARTIN SHER

Direction: 

Personal Manager:  
GEORGE GREIF

## Vaude, Cafe Dates

### New York

Trotter Bros. into the Palladium, London, May 5... **Joey Bishop** to the Copacabana May 8... **Pearl Bailey** booked to open at the Coconut Grove, Los Angeles, Nov. 5... **Don Rickles** into the Celebrity Club, Philadelphia, April 9... **Wanderers** down for the Deauville, Miami Beach, April 10... **Versatones** returned to the Living Room Monday (24).

**Eileen Rodgers** opens at the Copa, Pittsburgh, March 31, followed by a stand at the Hilton-Shamrock, Houston... **Joan Brandon** after closing at the Newark (N. J.) Boat Show, opened yesterday (Tues.) at the Lincoln (Neb.) Home Show at Pershing Muny Aud... **Lucille Cunningham**, singer, off for a stand at the Clouds, Honolulu... **Sheeky Greene** replaced **Orson Bean** at the Black Orchid, Chicago... **George Moro** to stage the choreography at Bellevue Casino, Montreal... **Laura Sands** a newcomer at the Golden Thread Cafe of Hotel New Yorker... **Martha Raye** cancelled out of the Chi Chi, Palm Springs, which was to have started Sunday (23), because of continued illness... **Morey Amsterdam** a three-week holdover at El Rancho, Las Vegas.

### Chicago

**Cutups** (3) into the Cairo Lounge next month... **Bobby Clark**, puppeteer, set for the Monteleone, New Orleans, April 29 for two frames... **Jo Ann Miller** is an April 30 entry at the Crescendo, Houston, for two rounds.

### Hollywood

**Singer Ann Hathaway**, comic **Jimmy Ames** and the **Gil Bernal Quartet** hold over till April 3 at Slaters Bros. Club... **Dave Burton** Quartet hold over at Slaters & Sinners Room of La Paz, Palm Springs... **Mort Jacobs** Trio current at Villa Frascatti... **Chirp Annette** Warren holds over two weeks at Johnny Walsh's 881 Club... **Gene Norman** talking to vet thespians **Reginald Gardner** for a Crescendo booking. It would mark Gardner's local nitery bow... **Bob Crosby** broke in his solo nitery act at the Hesperia Inn last week prior to his stand at the Sahara, Las Vegas, which debuted yesterday (Tues.).

**Abbey Lincoln** opened an indefinite stand at Marshall Edson and Mike Garth's Ye Little Club... **Ruth Olney** back at the Avante

Garde for another four weeks... **Jeri Southern** opens a three-week stand at the Crescendo April 11... **Eydie Gorme** opens at Chicago's Palmer House for four weeks, May 8... **Chirp Kelly Lester** plays four weeks at Las Vegas' Hacienda starting May 6.

### Kansas City

**Gogi Grant** hies to Montreal and El Morocco following her current fortnight at Eddys. She opens in the Canadian city April 4 for 10 days. She's set for the Ed Sullivan tv show April 20, and follows with the Hotel Americana, Miami. **Norman & Dean** on the same Eddys' bill will be billed with her at the Americana, opening there April 23... **Rickey Lane** in town for a club date last Friday (21). He has a date coming up at the Americana April 2... **Ray Cunningham**, orch. (9) with **Trudie Mann** set to play the spring party at Milburn Country Club April 12... **Royse** held over in the Zebra Room, Aladdin Hotel... **Bea Vera** orch in midst of an eight-week engagement at the Kansas City Club... Film director **Charles Vidor** came along for the ride from the Coast with **Jack Benny**, in for his benefit performance with **Harry S. Truman** Saturday (22) for the Philharmonic Orchestra.

### Atlanta

**Exotic Jada** and juggler **Roy Storey** joined **Terry Cupeake**, **O'Mason**, **Suman**, **Barbara Montalban** at the Harlem. **Charley Snyder** Trio plays for show and dancing and **Jack Lester** is m.c.... **Clovish Club** has **Betty Dixon**, **Betty Raye**, and four holdover exotics, **Paula Fox**, **Jo Turner**, **Susan Dawn** and **Genie**, with **Freddie Bernard** as m.c. and music by **Hal Buice** Trio... Atlanta's newest lounge is **Georgian Terrace Hotel's Red Carpet**, featuring pianist **Eloise Bryant**, **Henry Grady Hotel's Dogwood Lounge** has **Jim Scott** Duo for cocktails and dancing... **Vaite de Villa** opened (20) with his "Dance of the Knives" at Atlanta Biltmore Hotel's Empire Room, joining **Freddie Martell** and **Emile Poisson** orch... The **Petticoats** (3) and comedian **Dick Smith** are at **Henry Grady Hotel's Paradise Room** with **Erv Hinkle** orch... **Four Mints** bowed at Domino Lounge in Imperial Hotel after four weeks and were followed Mon. (24) by **Yvonne Moray**, **Sis Blanchard**, exotic **Helen Gardner** and emcee **Jack Mathis**.

### Dallas

**Dornan Bros.** open two frames April 10 at Adolphus Hotel, vice comic **Dave Barry** who's joining the **Judy Garland** troupe. **Bob Melvin** and **Jerry Adams** set for same hotel's Century Room, June 5-18, and singer **Judy Scott** returns June 19 for a fortnight... Pianist **Don Neely** doubling from Dobbs House noon and early evening sessions to private Tree Club for two late shows... **Singer Allen Case**, localite who toured as lead in "Damn Yankees," waxed four Columbia sides Friday (21) under baton of **Mitch Miller**; after a fortnight's vacation here Case reports to Warner in Hollywood for a film stint... **Dave Brubeck's** local date for Community Course switched from May 1 to May 17... And **Stauffer-Hilton Hotel** has switched dates of **Joe Greco** and **Corinne Calvet**. Latter comes in first, May 14, with **Greco's** troupe due May 15-29. **Greco** stays 15 nights; **Carol Channing** bows May 30.

### Puleo's Palladium Pact

**Johnny Puleo's** Harmonica Rascals have been inked for the Palladium, London, starting May 23, and will follow with several other dates in Europe.

Deal made by the William Morris Agency.

## 'Soiree' \$7,851, Folding

Arthur Lesser's "International Soiree" scored a losing \$7,851 at the Bijou Theatre, N. Y., last week. ticket vauder stars Patachou and Hiram Sherman and features Marcel Cornelis, Caracillio & Maria Rosa and George La Faye & Co. Show closes Saturday (29).

## Price Quits

Continued from page 67

committee at its next meeting. "I've just returned from the Lahey Clinic in Boston where I had a thorough medical checkup. Everything is fine, except the heart condition. Although I am assured that there has been a great improvement in the past nine months, the doctors have strongly advised me to eliminate all activities that tend to cause tension concern or aggravation."

"It is with the greatest reluctance, therefore, and a real sense of sadness that I must herein tender my resignation as your president of AGVA, delegate to the AAAA, chairman and member of the Welfare Trust Fund, and all other committees."

"Please note that I am not resigning as a national board member as I hope to keep in touch with the organization that I love and all of you with whom I have been associated. Perhaps the time will come when I can become more active. I sincerely hope so."

"I resign with a deep feeling of gratification for what we in AGVA have accomplished in so short a time for our brother and sister artists."

**George A. Hamid**, president of GAC-Hamid and who has been vice-chairman of the Welfare Trust Fund, is expected to step up as chairman of that body.

**Miss Singleton** has been actively interested in AGVA matters for a long time. She was originally a Broadway dancer, **Dorothy McNulty**, who went to Hollywood a number of years ago and became noted for the series of "Blondie" pix as well as radio-tv versions. She is a member of the Hollywood branch.

## Sinatra

Continued from page 67

panse of plate glass wall, and in which there was a \$3.50 minimum.

### Tips Returned

The night when **Sinatra** did not appear, **Joe E. Lewis**, **George De Witt** and **Dick Shawn** subbed, but despite general audience acceptance of the substitutions, it was a loss cause—take-wise—for the management, which took off all minimum charges, then charged only for food or beverage consumed. Even with this, the mob complained bitterly to point where second show was forgotten. Even **maitre d'Andre** and his captains joined in the "returns" deal and, after asking the more complaining of the crowd how much they had tipped for tables and reservations, handed back the sums quoted. End result for **Andre** and his crew: a personal loss of several hundred dollars, stemming from the "honorary" system they invoked for their return gesture.

**Prexy Ben Novack** told VARIETY he made his first profit of the season with the **Sinatra** engagement, an estimated \$30,000. He would not confirm the \$35,000 figure **Sinatra** was reported as getting for the week's stand, but indicated he would be willing to pay that weekly sum for him again, and for a longer stay next season.

### An Eye on 1959

**Sinatra**, a happy entertainer through the return to a town where he couldn't draw enough to pay his freight during an engagement several years ago at the old Beachcomber, is willing, if commitments for tv and films can be arranged to allow for a '59 stand.

The reputation of **Miami Beach** as a tough, star-jaded town took a beating; no matter who the patron, big name, civic notable, or just average resorters out "on-the-town," there was a unanimity of "must-see at any cost" feeling, marking **Sinatra** as the hottest attraction ever to have played the area.

## Comics—The Baseball Kind

Four baseball savants, **J. G. Taylor Spink**, **Fred Lieb**, **Les Biederman** and **Bob Burnes**, contribute choice material in "Comedians of Baseball Down the Years" (\$3.00) published by The Sporting News.

**Spink** turns in a wisely-compiled glossary of diamond slang; **Burnes** does a batch of hilarious anecdotes and **Biederman's** contribution is aptly titled "Lighter Side." **Lieb's** section is slugged "Comedians and Franksters of Baseball."

Naturally, the hi-jinks of such diamond worthies as **Nick Altrock**, **Al Schacht**, **Arlie Latham**, **Rube Waddell**, **Ossie Schreckengost** (he who nailed tough steaks to restaurant walls) and **Casey Stengel** are recounted in the 111-page paperback.

The book contains a scholastic guide for decoding **Casey Stengel's** private lingo and **Spink's** diamond definitions are must background for post-graduate baseball fans.

The term **AK** as sometimes used in VARIETY does not imply the same in baseball circles. An **AK** among baseball players is an Ant killer, according to **Spink**, and has reference to particularly large baseball shoes. In VARIETY parlance, it is an antediluvian knight.

When **Stengel** speaks of a letter-mailer he's referring to a stay-out-later, a ball player "who says he was out at 3 o'clock in the morning only to mail a letter."

With this book in the hip pocket one will never become a two o'clock hitter (one who hits line drives in batting practice, but pops up in the game). Rams.

## Senor Wences' Beer Blurb Brews Up a Red-Carpet (2-a-Nite) Pitt Copa Deal

Pittsburgh, March 25.

Hottest show biz personality in town right now is ventriloquist **Senor Wences**, as a result of a commercial he made here recently for **Fort Pitt Beer** and which is getting the saturation treatment via tv and radio. The **Wences** tagline has become a local byword in past month and **Lenny Litman**, riding with the rising tide, has booked the **Senor** into his downtown nitery, the **Copa**, for week of April 7.

Best indication of the **Wences** boom hereabouts is the fact that **Copa** has agreed to only two shows a night for the entertainer. It's the first time in the room's 10-year history that anybody has been able to break down **Litman's** three-shows policy, and he's played some of the biggest names in the business.

Added promotion break for the **Copa** is the fact that **Wences** has a booking on the **Steve Allen** tv hour the night before he plays the **Copa** and two successive shots on the **Jack Paar** airing in the week immediately following. Incidentally, the April 7 date had previously been reserved for **Ginny Simms**, but she conked out.

## Philly AGVA

Continued from page 67

Wednesday afternoon, March 12, 1958, at 3 p.m. at the Broadwood Hotel. At approximately 6:45 p.m. on this day, this meeting was recessed to be continued on March 25, 1958, in this city.

"Immediately after the meeting was recessed, **Pat Patterson**, branch manager of Philadelphia, ordered me to affix my signature individually to the seven blank pages. Since I have not seen the typewritten copy of the minutes of March 12, you can readily understand why I cannot permit my signature to be attached in any way, shape or form to these minutes."

"I would appreciate it, Mr. Bright, if you would be so kind as to return the seven blank pages containing my signatures. As you know, I was chairman of that meeting. I trust you know how I feel."

Letter was witnessed by members of the Philly branch, **Helen Apostolos** and **Dick Jones**. Latter, a board member who has been on the warpath against the present union administration, recently won a libel award against **Bright**, which was settled for \$20,000 out of AGVA funds.

## Saranac Lake

By **HAPPY BENWAY**  
Saranac Lake, March 25.

**Benton C. Bessler**, chairman of "We The Patients" entertainment committee, ably assisted by **Amelia McDough**, **Marion Behr**, **Lucy G. Thurman** and **Max Rosenthal**, did not overlook a single item in putting over one of the best **St. Patrick's** Day parties ever held here. The Irish led in all departments; entertainment and games were played; bingo was the featured spot of the evening and at the end of the shindig a buffet lunch was given with a **St. Pat's** green punch on the side.

**Patricia Matthews** of Chicago and **Skippy (IATSE)** Miner of N. Y., made it possible for the **St. Pat's** party to be held, via personal checks to the chairman of the fund.

**Murray Weiss**, **Will Rogers** Fund executive, in from Boston to give the institution a general inspection before planing to England to attend the convention of the **Variety Clubs International**.

**Arthur A. Rose** former manager for **Buena Vista Distribution Co.** (Walt Disney), registered in our third floor (non-TB) dept. for the regular o.o. and observation routine.

**A. B. "Tony" Anderson**, manager **Pontiac Theatre** and former mayor of **Saranac Lake**, was elected to the village board of trustees for the next two years.

Write to those who are ill.

## GERRI GALE

CURRENTLY

## BOLERO CLUB

BARCELONA, SPAIN

Mgt.—MILES INGALLS, HOWARD HOYT

## YVONNE MORAY

DOMINO LOUNGE

Atlanta, Ga.

(Thank you Ross Russell)

ASSOCIATED BOOKING CORP.

Joe Glaser, Pres.

## 23,000 Comedy Lines

ad-libs, routines, bits of business, sight gags, parodies, blackouts, doublets, song titles, classified material, 1700 pages of sharp, up-to-the-second comedy! No Joe Millers or newspaper fillers. For free comedy catalog, write: Department V.

ORREN PUBLICATIONS

111 E. Carpenter St. Valley Stream, N. Y.

## KEN BARRY



Currently

FROLICS, REVERE, MASS.

Thanks TOM FORAN

Mgt.: Stu & Will Weber, New York

## BILLY GLASON'S FUN-MASTER

PROFESSIONAL COMEDY MATERIAL

for All Theatricals

"We Service the Stars"

Big Clean-Out Special on All

35 Gay Files for Only \$15

Plus \$1.00 Postage

3 Parody Books, Per BK. \$10

4 Blackout Books, Per BK. \$25

Minstrel Budget \$25

How to Master the Ceremonies \$3 per Copy

No C.O.D.'s "Always Open"

BILLY GLASON

200 W. 54th St., N.Y.C. 19 Circle 7-1130

(WE TEACH ENGINEERING AND COMEDY)

(Let a Real Professional Train You)

## MICKEY ROONEY

Currently:

RIVIERA HOTEL

Las Vegas

Mickey Rooney Agency, Inc.

405 W. 10th St. N.Y.C. 14 Circle 7-1130  
714 Broadway N.Y.C. 100 Circle 7-1130  
405 W. 10th St. N.Y.C. 14 Circle 7-1130

## ANYBODY HERE READ ITALIAN?

"VING MERLIN and LYNDIA... Impareggiabili

fantasisti e virtuosi della musica e della danza...

Rome Italia."

"TRANSLATION:  
Well, you know how  
emotional the Italians Get!

Mgt.: Directional Ent.  
WILLIAM MORRIS AGENCY



## Detroit AGVA Hits N.Y. Over Firing, Urge Protest Meet

Detroit, March 25. Barry Houston, Detroit branch manager of the American Guild of Variety Artists, was fired Friday (21) for "insufficiency," according to the Fast, regional director.

Detroit board members Patti Jerome and Syd Harris, who say they were not notified of the dismissal and cannot get details of Fast's "insufficiency" charges, are up in arms over the matter and have asked the board to call a general membership meeting for tomorrow (Wed.) to demand Houston's reinstatement.

Miss Jerome said Fast told her he had acted under instructions from Jackie Bright, national administrative secretary. Both Harris and Miss Jerome are protesting what they term "high-handed tactics" by Bright and Fast in dismissing Houston without notifying Detroit members of the charges against him. Miss Jerome said a petition will be circulated demanding local autonomy so that the business of the Detroit chapter "will not be handled in New York by a board we don't know and which doesn't know local conditions."

## Have Gun, Will Play Club Dates

The club date field is following closely the programming trend in television. The party committees are now seeking out the current crop of video cowboys who are being peddled at fairly high coin on the banquet and convention circuit.

Among those getting in on this type of business are James Arness of "Gunsmoke," Hugh O'Brian who does the title role on "Wyatt Earp," and there are an increasing number of requests for the durables such as Gene Autry and Roy Rogers.

The demand for the oater inhabitants has been one of the surprises of the agency business. According to the perceptors, the demand for the alfalfa artists in the one-nighter field indicates that a good percentage of their television audience is in the adult fold.

## Liberace's Resorts (2)

Liberace has been signed for a pair of resort dates by Music Corp. of America.

He's slated for the 500 Club, Atlantic City, July 11 and the Manor Wildwood, July 18.

## "THE COMEDIAN"

The Only Best Monthly PROFESSIONAL GAG SERVICE THE LATEST — THE GREATEST — THE MOST-UP-TO-DATE

Now in its 91st issue, containing stories, one-liners, poems, songs, jokes, riddles, audience stuff, monologues, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interviews, thoughts of the Day, Humorous Views of the News, etc. \$15 yearly. 3 Yrs. \$35—Single issues \$2. RATES GO UP WITH NEXT ISSUE HURRY! NO C.O.D.'s

BILLY GLASON

200 W. 54 St., New York 19

## The DEEP RIVER BOYS

Starring HARRY DOUGLASS 9th International Tour

Touring PARAGON THEATRES WESTERN CANADA

Direction: WILLIAM MORRIS AGENCY Pers. Mgr.: ED KIRKBY

## Of Sad Sacks & Chemises; Trapeze Gladrags Now An Anticlimax at Odd-Ball

The sack and chemise look, also known as the trapeze shape, has invalidated a lot of ideas on humor, according to the costume collection at the Art Students League Ball, held Friday (21) at the Roosevelt Hotel, N. Y. It is no longer funny to see a femme in the finery of the '20s, since they can be bought at fabulous figures in the salons of haute-couture. In past years, there was always a number of the vo-de-o girls and guys of the Stutz Bearcat set romping around in blazers at the ball. This year, there was only one costume reminiscent of the flapper era. They are no longer funny since they are seen too often and for real at almost any gathering.

Such a state of affairs indicates that a lot of the Charleston numbers and the flaming youth motifs of a lot of production in many shows, niteries and otherwise, will have lost their novelty. Producers and choreographers will have to look for other fields.

The ASL Ball, however, themed around Museum Masterpieces, suggested some very green pastures. The avant-garde designers seemingly happen to hit on the post-impressionist period of Degas, Gauguin and, as one costume put it, Go Van Gogh. The Parisian laundresses who came to the French night spots to do the can-can suddenly became alive. Most of the girls looked quite fetching. Some gave the air of little girls gone delinquent; others had a hoyden look, but all were interesting and very feminine. The male costumes that predominated depicted Toulouse Lautrec. There were a lot of Gauguins idling in Tahitian paradises, and there were some picturesque South Sea costumes after that artist.

Another prominent motif was Egyptian and there were examples of elaborate garb of the Nile, some of which were sufficiently striking to win applause.

As per the trend of the past few years, nudes were again on the decline. There was one West Indian babe who came in swathed only in transparent plastic who gave the photogs a holiday. Another wore some pasties in strategic spots and the limp wrist set contributed nothing new or daring. Abbe Lane made an eye-filling if not a regal queen of the ball as she was carried in a palanquin.

The bad weather cut down attendance to about 900 with admissions starting at \$15, all of which goes for the benefit of the ASL scholarship fund. Mal Braveman again publicized the event, and the picturesque decor of the ballroom was themed after the great artists of several periods, lending a museum atmosphere to the ballroom.

## KY. STATE FAIR SETS BOONE, LA ROSA, LASSIE

Louisville, March 25. With Kentucky State Fair set for Sept. 6-15, a number of tv names are set to appear during the fair's run, plus guestings on local WHAS-TV and WAVE-TV. Among those booked are Pat Boone, Pinky Lee, Buffalo Bill Jr., Superman, Julius La Rosa and Lassie.

Local tv shows originating from the new fairgrounds will include WAVE's "Farm Interviews," WHAS' shows set are Good Living, Midday Roundup, T-Bar-V, Cactus Corners and Small Talk.

## Sarasota Roots For Ringling Survival; 17 European & Mexican New Acts

By CLAIRE & TONY CONWAY

### They Found Out

Camden, N. J., March 25. The National Geographic Society chapter here called for a scholarly discussion on "Are Winters Getting Worse?" for last Thursday (20).

The event was called off because of the heavy snow.

## Tout Vancouver As AGVA Branch

Vancouver, March 25. Vancouver is ripe as a branch city of the American Guild of Variety Artists, according to Irwin Mazzei, union's western regional director who surveyed the district during two days last week. Jack McCoy, Portland's AGVA rep, presently acts as membership overseer in this area.

"It's my opinion that Vancouver has a potential 200 members," said Mazzei, who will make a recommendation on this to Jackie Bright, national administrator, and the board at the union's convention in Mexico City June 9.

AGVA officials signed the majestic vaudeville house line (8), and their choreographer, Jack Card. Mazzei said that at present there are only four or five other AGVA members who are resident in and working Vancouver.

City's clubs and bookers were given the union once-over on this trip, with Mazzei reminding them "The law says that no act can play in Canada from a U. S. booking office." Union's west coast topper wants the AGVA "booker's franchise" picked up locally, and solicited applications for consideration at the June convention. One established booking office and two city orch leaders, who frequently "cast" for industrial shows, seek the AGVA license.

## Fire Razes Casa Blanca In Boston's Scollay Sq.; Recent Fix-Up Cost 12G

Boston, March 25. A \$30,000 three-alarm fire razed the Casa Blanca night club in Scollay Square Saturday (22) night and hospitalized five firemen. The fire also damaged two other buildings in the famed old area.

Nitery occupied the second floor of a four-story Scollay Square building. Damaged in the blaze was the world known Scollay Square Tattoo Shop which has embellished gobs in American and foreign navies.

Vito Venuti, owner of the Casa Blanca, told fire officials the club was recently renovated at a cost of \$12,000. It was formerly known as Jack's Lighthouse. Spot used five acts, including two exotics, and changed its bill weekly, with a permanent emcee and a three-piece combo.

Damage to the building was estimated at \$10,000 and to the contents, \$20,000. Also damaged was a phrenologist's layout on Hanover St., a photo studio and short-order joint.

## Glasgow's Metropole Sets Vaudeisk Names

Glasgow, March 25. The Metropole, downtown vaudey, controlled by the Frutin brothers, will again feature leading disk names for headline slotting in a new vaude season.

Nancy Whiskey and the Teetotalers are set to top on March 31. The top act on April 7 will be Colin Hicks (younger brother of British rock 'n' roller Tommy Steele) & His Cabin Boys. He will be followed by Robert Earle April 14 and Dorothy Squires April 21. Donald Peers, English singer whose popularity was at its peak some years ago, will headline May 5.

A similar season of leading diskers clicked last year.

Sarasota, March 25. This is the circus city. This is the home town of circus greats. Owners, executives, performers, department heads are permanent residents here. Here is the Winterquaters of "The Greatest Show on Earth." Here, too, are the Quarters of the Cristiani Circus. Here is the Museum of the American Circus. Here is the Circus Hall of Fame.

Though the future of the Ringling show is the question uppermost in every mind, the circus folk will not leave this pleasant Florida Gulf Coast city should the Corporation be dissolved. This is truly their home; they like it here.

But no one believes the Ringling Circus will disappear. Too many forces are at work. Too much is happening every day for that possibility to be really true. Quarters are not closing as the public press has said but is merely reverting to a long established policy of remaining closed to visitors during the many months when the circus itself is on the road.

And Ringling is going on the road in '58. Already the newspaper advertisements have appeared in Gotham's dailies. Rehearsals have been underway since March 3. Assisting newcomer Tony Velona, staging the first circus performance in his career, are Ringling veterans Pat Valdo, Bob Dover, and Maggie Smith. This trio has the necessary know-how. General Manager Art Concello and Manager "Tuffy" Genders are also very much in evidence.

Still this is a time of rumors. And rumor has it that there will be changes from the '57 method of operation, changes designed to keep the company a happy and well knit family as it was when an under-canvas outfit travelling on its own trains. How this will be carried out remains to be seen, but it is understood several plans are under consideration.

Meanwhile the names of John Ringling North, Arthur M. Concello, Stuart Lancaster, and Jerry Collins figure prominently when Sarasotans read their daily papers or chat about the Ringling show. These men all want a part in the future of the Ringling operation.

North owns 51% of the Ringling stock and thus controls the circus corporation. Art Concello is the operating head of the show. Lancaster is the principal representative of the "49ers" in the organization. And Collins would like to own the whole outfit by buying out both stockholder factions. A traditional circus is said to be his goal.

Jerry Collins, Sarasota dog track operator and executive of the Clyde Beatty Circus, has been constantly in the headlines for the past several months. First he purchased Ponce de Leon Springs, near DeLand, Fla., as new winterquaters for the Beatty show and as site for a combination amusement park, zoo, resort, and tourist center. Already he has purchased the Texas Jim Mitchell Farm in Sarasota for removal to the Ponce de Leon location. In addition he has picked up at auction the home and grounds, plus some of the furnishings, of the late Mrs. Edith C. Ringling.

The other circus wintering in

Sarasota does not make quite as sensational headlines. But the Cristiani are planning by far the largest show of their career for '58. New tents, new seating, etc., are in the works. And in late May this will be the circus to play the profitable over-Memorial Day date in Philadelphia once held by Ringling.

Yes, this is Sarasota, 1958. Here you see midgets and giants on Main Street every day. Here you find trapeze riggings and cannons in backyards. This is, and will continue to be America's Circus City.

Meanwhile in the refurbished train shed indoor arena and in the nearby outdoor "Little Madison Square Garden" hundreds of men and women are learning their places in "A Thousand And One Nights," the 1958 Ringling Spec; for the aerial ballet or Web; for the Manage or horsemanship display; and for the Finale.

In nearby barns and training arenas elephants, horses, and cat animals are training all as usual. Credits for this year's show will read: Produced by John Ringling North. Staged by Tony Velona. General Director: Pat Valdo. Equestrian Director: Bob Dover. Aerial Director: Margaret Smith. Choreographer: Chet Tolliver.

Many Ringling veterans will again be back this coming season. But 15 new acts will join the show from Europe and two will come up from Mexico for the first time.

Morale among the show folk seems high. There is some disappointment that Quarters is not in better condition. Yet we have observed that the greatest need is no more than a fresh coat of paint. Of course a handsome big top billowing in the breeze would be an even happier note, but then...

It's believed that some horses and elephants will be sold by the Corporation. But that no menagerie animals will be disposed of. As of now nothing is known of the disposition of wagons, trains and other equipment used in the former under-canvas operation.

Those who have studied the history of the circus industry in the U.S. can only conclude that it has always been a business in which there appears to be constant change and confusion and that, in that respect, things are no different today than in the past.

**BOSTON SMASH HIT**  
THE GLAMOROUS NEW HOTEL  
**AVERY**

Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

**AVERY & WASHINGTON STS.**

## CAB CALLOWAY

Featured in PARAMOUNT'S

"ST. LOUIS BLUES"

SOON TO BE RELEASED

Mgt. BILL MITTLER, 1619 Broadway, New York



An Evening with

## TONY LAVELLI

ACT I "CONCERT IN VARIETY"  
ACT II "SONGS, DANCE & COMEDY!"

(A One-Man, Two Hour Show)

BOOKERS, CHAIRMEN, PROMOTERS

Write for Terms, Dates and Free Literature

13 East 55th Street, New York 22 PL 5-7436



The Amazing Stars of "WHAT'S ON YOUR MIND"

## Lucille and Eddie ROBERTS

Appearing Through April 15

The STATLER-HILTON HOTEL, Los Angeles

Mgt. M.C.A.

## House Reviews

### Music Hall, N. Y.

"Glory of Easter," produced by Leon Leonidoff; Lucille Cummings, soloist; "In The Spring," produced by Russell Markert; sets James Stewart Morcom; costumes, Frank Spencer; with Prof. Malini, The Great Barton, Corinne Brook, Wilham Upshaw, Corps de Ballet (Margaret Sande, director), Rockettes (dances by Markert), Glee Club, Symphony Orchestra under Raymond Paige; "Merry Andrew" (M.G.), reviewed in VARIETY March 19, 1958.

The Radio City Music Hall moved in with its spring show just when one of the heavier snowfalls of the year refused to concede the change in seasons. But despite the slush surrounding the premiere, it's anticipated that the Music Hall's insight into things to come will ultimately prove itself to be correct.

The spring show is accompanied by its Easter annual, one of the more celebrated events in the variety calendar. It's a must-see for so many and one of the reasons why the line around the Music Hall during Easter Week is nearly constant. It's a depiction of the Russian Easter Festival with the "Rev. Angelus" providing an impressive musical background. The rich blend of voices and the massive church set enhance the illusion of pageantry. Lucille Cummings solos excellently.

The spec portion is produced by Leon Leonidoff, but the surrounding layout is the work of Russell Markert. It's a sprightly effort that comes out well. The production has a light touch, the ballet work has the feel of the new season, and the Rockettes' routine, mounted with extreme precision, has a few items that distinguish this routine from many of its predecessors.

The outside talent comprises Prof. Malini, who revives a rarely seen skill, the shadow act, and the Great Barton. Prof. Malini brings his stereopticon lamp and, using his hands, head and other parts of the body, creates some startling shadow effects, including Easter bunnies, and historic figures. This novelty comes off well. The Great Barton starts his act with a one-finger stand, and continues with other excellent balancing, all to a huge return.

From the house staff comes the voices of Corinne Brook and William Upshaw who do well with specially created Albert Stillman lyrics. Raymond Paige conducts this comparatively difficult show with his customary proficiency.

Jose.

### Empire, Glasgow

Glasgow, March 20.

Marty Wilde & Wildcats (4), Charles McDevitt Skiffle Group (5), with Shirley Douglas; Gitsom Sisters (4), Andy Stewart, Holland & Hart, Jennie & Jon, Maurice French & Joy, Margo & John, Bobby Douds Orch.

This is one of the weakest layouts to play the key Scot vaudery for many weeks, the headlining Marty Wilde (with his Wildcats) being hardly equal to bill-top stars despite shrieks his act garners from teenage galleryites.

Wilde, following in the rock 'n' roll tradition, and out of the same stable as Tommy Steele and Colin Hicks, is a tall young man (he's 18) with unruly hair and a brand of talking and singing that leaves most of his words (and the song titles) practically indistinct. He and his fellow musicians draw panning from the fans, but that's about the lot.

Wilde himself, with gyrating movements in a pseudo-Prezley style, doesn't spare himself as he ranges through the various tunes. He is accompanied by four instrumentalists who bill themselves aptly as his Wildcats.

Margo & John offer opening dance routines. The Gitsom Sisters, a quartet of attractively-garbed girls, show big improvement on their last appearance here, and have come on apace in groupings, costuming and poise. They offer "Fire Down Below." "All The Way," and, to strong reaction, "Saints Go Marching In," latter on their four accordeons.

Charles McDevitt fills the pre-instrument slotting with his Skiffle Group (4) and new warbler Shirley Douglas. Thrush is a smiling brunet who seems to enjoy chirping

"Across The Bridge" and "Love Me Forever."

Standard juggling from Maurice French & Joy, who combine nifty balancing with juggling routines. Holland & Hart keep in the rock 'n' roll strain with guitar playing and song & dance. Andy Stewart, sturdy young comedian, opens with some lusty country ballads from northeast Scotland, and segues with travesties of Presley singing "All Shook Up" and Scot tenor Robert Wilson in "Oh, My, Jock MacKay." He spoils act with a childish ditty pointed for comedy in various styles, and titled "Ye Cannae Shove Your Granny Aff A Bust!"

Jeanne & Jon, skillful equilibrist, are reviewed in New Acts. Showbacking from the resident house orch under Bobby Douds' baton.

### Majestic, Vancouver

Vancouver, March 22.

Sammy Hagan & The Viscounts (4), Bob Hart, Mel Odly & Ruby (2), Portola, Majestic Dancers (8), Carl de Santis Orch (6); "Ring Of Fear," "Blood Alley" (WB).

This first vaudeville offering in the "new" Majestic runs a enjoyable 60 minutes. Audience turnout to date fulfills Isy Walters' and Charlie Nelson's hopes of steady 65% capacity.

Show is classy, and the bill-leading Viscounts go over even bigger than on their preceding Cave fortnight. Songalog's the same rock 'n' roll and blues cleftings as the bistro act, but expanded to include more hoofing and between-stanzas kibitzing. Group pulls a switch with "Somewhere Over the Rainbow," voiced glee-clubbush without orch. It's a classic mode they handle well, and nets enthusiastic applause.

Bob Hart, who stints also as "house emcee," reels off some bouncy standards and a couple of ballads. He's first-rate at both, plus being a showman with appearance and pipes to match. Singer needs only some smarter patter to rate 100%. He's clicko here.

Portola the Clown emerges a standout tumbler. His suspenseful teetering on stacked tables and simulating folly in the circus tradition bring the house down.

Mel Odly & Ruby, latter a scenic femme helper only, is a juggling act that's fast, varied and very funny. Mel Odly, business-suited, and banker-looking, backstops his jugglery with a running remarks-ship and humorous footwork that cop plaudits as frequently as do his antics with balls, Indian clubs, ropes, plates and a wheel that bowls over and under the surface of a spinning parasol. Act could be a winner for tv, or anybody's rostrum.

One-time tv choreographer Jack Card merits kudos for some sweet dandypation by his eight femmes. Hoofing is sans bumps or grinds, and has precision and charm of June Taylor's tv aggregation. Carl de Santis orch backstops ably but seems to need weight in the beat department. Films are reissues.

Toms.

### Bobino, Paris

Paris, March 18.

Les Compagnons De La Chanson (8), Rene-Louis Lafforgue, Kassagi, Irene Christian, Bela Kremono, Sipolos (2), Romerito, Danielle Rouille, Maguy Zanni, Hedy Arnould; \$1.50 top.

Les Compagnons De La Chanson (8) need some new material and arrangements if they are not to deteriorate into a barbershop quartet times two. They still have harmony and neat production backings to their songs, with definite life in a slapstick longhair recital and a circus takeoff. But a tendency to repeat old-fashioned choral numbers, and an edging towards archness, indicate this wellknown group needs a brushing up of repertoire. They have lost the red-haired, dynamic Albert; maybe that's what's the matter.

Rene-Louis Lafforgue eases through his songs of work, lowlife pleasures and love. Having a sound voice and a solid self-cleaved song, he has still to tone down overdone miming to turn him into a staple here and a possible star when he eschews his flippancy and settles down to a definite style.

Irene Christian asserts an authority and feeling in her songs and delivery (see New Acts). She has played hinterland boites the last few years, this being her

Parisian bow. Kassagi does some good magico bits, topped by conjuring up birds at will, but a tendency to overdramatize gives this an air of a earnest Svengali which keeps the aud sitting on its hands. Less pretentiousness would make this a good filler, for he is adept.

Bela Kremono is an adroit juggler who keeps things flying. Tophats, balls, cigars, etc., are kept aloft and his good nature and solid dexterity make him a fine filler and ready for Yark chances. Sipolos (2) improvise musical instruments from whistles set in a candelabra, marble slabs, bells, balloons, etc., to make this a neat offbeat with fine international chances.

Romerito is a midget Spanish flamenco dancer. Though 18 years old, he looks like a cherub. This is strictly for offbeat purposes for his thinness rules out any fire or proportion in his terping. He sings too. Show winds with the first chances given to three singing amateurs. Audience is kind, but only one of this trio merits attention.

Hedy Arnould is too languid and operatic in her attempts at pop music. Maguy Zanni, in her try at satirical songs on the Paris snob set, is much too precious and lacking enough voice and insight for a major future. She might finally make an okay orch singer. Danielle Rouille, a 18-year-old, though gauche and obviously frightened, has a definite dramatic flair and her two songs about the lonely lives of sailors have insight and interpretation. Plenty of work is in store for voice control and body handling, but she looks a good possibility.

Mosk.

## Films' Tomorrows

Continued from page 3

tv stations are employing to give the impression they have first-run films.

Hollywood, according to Stellings, appears to have conquered its 1957 jitters. He added that the recent results of several blockbusters seem "to have stiffened Hollywood's discovery that there still are theatres, they can still gross as much if not more than ever with the right product, and that the boys behind the boxoffices aren't such a bad lot after all."

The renewed hope, Stellings stressed, has brought about "an aura of improved relations and better understanding among the three branches of the industry."

In light of the progress made recently, the TOA chieftain pledged that the exhib organization "will maintain constant vigilance" in the following fields:

Continue its aggressive fight against toll-tv.

Continue to expand and encourage good relations with distribution and production to make sure the flow of product continues.

Continue to keep pressure on individual film companies to help their presidents withstand pressure from stockholders for the sale of post-'48 films to tv.

Push for help from the Small Business Administration to make it easier for theatres to get government loans.

## Paris-London Airlift

Continued from page 2

Sidney Bernstein, the British theatre and tv magnate.

I had a busy afternoon, attended to four business engagements, bought a suit, and caught a 6 p.m. plane back to Paris, which got me there in time to catch the opening of Arthur Miller's play, "View From the Bridge." On the plane, to my surprise, was Victor Samrock, the Broadway manager, who introduced me to John Osborne, the playwright, both en route to Paris to see some shows and work out "a deal." They were met at the airport by Harry Saltzman, the producer, whose headquarters are either in Paris/Rome. At Le Bourget I bumped into Eddie Albert, who was hopping a plane in a few minutes to go to Africa, where he will do some acting for a new Darryl Zanuck picture.

Yes sir, it's a shrinking world. They tell me that in less than a year there will be four or five hour trips across the ocean, as a regular passenger service. Can you imagine what that will do to us. Better tell Alexander Cohen, who sells those weekend theatre trips to the strawhat circuit, that he can start planning weekend across-the-ocean show-trips. Wolfe Kaufman

## New Acts

### KEIGO IMPERIAL DANCERS

Dance Group

20 Mins.  
Mocambo, Hollywood

New niterity act is made up of seven Japanese girls, a male prop boy (standard in Jap presentations), and the male head of the group, masei Takeuchi. Keigo, who recruited the others in Japan, with rich and lavish Oriental costumes, whirling parasols and fans, they do authentic Jap dances and also some funny takeoffs on the Black Bottom, mambo and cha-cha. The Nipponese music is somewhat offbeat for most westerners, but it isn't overdone and doesn't get monotonous.

Whole act moves very fast and could be exploited as an unusual novelty and, with some buildup, as a class presentation. Girls are lookers, although voluminous robes prescribe more obvious sex, the message gets across. Powe.

### ANDRE RAYMOND

Dance

7 Mins.  
Bal Tabarin, N.Y.

Andre Raymond presents a mechanical doll turn wherein a male and female figure are mounted on his back, while a long skirt hides his own person. Raymond's dance work has a natural look, he does some good tricks in this respect, and maintains an aura of interest throughout.

However, the mystery has been taken out of this kind of turn by his predecessors on the circuit. Acts of this category have to get along on the basis of what they can do in simulating dances. By this standard, Raymond will get along as a novelty act in most situations.

Jose.

### JEANNE & JOB

Balancing

8 Mins.  
Empire, Glasgow

This is a novel and refreshing act with a good approach to equilibrium, and okay for general run of vauderies. Male opens with some routine balancing on sticks atop trestle bed. Segues as he and distaffer intertwine atop the sticks. Then the male seizes the gal gently through his legs, and beauty of movement is an eye-catcher.

Duo strive (and obtain) a comedy note in various positions. For final pose, she lifts him by the legs and hoists aloft, winning solid panning for the trick. Distaffer is blonde and shapely, and no mere stooge in an act which exits to commendable response.

Gord.

### MARGIE ANDERSON

Songs

15 Mins.  
Monticello, Framingham

Margie Anderson, 5-8 nicely stacked sepi songstress with a jazz beat, former member of Wings Over Jordan gospel group, out as a niterity single for some time in the eastern areas but not yet documented in VARIETY, displays an exuberance in chirping that warms. Her three-octave range embraces some fine emoting, especially on "Mr. Wonderful," which she makes a production number of with asides to Sammy Davis Jr.

Sharply clad in black rhinestone and beaded, low-cut formal, she's generous with the smiles and comes through solid from hot lick numbers to ballads.

Miss Anderson displays considerable potential for jazz and interpolates out and around the theme in her numbers. She climaxes with a lilting and nostalgic polish job on "Around World," pulling all stops for heavy mitting. Strong in both the looks and piping departments, she sells her songs in fine style. With lots to offer, she's slated for top vocalist brackets; should go far and fast and has great possibilities for intimate jazz spots, smart supper clubs, tv and class spots.

Guy.

### RALPH MICHELE

Comedy

12 Mins.  
Bal Tabarin, N.Y.

Ralph Michele is a pleasant comic who throws lines gracefully and who has some good stories to tell. He has obviously been around for some time, but hasn't been recorded in New Acts. His material is clean, he shows an articulate mind, and has the innate ability to communicate a wide variety of material.

However, his lines need considerably more strength to make the Broadway grade. Some of the verbiage has been around and has a familiar ring. At that he holds interest for most aural situations.

Jose.

### IRENE CHRISTIAN

Songs

20 Mins.  
Bobino, Paris

Irene Christian is a mature woman who was previously a ballet dancer at the Paris Opera. She took to singing a few years ago but played mainly the resort boites. Her first Paris stint unveils a definite dramatic song personality and with promise to develop into a staple belter here. Songalog is well chosen and underlines her flair for imparting heart and poignance to songs of thwarted love and desire. She sheds real tears, but can then segue into a piquant song on life's better thing.

Good bodily control, due to her past terping, and a definite sincerity and feeling look to make her a possible topline in a year or so with possibilities for Yark special-ized boites on her versatile potentials, and effective voice. Mosk.

## Ice Show Review

### Maxi & Ernst Baier Ice Ballet

(SPORTHALLE, BERLIN)

Berlin, March 18.

"The Four Seasons," a Maxi & Ernst Baier production in four parts directed by them; choreography, Guenther Lorenz; musical arrangements, Bernd Kampha; costumes, Maxi Baier; sets, Werner Schachteli; conductor, Hans Huber. With Ria Baran & Paul Falk, Irene Braun, Friederike Schropp, Lothar Mueller, Leopold Bierer, Hedy Palinkas, Joy Aston, Istvan Szeny, Soenke Jensen, Monika & Feliz Heiningar, Jack Duncan & Bill Stewart, Corps de Ballet. At Sporthalle am Funkturm, Berlin; \$1.75 top.

It's ice revue time again in Berlin. Maxi & Ernst Baier's Ice Ballet marks the first local icer of 1958. As usual with German blade shows, this lacks the spectacle and glamor of American freezers. Nevertheless, it's an okay offering that will please those who are not too fastidious.

Part of the success is already guaranteed by the extremely popular Baier name. Both are best remembered as this country's most successful skating couple of the '30s and '40s. They don't appear (both have retired) but are extremely active behind the scenes.

The idea for this presentation stems from Maxi who also takes the artistic management, while the artistic management finds them collaborating. The Baisers, who often have been German European and world champs, set up this show in 1950. Headquartered in Garmisch (Bavaria), troupe has been touring all over Germany and many European countries. Every second year, it comes along with a new program. This program was premiered in Amsterdam last year and troupe came via Copenhagen and Hamburg to Berlin.

Local appearance at the 3,000-seat Sporthalle teed off Feb. 20 and is scheduled to run until March 23.

Stars of the show are Ria Baran and Paul Falk. One of the world's most-titled skating couples of the postwar era. Both married since 1951) became professionals in 1952 and are still tops on style and elegance.

Other soloists and title holders who score are Irene Braun, Friederike Schropp, Leopold Bierer, Soenke Jensen, Istvan Szeny, Hedy Palinkas, and Joy Aston, International dance star from the Parisian "Folies Bergere."

The comedy side, which was not exactly a plus when troupe appeared here two years ago, is now more substantial. This, in the main, is due to Jack Duncan & Bill Stewart, British ice comedians. Both contribute a number of all-gags and the Duncan troupe (who are most of the laughter) who garnish the ballet (about three dozen skaters) are remarkably goodlooking boys and girls. Costumes are good and the musical accompaniment is well handled by Hans Huber's nine-piece orch.

Hans.



# Town & Country, Bklyn.

Judy Garland, Bobby Van, Dave Barry, Buster Burnell Dancers (10), Ned Harvey Orch, Sicaris Orch; \$6.50 minimum.

Judy Garland does not have to prove that she is a top attraction. She is, has been, and it's a well known fact; however, her opening at Ben Maksik's Town & Country last Thursday (20) in the midst of a 24-hour snowstorm coupled with impossible driving conditions, she disappeared and all doubt about Miss Garland's pulling power. Despite the horrible weather and many early cancellations the huge (1,700 cap.) T&C was jammed. Many had to mush through the highways and byways of Brooklyn to get there since part of the main route, the Belt Parkway, was under a couple of feet of Atlantic Ocean but much they did and were more than pleased with what Miss Garland had to offer.

Show kicked off with the Buster Burnell Dancers (10) who did their usual terping routines with competence if not brilliance. Group later returned for an intermission stint during Miss Garland's costume change.

Bobby Van in the second slot handled his dancing-singing chores with a general competence and savvy that belied his years. Leading off with a snappy interpretation of "It's Too Darn Hot" he then keyed the remainder of his act to Van, using the various departments and overall history of the paper as lead-ins to his later bits of business. Impersonations of Cagney, Stewart, Grant and Walter Brennan got enthusiastic response and lead into his winderupper, a Cohan medley that was the best part of his turn.

Next out was Dave Barry, a comedian with an uncommon talent for impersonations, who had the homefolks with him from the start. His patter is not the best and could use some finesse but his personalized sound effects and impersonations are topnotch. Liberace, Churchill and Godfrey were among the imitations and the Godfrey bit is among the best to be heard today.

Headliner now came on to do a 70-minute stint of singing, clowning and terping that was well suited to the huge Town & Country layout and was enthusiastically received by the crowd. Miss Garland appeared in the second slot, dressed in a lovely, sequined chemise, belted at a couple of standards, "Life Is Just A Bowl of Cherries" and "You Made Me Love You," to set the mood and each was heftily mitted after the first few bars as the number was recognized and eagerly anticipated.

Bobby Van returned to duo with Miss Garland on "When You Were A Tulip" and remained on stage during most of the remainder of the show singing and hoofing, complimenting Miss Garland nicely. After a quick change she returned in a jacket and long stockings to do one of her best numbers, "I'll Go My Way By Myself" and followed up with "Mean To Me," "After You've Gone" and "Rockabye Your Baby."

The Burnell troupe fills in a short intermission with an OK routine. Miss Garland and Van return in clown getup for the standard "Walk Up The Avenue" with both the star and the dancer handling the vocal and terping chores in standout fashion.

Singer winds up the proceedings with several more standards, is forced to a couple of encores, topping them all with "Swanee" and still left them clamoring for more. It adds up, well-balanced show with Miss Garland doing an hour and 10 minutes of her tested best that should lead to a most successful engagement for Miss Garland at the Taj Mahal-on-the-Gowanus. The heavily augmented Ned Harvey orch backs the show competently while the Sicaris group handles the Latin dancipation effectively. Syd.

# Deauville, Miami Beach

Miami Beach, March 20. McGuire Sisters, Jack Durant, Los Gatos (3), Bob Regent Orch; \$3.50-\$7.50 minimum.

The McGuire sisters, playing their first niter date in the area are making it big in the Casanova Room of the Deauville on the hot heels of Donald O'Connor who brought the big spot into hotel-cafe contention when he reopened the place several weeks ago. Consistent spread of word-of-mouth aided in what looks to be a click run for the trio. They're themselves, a cleverly staged stint that brings out the talent facets not seen on tv screens, adding to the basically strong impact on the tablers.

On the harmonies end, they're always solidly accepted. When they hit into "production" bits, such as a flapper-era concept; a series of impressions of femme contemporaries;

ies; a brief hoofing sesh and the big pounding pull item, a showstop vocal blending on "One Fine Day" from "Mme. Butterfly," they keep the reaction of the hep Beach engorged in constant high pitch. The gal-in-the-middle, Phyllis, is the hub for the staging, an inevitable singling out to provide an attention-getter; however, the three-some are integrated into a smooth whole that makes each equally important to the concepts. Delivery, stage deportment and physical attraction are same grade as the top-drawer material, to wind them into begoff.

Jack Durant, a vet on local niter stage, gathers in a healthy amount of laughs with his familiar in-one-liners. Addition of his hips-into-pratfalls — a trademarked piece of biz with him — and working in of a couple of male ringers as targets for his waggery add to build of audience acceptance.

Los Gatos are a gas-ripping teoff act, their balacing stunts bringing a steady mitting. McGuire's is a play for the McGuireds with baton-leading of his arrangements, while Bob Regent's orch handles the showback assignments in ace style. Next in sight: Dan Dailey & Co., March 28. Larry.

# Windsor Hotel, Montreal

Montreal, March 20. Sandu Scott, Max Chamitov Quartet, Sandro Montero; no cover or minimum.

The handsome Embassy Room in the Windsor Hotel comes up with a winner this time around in the form (and what a form!) of blonde Sandu Scott and her clever songs of romance both plaintive and lusty. Miss Scott is no stranger to these parts, having broken in as a chirper in an uptown room several years ago. However, the Embassy is a vastly improved thrush with sophisticated material, a more pro attitude on the floor and an approach to a song that shows the recent experience of engagements in London and the Continent.

Garbed in a sequin affair that brings out all the visual attributes that do so much to boost overall impact, Miss Scott manages to combine the word-weary distaffer with a touch of the gamine that is a pinch — keep attention in all corners. For obvious reasons, this is an act that has greater male than female appeal, but chirp keeps the balance in hand and seldom has trouble with diverting, chattering femmes at ringside.

Her offering has pacing and variety despite the almost deliberate overarranging of a couple of items, particularly the opening bit, "Get Out of My Mind," backed with specialties concerning men and amour in neat fashion and for solid attention. The improvement in past few years and apparent ability to take and absorb direction should make Miss Scott an okay bet for any of the top intimeries around the country.

As per usual, the performer in the Embassy gets able assistance from the Chamitov combo who for this engagement adds a longo drummer during duets. Between his guitar-and-song sequences with Chamitov and his group playing fine dance interludes. Neut.

# Chase Club, St. Louis

St. Louis, March 21. Four Coins, Jimmy Dorsey Orch (17); \$1.50-\$2. cover.

Their first appearance in St. Louis was an auspicious one all around for the Four Coins, definitely not just another vocal group. These personable lads come equipped with a fine assortment of audience-pullers, including some high-stepping dancing and a zany comedy routine by headman Michael James. Although Chase Club patrons lean to the cafe society type not overly fond of rock 'n' roll, the Coins manage to get undivided attention even with the rockers.

Their rate special big hands with their recording clicks, "Shangri-La" and "My Love Loves Me," but the applause is rousing for nearly everything, from a medley of standards to a Belafonte calypso.

The Jimmy Dorsey orch, directed by trumpeter Lee Castle and featuring vocalists Tommy Mercer and pretty Diane Wisdom, lead off the floorshow session with a heady batch of tunes associated with the Dorsey brothers through the years, including Jimmy's last big hit, "So Rare." The band has no trouble at all living up to the "fabulous" billing, and both dancing and just-sittin' ringersider add a few of their own — "great," "marvelous," "the most."

Dorsey orch will hold forth for four weeks, with the Diamonds due in tomorrow, March, as show headliners. Bob.

# Moulin Rouge, L. A.

Hollywood, March 21. Betty Grable & Co., with Art Johnson, Flo Walters, Jim Hodge, John Drezel, Ray Baxter, Dean Campbell; Toni Dalli, Gautier's Steeplechase, Dick Stabile Orch; \$5.50 package.

For those too young to remember, or those nostalgically eager to know, the origin of the term "Betty Grable Musical," the reminder is currently available in the living, breathing, glowing flesh at the Moulin Rouge. Miss Grable, trim and neat as ever, with the celebrated legs still worthy of plenty of celebration, is the central figure of a lively miniature revue in which she kids herself and her film successes and at the same time makes clear why they were successes. Slick, fresh costuming, fast dance staging and the professional attitude that the audiences deserve more than just a look at a "movie star doing the boogie beat," make this act a solid one.

Miss Grable has seven costume changes in her 30-minute turn and she was understandably breathy toward the close. But it didn't make any difference. She treated the whole thing goodnaturedly, she confided to the audience she doesn't sing very well anyway, so a note lost here or there is no calamity. She reprises some of her film hits, "Rosie O'Grady" and "Al-Exander's Ragtime Band" (latter in French for pleasant comedy effect), with assists from singer Art Johnson and dancer Flo Walters; exchanges vocal banter with her introducing quartet, Jim Hodge, John Drezel, Ray Baxter and Dean Campbell, and even tangles with the Moulin Rouge chorus line for a mute but funny reminder of her high-kicking cinema duties.

Held over from previous shows are Italian tenor Toni Dalli and Gautier's Steeplechase, horse-and-dog act. Donn Arden's "Pariscopes" revue continues to stand as a smartly costumed and expertly choreographed revue.

Miss Grable has a limited run, through March 30, when Helen Kane preems a night club act. Powe.

# Fontainebleau, M. Bch

Miami Beach, March 22. Jimmy Durante, with Sonny King, Eddie Jackson, Borden Twins, Sally Davis, Jack Roth, Jules Buffano, Line (6); Norton & Patricia, Sacasas Orch. \$3.50-\$7.50 minimum.

J. Durante is back at the La Ronde for his annual two-week stand, projecting his brand of fast and furious wacker in as volatile a manner as ever, albeit the basics are the same as always utilized for pegging his antic material at audiences and his company of singing, strutting aides.

Major portion of Durante's bits that hit big are now worked with heir-apparent Sonny King. Solo spots with the hats, directed at Jack Roth and Jules Buffano, are retained; the foolery with house orch leader Sacasas gets a solid set of yocks. But it is King to whom he turns for the krut-singing, the mauling, the bits of physical biz that are pure Durante. King makes a fine foil for all and on his own garners hefty returns with his high-pitched vocalistics, worked out in mobile manner reminiscent of the Durante delivery.

Eddie Jackson comes on for his mits-raising struttaway turn, with the three joining for a new piece that is a rousing rock 'n' roll turn, complete to exaggerated costuming. The line-lookers assembled are handsome foils for the Durante daffiness in song; this trip he's brought three girly gals along to work into a finale which is the note for a whirling wind. The payoff is in the pandemonium vein set through the some 60 minutes the company are led through their paces by Durante.

Norton & Patricia are the entracte and build themselves a showstop with airy lifts and spins worked into inventive patterning. They're one of the best dance duos to have worked this room. Sacasas and his crew rate bows for solid showbacking. Due April 1 Sarah Vaughan. Larry.

# Eddys', K. C.

Kansas City, March 21. Gogi Grant, Norman & Dean, Tony DiPrado Orch (8); \$1-\$1.50 cover.

Stongress Gogi Grant was due in here for a date more than a year ago, but actual schedule never got worked out. Now she is fulfilling that commitment, and fans here are getting their first look at the gal. Comedy is an ingredient of the bill, with Norman & Dean making their first stand here solo.

Combo ran a full hour, but probably will be trimmed for balance of fortnight. There are some good moments of both vocal and comedy and show sums as a better entry.

Harvey Norman & Stanley Dean are in their second year as a comic team and on the basis of performance here have to rate as strong comers. Their half-hour includes some wacky song impressions by impish Dean, with Norman generally playing it straight, some interviews with mythical ringers, and a tv spectacular, "Snow White" with a funny banana-eating bit. Midway Norman sings "The Night Is Young" straight in fine fashion.

Miss Grant's singing turns out to be all that is to be expected after hearing her hit recordings, although her floor personality is quite standard and could do with more warmth. Of a long list of songs, she is tops on "All the Way" and her recorded hits, "Caddy There's a Valley" and "The Wayward Wind." House seemed well pleased. Bill holds through April 3. Quin.

# Eden Roc, Miami Beach

Miami Beach, March 23. Joe E. Lewis (with Austin Mack), Ella Fitzgerald, Tina & Coco, Mal Malkin Orch; \$3.50-\$7.50 minimum.

Eden Roc's prexy-booker Harry Mufson is again looking at in-the-black ledgers with return of Joe E. Lewis who was his only big-click moneymaker this winter. Joe E. for any spot in this town is money in the bank; current engagement's adding up a record-breaker for attendance, with addition of Ella Fitzgerald more insurance of a big nine days for the pucky laugh-maker.

Lewis always draws the cream for his dates here, and in the current stand, attendance took the look of the crowds who flocked to see Sinatra.

The wily Lewis sets his laughs with an array of newies on the night-people and the celebs he is so well acquainted with, and who are in constant attendance at his shows. He's added several new parodies to his thick book of broad lampoons, with "All the Way" an example of a work-in on a hot item, what with the Sinatra showing and the songster's presence opening night. Trick of working names of the night club to his patter adds to the zesty air he builds.

Lewis can do no wrong, responds to request urgings rapidly and keeps matters rolling on the big howl side throughout. For always, he has to beg off here. Austin Mack cues him in a quietly adroit manner to keep the pace steady.

Miss Fitzgerald is playing her first date in this league, and it won't be the last with a book-back already in the works. The stylist hits from first tune; keeps the palming-pot boiling as she deftly works out her compote of standards, platter clicks and treatments of currents. Easy manner and unaffected delivery, plus some arrangements, give zing to the stint. Typical was bit at show caught up which she followed lead of calls for "Who's Sorry Now" and coined new and clever lyrics for the ever-green anent not being conversant with the original wordage. It got her a wham payoff from the crowded room, with requests pouring in for more.

Tina & Coco are in tough teoff spot for their flamenco terps in the first date to garner fair amount of attention. For usual, Mal Malkin and his crew are invaluable musical aides to the acts. Myron Cohen and Los Chavales de Espana take over March 31. Larry.

# Ye Little Club, L. A.

Beverly Hills, March 21. Abbey Lincoln; 3-drink minimum.

Sepia songstress Abbey Lincoln is making her first return in a year to Marshall Edson and Mike Garth's Ye Little Club. Her stay should be a welcome one to frequenters of this intimate BevHills niter.

Chirp bowed Tuesday (18) to a capacity crowd that showed plenty of enthusiasm with the mits throughout her 20 minutes. Miss Lincoln is a saloon singer who displays many musical moods while warbling, even to the extent of manifesting tears when the number calls for it — and scores effectively.

Singer, under pact to Liberty Records, pleases with a medley of ballads which include "Fools Rush In," "I've Got It Bad and That Ain't Good," "Old Devil Called Love," "Can't Get You Out of My Mind," "Bewitched, Bothered and Bewildered" and "Mad, Mad, Mad." Roger Nichols on bass and 88er Joe Felix supply topnotch music for both the act and at intermission. Miss Lincoln is holding forth here for four weeks. Kafa.

# Statler-Hilton, Dallas

Dallas, March 21. Three Suns, Bob Cross Orch (12); \$2-\$2.50 cover.

Three Suns, w.k. from airtime and Victor platters, are new here as a niter act, but hefty opening (20) in the plush Empire Room augurs a comfortable fortnight's stand.

Musical selections are slickly paced, with opening "Caravan," Artie Dunn's organ highlighting on "Peg O' My Heart," and "Sweet Georgia Brown," featuring Johnny Romano on guitar. Latter's deft fretting and deadpan comic relief, abetted by Dunn's keyboarding, backstop a neat 30-minute show that utilizes only standard, ever-green tunes. Tony Lovello, accordionist, displays wizardry in featured bits — such as the exciting "Malaguena" and "Charmaine," but he could drop the unnecessary gymnastics. Distracting leaps and dramatic stances deter appreciation of his instrumental artistry.

Bob Cross orch lends superb showbacking and packs the floor with leather-pushers. Bark.

# Bal Tabarin, N. Y.

Dolly Dawn, Ralph Michele, Andre Raymond, Lou Harold & Johnny Burns Orchs, Can Can Girls (5); \$3.50-\$4.50 minimums.

The Bal Tabarin, one of the oldest night clubs in the Broadway sector, has been the original can-can spot in this area. Of late, it has been adding headliners American to the proceedings. In this instance, Dolly Dawn, absent from the Stem for a number of years, is essaying what could be termed a comeback, although she hasn't been out of the business for that long. Miss Dawn, formerly the vocalist for the George Hall orchestra and who took over that organization at one time, has long been a single and has worked some of the top spots.

In her bow at this spot, Miss Dawn shows her skill with a tune and there's a pleasant air about her. For the greater part of her turn, Miss Dawn relies on the standards that have done well by her for many years. A number from "The Music Man" is a tune-fun addition to her catalog. She hits a strong return in her stint.

The other pair of acts on the bill, Ralph Michele and Andre Raymond, show up in a new act, the Lou Harold orch backstops well and the Johnny Burns trio hits a good stride for the dance relief. There's an energetic five-girl line which does some sprightly routines including a lively can-can. Jose.

# Gay 90's, S. F.

San Francisco, March 19. Ray K., Bee and Ray Goman, Aura Cameron, Don Regan, Joy Healy Dancers (5), Elliston Ames, Wally Rose Orch (4); \$1-\$1.50 cover.

Ray K. Goman, a fast-shooting comic, is standout feature in the Goman's new Gay 90's 55-minute show. Show is patterned on an old-time minstrel production, though without blackface, and Ray K. and Don Regan are the endmen with the gags. Regan is slow on uptake, acts mainly as Goman's straight, which gives Goman plenty of room for swift ad libs, asides and rest of the verbal fireworks of a good standup comic.

Ray Goman Sr. emcees and puts over a couple of dandy banjo solos, "Waiting for the Robert E. Lee" and "Nobody's Sweetheart Now." Bee Goman delivers neat songaloo, blue but a crowd-pleaser, and Regan and Aura Cameron do a pair of pleasant duets, "By the Light of the Silvery Moon" and "Make Believe."

Wally Rose's splendid dixieland orch supplies a trombone number and Joy Healy line sings and dances to nice oldies, "Golden Slippers," "Alabamy Bound," "Toot-Toot-Too!"

Show is sharply paced, well costumed and gets good audience reception, with Ray K. Goman rating big hand. Bill runs through June 19. Stef.

# Caterina Valente's Dates

Berlin, March 26. Singer Caterina Valente will resume touring around November with a date at the Olympia Theatre, Paris. Possibility also that she'll work the Berns Restaurant, Stockholm, as well as dates in Greece, Caracas and probably Las Vegas.

Miss Valente expects her first baby sometime in July.



# VARIETY BILLS

WEEK OF MARCH 28

Numerals in connection with bills below indicate opening day of show.

## NEW YORK CITY

Music Hall 27  
Corps de Ballet  
Great Barton

## AUSTRALIA

MELBOURNE  
Tivoli 31  
Shirley Basssey  
Vic Hyde  
Lili Barber  
Clifford Guest  
Curibus (4)  
George Holmes  
Neil & Newton  
Eleanor Gunter  
Joe Martin  
3 Winds  
Jimmy Jeff  
David Sterle  
Irene Bevan  
Rae Morgan

## BRITAIN

ASTON  
Hippodrome 24  
Johnny Silver  
Jane Beryl Callin  
George Meaton  
3 Rotands  
Margaret West  
Nat Willis  
Dennis Bros.

BIRMINGHAM  
Hippodrome 24  
Edmund Hockridge  
Yana  
Renee Dymott  
Smoothie & Layton  
Sharpe & Iris  
Rene Strange  
Pierre Bel

BRADFORD  
Alhambra 24  
Willie Harris  
Jerry Harris  
Les Hobeaux  
Most Bros.  
Tony Crombie Co.  
Hand-Jive Hostesses

EDINBURGH  
Empire 24  
Eddie Calvert  
Ray & Ronly  
Londonsires  
Billington  
Dennis Meade  
Dennis Spicer  
Barbara Law  
Tilbys Bros.

GLASGOW  
Empire 24  
Eddie Calvert  
Ray & Ronly  
Londonsires  
Billington  
Dennis Meade  
Dennis Spicer  
Barbara Law  
Tilbys Bros.

## LOS ANGELES

Avante Garde  
Ruth Olay  
Jackie Kain  
Roy Kral  
Lenny Bruce

Ben Blue  
Kay Lee Jones  
Barbara Heller  
Sammy Wolf  
Roy Kral  
Dick Bernie  
Ivan Lane Ore  
Coconut Grove  
Sobhie Tucker  
Frances Brunn  
Freddy Martin Ore  
Louis Armstrong  
Dorothy Donegan  
881 Club  
Annette Warren  
Johnny Walsh  
interlude  
George Shearing  
Quintet

Largo  
Francisco  
Peter Wood  
Eddie Grady Ore

## HAYANA

Capri  
Margarita Sierra  
Tony Mool  
M. Alvarez Mera  
Luis Chores  
Sonia Villa Ore  
Calvet Ore  
Nacional  
Parishia Torres  
Dancing Waters  
W. Reyes Ore  
Ted Lewis  
Eddie Chester  
Cathy Roche  
Beverly Marshall  
Sol Klein Ore  
Elena Del Cuelo  
Manolo Torrens  
Lasker Steinberg  
Mercedes Valdes  
Arminia Martine  
Maria Magdalena

## LAS VEGAS

Desert Inn  
"Newcomers, 1928"  
Paul Whiteman  
Harry Richman  
Rudy Valley  
Bobby Darin  
Fili D'Orsay  
Carlton Hayes Ore  
Dunes  
"Minny's Folies  
International"  
Irv Benson  
Doris Dennis  
Paul White  
Sid Fields  
Ray Parsons  
Carol King  
Eel Davidson Ore  
El Cortez  
Duboulet Trio  
Dick Saunders  
Marcelle Miller  
Doris Dennis  
El Rancho Vegas  
Eartha Kitt  
Morey Amsterdam  
Barry Ashton Dancers  
Dick Rice Ore  
Flamingo  
Vic Damone  
Lenny Hayton  
Little Buck  
Flamingoettes  
Jackie Cochran Ore  
Framont Hotel  
Nitecaps  
Make Believes  
The Castles  
Golden Nugget  
Harry Kane  
Jig Adams  
Charlie Boyer  
L. & F. Maynard  
Riviera  
Dennis Day  
Lorraine Truex  
Novelites  
Cavanaugh  
Ray Sinatra Ore

## MIAMI-MIAMI BEACH

Julie Wilson  
Senor Wences  
Bert Metropolitans  
Jackie Heller  
Lee Martin Ore  
Maya Ore  
Rita Avalon  
Ray Taylor  
Bobby Duff Ore  
Alma Boyar  
Red Scott 3  
Baltimore  
Charlie Farrell  
Irving Fields 3  
Billy Mitchell  
Mickey Gentile  
Jose Curbelo Ore  
Cafe De Paris  
George Matson  
The Szonys  
Wier Bros.  
Panna  
Betty Fellows  
Jill MacDonald  
Donna Lewis  
Boa Naga  
Chuckie James  
Doug Scott  
Crest Twins  
Tinker Bell  
Sherry Bratten  
Lydia Fairbanks  
Freddie Bell Ore

## Deauville

McGure Sisters  
Jack Durant  
Los Latos  
Bob Regent  
Tito Puente Ore  
Jo  
Eden Ree  
Joe E. Lewis  
Ella Fitzgerald  
Joan Little  
Rascha Rodell  
Mal Malkin Ore  
Footloose  
Jimmy Durante  
Eddie Jackson  
Sonny King  
Lester Young  
James Buffano  
Borden Twins  
Norton & Patricia  
Saxons Ore  
Fupi Camps Ore

## CHICAGO

Black Orchid  
Shecky Greene  
Diann Carroll  
Joe Farnello 13  
Blue  
Princess Abilia  
King Christian  
Lord Christo  
Mighty Dictator  
Antonio Jimenez &  
Pepita Martinez  
Blue  
Earl Bostic 6  
Clifford Inn  
Eddie Higgins Trio  
Beverly Kelly  
Ramsey Lewis Trio

## RENO

Harolds Club  
Jodimars  
Knox & Korral  
Wilder Bros.  
Harrah's  
King Pin  
Carmen LeFave  
Lou Styles &  
Stylists  
Jan Stewart 4

## SAN FRANCISCO

448 Club  
3 Sharps  
Patsy Kelly  
Blackhawk  
Joanne Beretta  
Bernard Bragg  
Lurlean Hunter  
Easy Street  
Turk Murphy Ore  
Crest Lounge  
Pete Daily Ore  
Fack's II  
Vagabond  
Lord Buckley  
Fairmont Hotel  
M. Bros.  
E. Heckacher Ore  
Gay 9's  
Bee, Ray & Kay  
Goman  
Joy Healy Dancers 6

## Hilton-Junket

Continued from page 2

plained about the lack of Cuban patronage since the natives are playing it safe at night. Yank tourists are not bothered and the sporadic shooting of some of the braver gringo newspapermen heard were said to be cops-and-robbers stuff rather than politico-bing-bang. (One report brought back, however, mentioned the Reader's Digest office in the Pan-American Bldg. being sabotaged and ransacked by employees for variously ascribed reasons, none verified).

Yet junketeers—"have new Hilton hotel, will travel"—reported the opening of the new plushery as very smooth with beaucoup casino action. The Havana Riviera casino was the only other casino reported doing well, the new Capri and the old Nacional; and the Tropicana, with its lavish floor-show, doing the best nitery biz.

The meandering Americans were surprised that in their drives to Veradero Beach and kindred spots there was no police roadblocks, but admittedly it has scared the tourist trade back to the mainland. The weather also was inordinately chilly.

The new 30-story, \$44,000,000 Habana Hilton is owned by the Cuban Restaurant Workers Union, operated by Hilton. There was a palace guard of about 100 armed police and others presumed disguised as waiters, captains and chefs to prevent any bombing or kidnapping of guests, the Hollywood personalities included. Some of the expected film names failed to make the junket for reasons that may be real or contrived because of the Cuban scare.

Nonetheless the Cuban Tourism Institute, which says Americans left behind \$37,000,000 in 1956 and \$40,000,000 last year, envisions an annual \$100,000,000 U. S. spend-thrifting in Cuba in less than five years. Meantime the Florida hotels are booming again, aided by improved weather.

## Elvis-in-Crowd

Continued from page 1

sions with the singer whenever necessary.

Presley, who started a whole new pop cycle with his blend of rock 'n' roll and country styles, became the best investment RCA Victor ever made. On Sholes' suggestion Victor bought Presley's contract with the indie Sun Records for \$35,000 at a time when he was an unknown. A couple of months after joining Victor, he caught on with the kids and turned the whole disk industry into a virtual one-man show. At one time, over two-thirds of Victor's entire disk production was based on Presley hits.

As an extension of his disk rage, he was also started in three films, "Love Me Tender" for 20th Century-Fox, "Loving You" for Paramount, and "Jailhouse Rock" for MGM; all were relatively low-cost productions but were boffo at the boxoffice. A fourth pic for Paramount, "King Creole" is due for release shortly. In addition to the disk, film and personal appearance coin, Presley also cleaned up by licensing the use of his name and likeness for assorted juve-slanted merchandise. His business affairs are handled by Tom Parker, a Nashville personal manager who, before Presley, was ditto for country singer Eddy Arnold.

## Boston Not Prudish, Says Censor

Continued from page 1

drew a sarcastic editorial from the Boston Herald, to which The Pilot, official newspaper of the Catholic Diocese of Boston, used the term "sophomoric."

On the question of official censorship, Milliken argues that Boston is more adult than some other supposedly less strict cities. For example, he notes, the Brigitte Bardot film, "And God Created Woman," has had censor troubles in Philadelphia and several other cities, but has not been bothered here.

Also, he points out, supposedly blasé New York does not permit burlesque, which Boston allows. And although there was an uproar when he ordered a bra on the nude in "The Entertainer," similar action, plus the censorship of a line of dialog in the same play in New York a couple of weeks later drew minimum comment.

## No Pre-Censorship

Milliken says there is no pre-censorship in Boston. He attends film showings, and burlesque and nitery shows, occasionally suggesting cuts or changes. But contrary to published claims, he declares that he has never asked a theatrical producer to submit to re-censorship. He reveals, however, that he has sometimes been asked to look at questionable shows in other cities before they came to Boston.

The Hub division chief does not arbitrarily censor, he maintains. After viewing the play opening night he may "suggest" that deletions be made, and will discuss them with producers, directors and actors, if they desire. He says he allows a "reasonable" length of time for the cuts to be instituted.

A look at Milliken's legit record for the past two seasons reveals that revisions were required in seven touring shows and one local production. The touring were "Waltz of the Toreadors," "Tune of Love," "Hatful of Rain," "Janus," "Rope Dancers," "Cat on a Hot Tin Roof" and "The Entertainer." The local show was "No Exit," at the Charles Street Playhouse. In the last year, Milliken discloses, he has inspected 305 films, 37 plays, 52 variety shows, plus Sunday entertainment bills of varying types.

Although a censor usually can expect criticism on virtually all sides, Milliken is occasionally complimented. He prizes a letter from director and co-author Joshua Logan regarding "Mister Roberts." Cuts Milliken made in Boston were "so good," Logan wrote, that he retained them permanently.

What are the standards used in screening a play for the Boston public? Milliken says that he asks managements to delete "irrelevant use of Deity, obscenity, lewdness and indecency in speech and gesture, blasphemy." In the case of such phrases as "son of a bitch," "bitch" and "God damn," Milliken usually asks that they be "smothered." One of the largest number of smothering and deletions in any play was in Arthur Miller's "View From the Bridge" when it tried out at the Colonial two years ago.

## His Modus Operandi

Describing his legit operations, Milliken explains that after he has seen a show opening night he sends a letter by messenger to the theatre next day, suggesting deletions. "There is no set time limit in which the deletions must be made," he notes. "The producers or directors or company managers may discuss and go over the suggested deletions with me."

"Suggestions" are usually carried out forthwith. There have, however, been cases in which company managers have delayed putting in the cuts almost up to the end of their stay. Such tactics endanger the theatre license.

There has been no test case brought by theatres or companies against any of the "suggestions." Refusal to institute "suggested" cuts can cost the theatre its license. As the shows coming in are booked for only a few weeks at most, there is "little purpose," as one producer put it, in contesting these "suggestions."

The theatre managements are anxious that the cuts go in as suggested, and as soon as possible, because the risk of suspension of license. Thus, the theatre management usually rides herd on the

playing company, seeing to it that the cuts are made quickly.

Milliken says that licensing officials of other cities call him frequently for advice and information regarding legit and film offerings. The standards of other cities follow the Boston pattern rather closely in the censorship of films and stage plays, he adds.

How Milliken determines what is to come out of stage fare, beyond the obvious prohibitions cited above, could seem confusing. For instance, he holds that outside of the four-letter words, he objects only to words included and defined in the dictionary.

## Strange Situations

That occasionally leads to strange situations. In "Cat On a Hot Tin Roof," for instance, the word "rut" was eliminated. It is in the dictionary, but "pootang," which has a southern and South Seas meaning familiar to World War II gobs, remained in. It is not in the dictionary.

Milliken claims that Boston's reputation as place where everything is banned was earned in the long ago when Eugene O'Neill's "Mourning Becomes Electra" was not allowed to play in Boston and subsequently played "over the bridge" in Quincy, and Maxwell Anderson's "Valley Forge" was also banned. In both cases the authors refused to permit cuts.

Also many years ago there was an edict about chorus girls' tights, but "all things change, and we change with it," as the Boston licensing chief observes. That presumably applies to the ban on the Lillian Smith novel, "Strange Fruit," which was subsequently seised by the courts. In any case, Milliken's authority does not cover the literary field.

In regard to the familiar line that femmes on stage in Hub have to wear stockings, Milliken says it ended during World War II. Before the war, women appearing on Boston stages had to wear stockings. "It was just one of those things," he remarks. With rationing and queues for nylons, bare legs won the day on the Boston stage. "We could hardly keep bare legged girls off the stage when the others were walking the streets that way," he notes.

Milliken, a 44-year-old career city official, became "censor" in 1946. A show fan since youth, he boasts of having seen everything on Boston stages since he was in knickerbockers. A baseball career loomed for him as a youth, but it ended when he was shot in the shoulder by a holdup man who hit his mother during a robbery at the family's Roxbury store.

## ASCAP-BMI

Continued from page 1

remanded the point back to Judge Kennedy for decision.

ASCAP, which is not a party to the suit brought by 33 songwriter members of the Society, is expected to oppose the new Kennedy ruling by going back to N.Y. Federal Court for a rehearing. In this event, ASCAP attorneys will also likely seek to introduce into the record large portions of the pretrial examinations to support their position that disclosure of the performance records to BMI and the broadcasters would disclose confidential information to ASCAP's competitors and customers.

## W. C. Handy

Continued from page 3

his biopic, "St. Louis Blues," had been cancelled by the film company. However, it was rescheduled yesterday because Handy, as his wife, Irma, related it, "would have wanted it." Film, which has Nat King Cole portraying the blind composer, as a result will be screened as originally planned at Brand's Yonkers Theatre next Wednesday (2). Dinner at Holback's 44 Club is to precede the showing, with attendees to include local Yonkers (Handy's place of residence) dignitaries, about 200 friends of the family, and press reps.

# Hammerstein Gets the Exit Line

Producer-Lyricist Has Last Word in Exchange With Equity Over Contribution to Cohan Memorial

The long-dormant feud between Actors Equity and the late George M. Cohan was stirred up anew last week. The union itself brought the situation to light by publishing in its Equity magazine a series of three letters pertaining to a suggested contribution from the organization for the erection of a Cohan statue in Duffy Square, N.Y.

The letters, which ran in the mag under the sub-head, "An Article for People Who Like to Read Other Peoples' Mail," was picked up by several newspapers and magazines. The three-way correspondence involved a request to the union for a donation from producer Max Gordon, Equity's decision to contribute \$250 as the equivalent of the cost of a life membership in the union, and the return of the union's donation by producer-lyricist-librettist Oscar Hammerstein 2d, head of the Cohan memorial committee.

The Equity-Cohan conflict involved Cohan's activities in battling the formation of the union and his continued opposition after it was established. After rehashing the case, the union's letter, signed by executive secretary Angus Duncan, stated, "However, there is no doubt that he was a dominant figure in our theatre and contributed immeasurably to it and its traditions—as an author, director, songwriter, producer, as well as actor."

In a letter accompanying the returned contribution, Hammerstein commented, "It seems to me that a donation in an amount equal to the cost of a life membership in the Actors Equity Assn. carries with it an ironical suggestion that a few stray grains of bitterness remain." Then after stating, "I do not dispute your right to continue a resentment so deep," Hammerstein asserted, "I must, however, refuse to cooperate with you in pinpricking George's ghost."

## City Center 'Showcase' An Arts Treasure Chest; Wows \$50-Top Audience

The second annual "Showcase" at the N. Y. City Center last Monday night (24) was a treasure chest of legit, ballet and opera previously presented at the house or scheduled for the future. The quality show kept a \$50-top benefit audience in a state of enthusiasm.

The proceedings were dedicated to Helen Hayes, who has appeared in four plays at spot at the \$100 minimum Equity salary, and called attention to her public-minded contributions to the theatre and other ventures. The participants in the "Showcase" worked gratis.

There was a suggestion by narrator Hiram Sherman, endorsed by the Center's board chairman Newbold Morris, that a burlesque department be added to the Center's list of activities. The audience also expressed approval of the idea, and it seemed in key with a scene by Bert Lahr and Betty Bartley from the Minsky stages and later incorporated in the George Manker Waters-Arthur Hopkins play, "Burlesque."

The two major principals gave the bit its oldtime flavor. Lahr leered and Betty bumped politely, and the audience howled. Also assisting was Jack Rains and three unbilled citizens who recreated this piece which was a hit on a recent "Omnibus" show.

Another comedy highlight was Nancy Walker's reprise of the Conga scene from "Wonderful Town," a gem in the comedy catalog.

## Plan Danbury Tunetent, Another on Long Island

Danbury, Conn., March 25. Plans for a season of musical stock to begin here about June 15 have been announced by Hugh G. Fordin, formerly of MCA Artists, who says he will be associated with two film producers. Fordin, who also is planning to operate a "music fair" on Long Island, has not yet chosen the site of the Danbury operation, but has two possibilities in mind.

Ben Boyar ran a music tent in Danbury about 10 years ago.

## ATPAM Sets New Scales For Off-B'way Theatres

The Assn. of Theatrical Press Agents & Managers has set new wage scales and employment requirements for off-Broadway. Only one union member is required for theatres seating under 200. However, the weekly salary varies in that category according to the seating capacity. The rates are as follows: \$100 for houses with under 100 seats, \$115 for 101-150 seats and \$137.50 for 151-200 seats.

Theatres, with a capacity of over 200 seats, are required to hire one manager at \$157.50 and one press-agent at \$131.25 per week.

## 'Nude' - 'Laughter' Fold 30G in Red

The fold in Los Angeles last Saturday (22) of the alternating "Nude With Violin" and "Present Laughter" presentation represents a loss of approximately \$30,000 on an \$80,000 investment. That's based on a March 1 accounting, plus estimated profit since then.

The Playwrights Co.-Lance Hamilton & Charles Russell venture originally involved a lone production of "Nude," with author Noel Coward tripling as star and director. "Laughter," another Coward comedy, was added for the first two stanzas of a 13-week Broadway run and the subsequent six-week Coast tour, covering four frames in San Francisco and two in L. A.

The production tab on "Nude" was \$62,798, while "Laughter" involved a cost of \$13,154. At the close of its New York run, the deficit on the dual presentation was \$65,591. Operating profit for the first three weeks of the Frisco stand, ending March 1, reduced that amount to \$47,555. Of the \$32,445 balance available at that time, \$30,000 had been repaid to the backers.

The operating profit on the New York stand was substantially reduced by the cancellation of a number of performances as the result of Coward being out ill. One expense item, however, has caused some backer resentment. That involved \$2,208 for an opening night reception.

## SEASON SALE SWAMPS L. A. CIVIC OPERETTAS

Los Angeles, March 25. With more than \$1,000,000 in mail order renewal from regular subscribers for its upcoming 1958 season, the L.A. Civic Light Opera Assn. has stopped acceptance of any additional orders until box-office opens April 3.

Orders came in at rate of \$100,000 daily from the time subscribers received their blanks. Halt was called by managing director Edwin Lester because requests for specific dates and seats couldn't be filled. Applications amounting to about \$100,000 are being returned.

## Mary Chase, Ben Segal Ready Denver Tunetent

Denver, March 25. Denver will have a musical tent this summer. Mary Chase, author of "Harvey," "Mrs. McThing" and other plays, is heading the project with Ben Segal, who already operates tunetents at Wallingford, Conn., and Warwick, R. I. The canvastop is scheduled to open early in July and run for 12 weeks. The setup is to include, besides the arena-style tent theatre, a restaurant and parking space. Stars and principals will be imported from Broadway and Hollywood, with a resident company of singers and dancers. Shows will play two weeks each, and the boxoffice scale will be \$3.50-\$15.00.

The idea is to open with "Annie Get Your Gun," possibly with Ethel Merman, a local resident, repeating her original role.

## Dublin Theatre Fest Indefinitely Postponed

Dublin, March 18. Dublin's International Theatre Fest, skedded to open May 20, has been postponed to an unspecified date because it has dropped two of its major productions and a third has been withdrawn by its author. Sean O'Casey's new piece, "The Drums of Father Ned," was dropped two weeks ago when playwright refused to permit changes to be made. This was followed by the Festival Council action in bypassing Alan McClelland's adaptation from James Joyce's "Ulysses," titled "Bloomsday."

This left Fest Director Brendan Smith with Samuel Beckett's three new mime plays, but Beckett has now withdrawn them from festival presumably because of trouble over "Ulysses."

## AC Has 100G B.R., Now Yens Shows

Atlantic City, March 25. There's \$100,000 on deposit in two local banks as a guarantee for Broadway shows playing Atlantic City next fall. Now it's up to the local business men's committee to line up five likely-seeming shows.

Michael Fiore, Chamber of Commerce president and Off-Season Attractions Committee chairman, plans to confer in New York next week with Theatre Guild officials about lining up legiters. He'll also probably huddle with execs of the Independent Booking Office in New York for the same purpose, and may ditto with representatives of Broadway Theatre Alliance, the legit booking subsid of Columbia Artists Management.

Fiore was assured some weeks ago by a Shubert representative in Philadelphia that there'd be no problem about booking shows here for pre-Broadway tryouts, provided each production could be guaranteed \$20,000 gross for a single-week stand. However, the Chamber of Commerce prez subsequently learned that, under the terms of a Government consent decree the Shuberts are not permitted to produce shows or engage in the booking business.

The \$100,000 fund was reportedly raised by the sale of 5,000 season subscriptions at \$20 each, to cover five shows. The sale opened early in January and reached the goal last Friday (21), thereby beating the March 31 deadline. The subscription sale was pushed by the Off-Season Attractions Committee, with the support of the Atlantic City Press, its editor, Stanley Fink, and reporter Sam Schor, who regularly covers the C. of C.

Season subscribers were permitted to pay through the banks, in \$1 weekly installments. Local hotels and business houses also bought up season tickets for distribution to guests and employees. It's hoped that if the initial five shows get across satisfactorily during the September-December period, a second five-show season can be presented next spring, with another \$100,000 guarantee fund.

It's planned to book shows into the Warner Theatre, a boardwalk film house being renovated for the purpose, with the seating capacity to be reduced from 4,200 to 1,200. The spot is operated by George Hamid.

## Director Pool for ELT Starting With 'Cuckoo'

The Equity Library Theatre has launched a new policy of having its productions staged by members of its recently-formed directors pool. Jack Ragotzy, one of seven members currently involved in the pool, has directed the initial entry to be presented under the new system, which replaces the selection of staggers on an individual show basis.

The play staged by Ragotzy is "Time of the Cuckoo," which opens tonight (Wed.) and continues through Sunday (30) at the Lenox Hill Playhouse, N. Y. Besides Ragotzy, others in the directorial group are Jerry Adler, Zeke Berlin, Edward Payson Call, Ella Gerber, Adrian Hall and Jed Horner. Miss Gerber, Call and Hall will stage the remaining three shows of the current ELT season at the Playhouse.

The play trio comprises "Flight Into Egypt," "Arms and the Man" and "The Time of Your Life."

# New Equity Scales Aimed to Help Sagging Outdoor Music Theatres

## 'Captain' in Ad Splurge, But Is Adding Gimmicks

The Broadway production of "Oh Captain" is going all out on advertising. The musical is getting a two-week saturation spot campaign on WRCA-TV in New York to test television's effectiveness as an ad medium for legit. The project, which takes in 10-second, 20-second and one-minute announcements, was initiated last week.

Teaser ads are also being run in the dailies and for a timely note, the show observed the St. Patrick's Day spirit by switching its title in the ABC ads to "O' Captain" for that day. Also for the occasion, featured comedienne-singer Susan Johnson re-dyed her lavender-tinted hair green.

## Standee Parties For 'Music Man'

Legit is now selling standing room parties. On a recent visit to New York, 80 members of the Methodist Church Council of Des Moines, Ia., settled for standing room tickets to "The Music Man" when they were unable to acquire seats at the Majestic Theatre for the sellout production.

Since the Majestic can legally accommodate only 40 standees per performance, the group had to split up, with half attending a matinee and the balance that evening's performance. Publicity given the situation in Des Moines and other Iowa cities has cued subsequent mail order requests for similar standing room parties.

Special interest of Iowans in "Music Man" stems from the fact that the show was written by Meredith Willson, an Iowa-born author-composer-conductor, and has an Iowa locale.

## SERGE LIFAR SLAPS MARQUIS DE CUEVAS

Paris, March 25. Differences between Marquis de Cuevas and Paris Opera as to whether or not Marquis had right to have his company perform ballet, "Noir et Blanc," led to dramatic scandal when Cuevas Co. bowed at its premiere (March 21) at Theatre des Champs-Elysees.

Ballet for which Serge Lifar, its choreographer, had given permission for Cuevas staging was forbidden at last moment by Opera direction. Going before audience—half-an-hour after announced curtain time—Marquis announced:

"I have received word forbidding me to present 'Noir et Blanc,' one of my best ballets. However, I am ignoring the interdiction in your honor. I am American and I believe that France was free. I was mistaken. It is not the fault of France, but of our Frenchman."

"Noir et Blanc" was then performed, winning ten curtain calls. During first intermission Lifar, occupying box next to Marquis, sought to explain to press last minute ban, while his neighbor eyed him stonily. Second ballet, "L'Amour et Son Destin," also choreographed by Lifar, having received warm applause led Lifar to make move of reconciliation by approaching Marquis with open arms. His advances were met with a slap in the face. Lifar has announced that his seconds will call on Marquis to arrange duel.

It seems highly unlikely that 65-year-old Marquis and 55-year-old dancer-choreographer, one of the last links with the original Russian ballet of Diaghilev, will meet on field of honor, but repercussions of scandal may well cause lively court case.

The Pasadena Playhouse Associates of N. Y. will present "The Doctor in Spite of Himself" four successive Monday evenings beginning next Monday (31) at the Downtown Theatre. Joel Friedman is director of the production, which has a score by Pauline Girard and costumes by James Brian.

Outdoor musical stock theatres have been taking a financial beating. The situation is revealed in an Actors Equity report on recent negotiations for a new two-year contract between the union and the Assn. of Civic Musical Theatres representing the al fresco groups. These are not the tenuous spots which have their own organization.

It was disclosed during the confabs that losses on the outdoor operations have been increasing each year. The decline is attributed partially to the spread of air-conditioning units in homes and public establishments. The agreement reached by Equity and ACMT indicates that the union took into consideration the weakened status of the civic showcases.

The major change in the new contract, which replaces a prior two-year pact, is in line with Equity's drive to even off rehearsal and performance pay for its members. On that score, the rehearsal minimum has been upped from \$60 to \$70, while the performance minimum remains at \$70. The scales apply to both principals and chorus.

Among the cities having major outdoor musical theatres are St. Louis, Kansas City, Pittsburgh, Louisville and Indianapolis. Largely to avoid weather uncertainties and take advantage of air-conditioning, Dallas moved its summer musicals indoors some years ago, and now uses the State Fair Music Hall.

## Looks as If Bad Guys May Out-Man Good Guys At Victoria Bldg., N.Y.

The Victoria Theatre building, N.Y., publicized from time to time as a hub of legit production activity, has recently become something of a mecca for burglars and now holdup men. Offices in the building have reportedly been burglarized more than a dozen times in the last year or so, but a climax occurred Monday (24) with the stickup of a commercial firm on the premises.

The amount of loss involved in the holdup has not been revealed. There has apparently been only trifling loss in most of the burglaries, but the office of producer Kermit Bloomgarden was a shambles after it had been ransacked by thieves who broke in Monday night, just a few hours after the stickup.

It's assumed that most, if not all, of the burglaries have been by relative amateurs, since little of value has ever been reported taken, and there's rarely much cash or valuables in the premises to be stolen. The loot has generally consisted of petty cash and such articles as radio sets, typewriters, etc. Intruders have apparently gotten into the building in various ways, including forcing the front door just off the lobby of the Victoria Theatre, or from the roofs of adjoining buildings.

The ease with which entry has been made is indicated by the fact that on several occasions on a Sunday or early Monday morning, early arrivals at offices in the building have found bums sleeping in the hall ways.

## Hollander Who Helped Franks Attends 'Diary'

Toronto, March 25. The Dutch business man who harbored the Frank family in the loft of his Amsterdam warehouse during the German occupation of the Netherlands in World War II attended a performance of "The Diary of Anne Frank" last week at the Royal Alexandra Theatre here. At the final curtain he was identified and took a bow.

The former Holland business man, Victor Kugler, has been a Toronto resident for three years, having survived eight months imprisonment in a concentration camp after the Franks were discovered and also imprisoned. Anne Frank, author of the book from which "Diary" was adapted by Frances Goodrich and Albert Hackett, died in a concentration camp, as did other members of her family. Her father, Otto Frank, survived, however.



## Shows Abroad

### Duel of Angels

Glasgow, March 18.  
H. M. Tennent Ltd. & L.O.P. Ltd. presentation of three-act drama by Jean Giraudoux, adapted by Christopher Fry, staged by Jean-Louis Barrault, decor. Roger Furse, women costumes by original sketches by Christian Dior. Stars Vivien Leigh, Claire Bloom, Freda Jackson, At Alhambra, Glasgow, March 17, '58; \$1.40 top.  
Derek Nimmo  
Marcellus... Peter Wyngarde  
Gilly... Fiona Dunlop  
Paula... Vivien Leigh  
Annie... Claire Bloom  
Lucile... Claire Bloom  
Eugenie... Pauline Jameson  
Mace-hearer... Beaufort Milne  
Marcellus' servant... Brian Harrison  
Justice Blanchard... Lawrence Davidson  
Blanchard's servant... John Hart Dyke  
Cater customers... Sylvia Jay, Sally Home  
Barbette Bolton, John Hart Dyke, Lawrence Davidson, Brian Harrison, David Maxwell, Lawrence Brooks.

Here's a prime example of the increasing internationalism of legit. This play by French dramatist Jean Giraudoux, adapted by British playwright-poet Christopher Fry, is staged by Parisian actor-director-producer Jean-Louis Barrault, co-stars three London actresses, is being tried out in Scotland by an English-American producing combine for presentation in the West End and then on Broadway.

The show should do reasonably well, although it's somewhat special in appeal and seems confusing, a bit artificial and is weakened by static passages. The box office is on the top stars, Vivien Leigh and Claire Bloom, obviously bolster it substantially.

"Duel of Angels" is apparently a sort of parable, involving feminine emotions and purity, with a locale in the Aix-en-Provence, France, in the 1860's. The scenery and costumes have impressively elegant flavor, and Barrault's staging makes effective use of groupings and period atmosphere. The first act, set on a restaurant terrace, has a charming portrait air.

Miss Leigh gives a skillful performance as the villainess, representing feminine passion, and Miss Bloom as the heroine, representing purity. Both stars have admirable poise, and their scenes are highlights. Freda Jackson is convincing as a red-checked brothel-keeper, her key speech at the tragic ending providing a memorable scene.

Basil Hoskins is commendable as the devoted husband of the villainess, Peter Wyngarde is plausible as a dissolute lover, and Robin Bailey to familiar personality in United Kingdom television as m.c. of the "564,000 Question" show, is belatedly y bearded as the heroine's husband.

The Roger Furse scenery and the femme costumes designed by the late Christian Dior, enhance the show visually, and the acting seems stronger than the script. In sum, "Duel of Angels" is primarily an "interesting" play rather than a boxoffice smash. **Gord.**

### Beth

London, March 21.  
Stephen Mitchell presentation of two-act, four scenes comedy-drama by Evelyn Williams, St. Mary's Theatre, London, March 20, '58; \$2.50 top.  
Pauline Yates  
Owen... Derek Sherwin  
Pauline... Robin Harrison  
Madam... Irene Browne  
Jerome... Michael Scott  
Bernie... Edith Evans  
Mrs. Dev... Nan Munro

"Beth" is by no means a top-drawer effort on the part of Evelyn Williams, but still remains an interesting play. It should prove a modestly successful venture in London, but is unlikely to attract undue interest from Broadway managements and is a dubious proposition for pictures.

There is one noteworthy feature in this Stephen Mitchell presentation. That is the introduction of a West End re-comer, Ann Beach, in the title role. This 19-year-old girl, recently out of drama school, is clearly an actress in the making with a wide range of talent. She essays a difficult role with considerable ingenuity and displays a natural flair for impersonation. She could hardly have been bettered in this very exacting role.

Unusual characterizations and the author's gift for striking a humorous note at the right moment is much to redeem the unbelievable and unconvincing psychological drama, and put it over purely as entertainment.

The piece is set in a Thames-side bungalow and the principal situation involves a mentally retarded teenage girl and the responsibility of caring for her. The characters include the doddering mother who is dying, an older sister engaged to a millionaire, an actress aunt, a restless uncle and a younger brother with musical ambitions.

At neatly spaced intervals the

author breaks the tension with laughs. But on its serious side it cannot always be taken earnestly and the convenient compromise solution doesn't seem realistic. There are, too, a few minor incongruities in the actual story development.

The author, who has directed his own work with considerable authority, is well served by his cast. Robert Fleyng's portrayal of the crippled war victim is a subtle mixture of sentiment and sincerity. Irene Browne's interpretation of the eccentric aunt hits a rare note and her big dramatic confession of her past makes an impact.

Pauline Yates is a conventional heroine and Michael Scott is up to average standard as her fiancé. Derrick Sherwin, as the musically inclined brother, and Edward Cass, as an unconventional home help, seem plausible and there is an amusing offbeat cameo by Nan Munro as a medical psychologist. **Myro.**

### Simple Spymen

London, March 21.  
Rix Theatrical Productions presentation of three-act (four scenes) farce by John Chapman, St. Mary's Theatre, London, March 20, '58; \$1.95 top.  
Raymond Cooney  
Toby Perkins  
Charles Cameron  
Gerald Anderson  
George Chaffer  
Brian Rix  
Joan Satterton  
Larry Roberts  
Mervyn Roberts  
Peter Mercer  
Andrew Sachs

The Whitehall Theatre, established as the London home of knockabout farce, is a theatrical phenomenon. In the last eight years it has needed only two shows, which have earned something like \$14,000. Now a third farce, "Simple Spymen," enters the arena and will probably earn the satisfied yocks of the theatre's loyal customers for a long time.

Producer Wallace Douglas, actor-manager Brian Rix and author John Chapman, who has written the house's last success, "Dry Rot," have again worked on the formula that no nun can be too outrageous, no situation too ridiculous, no plot too corny and no opportunity for a laugh too slight. Rix's cast of resident comics takes it from there.

The present offering has Rix and Leo Franklyn as a couple of buskers who are mistaken for secret service agents and become involved in skulduggery over an atomic invention. This predicament allows them to disguise themselves, lose their trousers and their dignity but never their sense of humor, and get off some of the most preposterous dialog ever to be battered out on a typewriter. The result is fast, frantic and often devastatingly funny.

Rix, Leo Franklyn, Charles Cameron, Larry Roberts, Joan Satterton, Toby Perkins and Gerald Anderson lead the revels with unflinching energy and, though a really good farce has more subtlety than "Simple Spymen," there is no doubt that this string of loosely connected revue sketches, masquerading as play, will again make merry music at the boxoffice. **Rich.**

### Look in the Looking Glass

Dublin, March 11.  
Abbey Theatre Co. presentation of three-act comedy by Walter Macken, staged by Rix Mooney, setting, Thomas McCann, decor, Philip Flynn, Ellen Crowe, Michael Hennessy, Joan O'Hara, At Abbey Theatre, Dublin, March 10, '58; \$2.50 top.  
Eileen Crowe  
Michael Hennessy  
Sarah Morris  
Harry Brown  
Capt. O'Flaherty  
Eddie Golden  
Doreen Madden  
Suzanne  
T. P. McKenna  
Ceoluan Maloney  
Michael O'Brien

Actor-playwright-novelist Walter Macken has written a plausible, amusing and occasionally moving comedy, "Look in the Looking Glass," which should do well at the Abbey Theatre and may have enough general appeal for production elsewhere. The author is not appearing in it.

Macken is presumably writing at least to some extent from experience. He has lived in the neighborhood he is welcomed home by his village neighbors until it turns out that he has put them into his latest play, thereby unearthing an old scandal. Friends turn to enemies and there is an offstage riot, but matters presently calm down and at the curtain the playwright is again preparing to hold the mirror up to life.

Michael Hennessy is appropriately successful as the prodigal author who returns to his village to appreciate his work, and Joan O'Hara plays the conventional sweetheart, who is underpaid by a "charitable"

shopkeeper, exuberantly played by Eddie Golden. Eileen Crowe plays the standard Abbey mother, but Philip Flynn gives dimension to the role of the playwright's father who is slow to rouse but can swing a bottle with the rest when the occasion warrants.

Rix Mooney's direction is sound and Thomas McCann has provided a realistic-looking village living room. **Mac.**

### Little Eyolf

London, March 14.  
Michael Codron presentation of three-act drama by Henrik Ibsen, translated by Michael Meyer, Stars Robert Edmondson, Heather Chasen, Staged by David Williams, decor, Malcolm Pride, At Lyric Opera House, Hammersmith, London, March 11, '58; \$2 top.  
Rita Allmers  
Heather Chasen  
Asta Allmers  
Barbara Clegg  
Alfred Allmers  
Robert Edmondson  
Evelyn  
Selma Van Dias  
Rat Witte  
Michael David  
Borgeheim

One of Ibsen's later, lesser-known but powerful dramas, "Little Eyolf," bows in a series of three productions by Michael Codron at Hammersmith's Lyric Opera House. It is an excellent choice for this specialized theatre, but would be unlikely for the West End because of its brooding theme.

"Little Eyolf" concerns the emotional clash of a writer and his possessive, jealous wife, and exposes their grief over the death of a crippled child as nothing but guilty conscience. David Williams's staging may lack subtlety but it plays on audience emotions and pulls no punches.

As the futile husband, Robert Edmondson lacks variation, and is almost embarrassingly pompous. Heather Chasen's Elvira is an impressive performance as the devouring wife, and there is excellent support in the sensitive playing of Barbara Clegg as the husband's half-sister and Michael David as her swain, John Hall in the title role, and Selma Van Dias in a secondary part complete the cast which enacts the drama against a sombre set by Malcolm Pride, lit with appropriate gloom by Michael Northern. **Rich.**

### Process a Jesus

Paris, March 11.  
Jacques Hebertot presentation of two-act drama by Diego Fabrias, adapted by Thierry Maulnier, staged by Marcelle Tassencourt, settings and costumes, Jacques Marillier. Features Jean-Marie Amato, Marcelle Tassencourt, Francoise Spira, Dora Doll, Jacques Monod, Tahar, Jacques Monod, At Theatre Hebertot, Paris, March 3, '58; \$3 top.  
Francoise Spira  
Pierre Tardieu  
Calphe  
Jacques Monod  
Judas  
Alain Mottet  
Elienne Blerry  
Yves Braville  
Woman in Audience  
Dora Doll

There's apparently a good Paris run in store for this unusual courtroom drama which tells of the life and death of Christ, with the central figure remaining off-stage. The play involves a Talmudic scholar, his family and a group of actors who present the simulated trial in various European countries.

Although Jesus never appears, several Biblical characters are present to re-enact or explain their parts in his life, and actors plant in the audience conflicting and different opinions on his significance. Although the play is imperfect in form, and at times tends to be doctrinaire, it is interesting and challenging. It's probably not suitable for Broadway, but might be acceptable for off-Broadway presentation. **Rich.**

Jacques Marillier's stylized setting, a sort of combination courtroom and lecture podium, backed by a spiral stairway is effective and Marcelle Tassencourt's staging exploits the theatrical impact.

### Romancero

(Poignant Adventure)  
Paris, March 4.  
Claude Sainval presentation of three-act (four scenes) comedy by Jacques Deval, staged by the author; settings and costumes, Jacques Marillier, decor, Michel Piccoli, Tania Balachova, At Comedie des Champs-Elysees, Paris, Feb. 28, '58; \$2.50 top.  
Nicole Courcel  
Michel Piccoli  
Tania Balachova  
Suzanne  
Paule Emanuele  
Al Fabbian  
Archbishop  
Paul Cambo

Jacques Deval, already represented this season with "La Prentaine" ("The Goldigger"), has now come up with a scabrous comedy with perhaps enough good moments for moderate success, but little prospect for wider production. It's uncomfortably reminiscent of the old John Colton-Clemence Randolph-Somerset Maugham drama, "The Moon and Sixpence."

The yarn involves a priest and a prostitute in Panama in the 1920's. She dares him to sleep with her, and promises to reform if he is able to resist her during the night. The archbishop arrives and finds the clerical robes downstairs, but

(Continued on page 76)

## So They Say

"Jose Ferrer had never done a musical, and it takes a very special kind of know-how to put one on. Besides, they were going to work on the script as they went along. That eliminated me. Frankly, I didn't think Joe could swing it."—David Wayne, explaining why he declined an offer from director and co-author Jose Ferrer to play the male lead in "Oh Captain," as quoted by Jerry Gaghan, in the Philadelphia Daily News.

"There's never been a really good novel about the theatre, you know—probably because the men who wrote them knew nothing about the theatre. I know the theatre. God, do I know it! I've spent 48 years learning it."—Noel Coward, as quoted by Cecil Smith, in the Los Angeles Times.

"Hollywood is for young people—or old people. For people who like to play in their backyards or else soak up the sun in them."—Anne Bancroft, featured actress in "Two for the Seesaw," as quoted by Douglas Watt, in the N.Y. Daily News.

"In the play, Schary has me (as Eleanor) say, and very lightly, 'God gets us into deep water not to drown us but to cleanse us.' I feel that's the point of this story."—Mary Fickett, who portrays Eleanor Roosevelt in Dore Schary's play, "Sunrise at Campobello," as quoted by Robert Wahls, in the N.Y. Daily News.

## Off-Broadway Reviews

### Two Gentlemen of Verona

Phoenix Theatre presentation of The Stratford Festival Co. of Canada revival of two-act comedy by William Shakespeare, Staged by Michael Langham, settings and costumes, Tanya Moisewitch, At Phoenix Theatre, N.Y., March 18, '58; \$4.50 top (\$4.50 opening).  
Eric House  
Lloyd Bochner  
Douglas Rain  
Julia  
Ann Morrish  
Lucetta  
Helen Burns  
Sir Belamour  
Eric Christmas  
Antonio  
George McCowan  
Panthino  
Pows Thomas  
Silvia  
Diana Maddox  
Thurio  
Jeremia Kilkin  
Launce  
Bruno Gerussi  
Duke of Milan  
Douglas Campbell  
Hostess  
Amelia Hall  
Ursula  
Robert Maxwell  
Artist  
Bill Cole  
Well-Bred Outlaws  
Fanny Thomas  
Cole, John Gardiner  
Low-Class Brigands  
George McCowan  
Jeremia Kilkin  
Ladies  
Helen Burns  
Amelia Hall  
Shadows  
Richards, Lois Shaw  
Officers Pows Thomas  
Wainwright  
Sailors  
Jeremia Kilkin, John Gardiner, Flunkies  
John Gardner, Julian Flett

Early in The Stratford Festival Co. revival of "Two Gentlemen of Verona," a shaggy black and white dog regards the audience soberly while the audience as soberly regards him. It is as if on both sides of the footlights a certain sedate, quizzical expectancy had been set up. It is the production's misfortune that while the dog can shrug indifferently and sink off into the wings, audience expectancy lingers all evening without being fulfilled.

It is a staunch credit to the Canadian company that it can maintain the expectancy for the two-and-a-quarter-hour stage traffic, for "Two Gentlemen" is hardly vital Shakespeare. It is an early play in which Wm. was tuning up so to speak, when the youthful effort foreshadowed some of the future stature of the full-bodied playwright.

In fact, this play has many hints of plays to come. Among others, "The Merchant of Venice," "As You Like It," "Romeo and Juliet," "Twelfth Night" are suggested. Later familiar contrivances, such as a girl disguising herself as a man, the exchange of rings and the balcony and her young man in the garden below, the holy friar, the clowns, are all there. Too many devices, perhaps, and too little story.

In the elegant Regency costumes, designed by Tanya Moisewitch, the Canadian cousins sweep through this tale of love forewarned as if it were of great consequence. When the youthful effort foreshadowed some of the future stature of the full-bodied playwright, it was individually and collectively a credit to "Two Gentlemen" at the Phoenix Theatre has reward. It is a theatre experience of little personal identification, however, like a pretty Maypole dance on the green.

As the ardent gentlemen, Ann Morrish and Diana Maddox acquit themselves with coquettish charm. Miss Morrish having slightly the better of it as Shakespeare has asked more of her than of Maddox as is required of Miss Maddox.

Eric House and Lloyd Bochner, as the swains, read their lines gallantly, giving little overt evidence of how hard they must work to give the two-dimensional suitors a semblance of flesh and blood.

As an ardent elderly lover, Eric Christmas, with agreeable cad, together with Douglas Campbell, first-rate as the Duke of Milan, Christmas finds ways to establish something better than pastebord character. Bruno Gerussi plays Launce, the clown, with wide-faced honesty, doing quite well to hold the stage against the artless, non-method performance of his dog.

Miss Moisewitch's arched vine-entwined unit set has gracious

charm, although it is not easy to follow which of the varied locales of Verona, Milan, or a forest near Mantua is intended. Michael Langham has staged for courtliness and beauty of visual pattern, but the production is largely a stately masque, seldom a rollick. **Geor.**

### The Crucible

Paul Libin & Word Baker, with Mousron Law & Franchot Productions, revival of two-act drama by Arthur Miller. Features Michael Higgins, Barbara Barrie, Ford Rainey, Noah Keen, William Larsen, Ann Wedgeworth, Barbara Stanton. Staged by Baker; costumes, Patricia Zipporati; as sociate producer, Warren Travis. At Martinique Theatre, N.Y., March 11, '58; \$4.40 top (\$4.50 opening).

Chad Sayers, William Larsen, Janice Meskoff, Vinnette Carroll, Ann Wedgeworth, Margaret DePriest, Marie Shaffer, David Metcalf, Mary Govers, Barbara Stanton, Michael Higgins, Ann Ives, Burton Mallory, Noah Keen, Barbara Barrie, David Metcalf, Warren Bailey, John Peters, Wayne Wilson, Ford Rainey.

Paced by a king-size performance of John Proctor, a man who chose to hang rather than surrender his good name, the revival of Arthur Miller's "The Crucible," at the Martinique Theatre, is marked by intelligence, virility and passion. This version of the play about the Salem witch trials is said to vary somewhat from the production that opened on Broadway in Jan. '53, having been subsequently revised by Miller.

The only readily visible changes are the introduction of a scene in the woods near Salem between Proctor and the girl who was initially responsible for his destruction, and the use of a reader in modern dress who sets the time and place and provides transitional comments between scenes. This latter device does little to improve upon the present production, for under Word Baker's driving direction, the revival on the arena stage of off-Broadway's latest playhouse starkly compelling and illuminating.

The Broadway production took on a heightened and perhaps distorted quality by the tenor of that time, but it is now possible to view "The Crucible" without being either consciously or subconsciously impelled toward conclusions other than those implicit in the script.

Miller is unquestionably uttering a deeply-felt cry on behalf of man's freedom of conscience and thought. He is invigorating against passions of ignorance, bigotry and hate. Herein lies the emphasis of the instant revival, and the thesis is supported with clarity and wholesome vigor.

Backing up Michael Higgins's incisive performance as Proctor are Ford Rainey in an admirably determined portrait of Deputy Governor Danforth, most intent and powerful of the witchhunters, and Barbara Stanton as a pathetic girl frightenedly torn between fear of truth and the threat of eternal damnation, Anne Ives, dignified and venerable Rebecca Nurse, whose courage inspires Proctor when he is hardest pressed, and Burton Mallory, as the Salem ancient who permitted himself to be crushed to death by stones rather than yield his convictions.

And dutiful wife, Barbara Barrie has cool charm and precision, although the integrity of her performance occasionally tempts her into a lower key than her fellows. As is clear from other productions, this is a difficult part, but there's no question that it is within Miss Barrie's scope.

Noah Keen is extremely impressive as the Rev. Hale, a man who seeks the truth wherever it may lie, at work in his peace of mind. Ann Wedgeworth is a sassy ring-leader of the accusing girls, (Continued on page 76)





## Off-Broadway Reviews

Continued from page 74

### The Crucible

and Sam Greene reads the commentary with poise and clarity.

The Martinique Theatre, in the hotel of that name at 32nd St. & B'way, is an intimate arena theatre, with four rows of canvas and metal director's chairs surrounding the stage. "The Crucible" deserves to keep this comfortable new theatre alight for a goodly period.

Geor.

### A Power of Dreams

Lee Paton & David Long (in association with Robert Andrews) presentation of three-act fantasy by Peter John Stephens. Staged by Lawrence Arrick; music and dance, Donald Marsh; setting and lighting, Wendy Lee; costumes, Greta Richards & Jerry Warden. At Sullivan St. Playhouse, N.Y., March 10, '58; \$3.85 top (\$4.15 opening).

(Cast: Anne Meara, Gerald Price, Bernard Tine, Conrad Joseph, Walter Beckel, Don Rubinate, Bravely Lee, Dutton Van Alstyne, Bruce Herbert. Musicians: Sam Miligian, Bob Buhrman, Frank Fortier.)

More often than not, confessional plays lay the acid test of commercial production. Peter John Stephens' "A Power of Dreams" is said to have been named the outstanding original play of the year by *California U.* but the script does not manage to seem such in its production at off-Broadway's Sullivan St. Playhouse.

An antic point of view can be allowed young author Stephens, for he writes in fantasy vein of a dog with silver eyes, a gypsy-like lover who may be half man, half fox, and a dead man who walks abroad giving every evidence of flesh and blood, although his drowned body lies outside in a cart. There is not, however, a story urgency strong enough to compel attention, an arousing of sufficient emotional interest to make an audience care.

As the lusty, bibulous coachman who has as much fun haunting as he had in living, Dan Rubinate invigorates his scenes with feral-eyed scorn. Together with Dutton Van Alstyne as a near-sighted carpenter, he enlivens as funny a coffin-making scene as is likely to be staged for some time.

Anne Meara and Bravely Lee play two Welsh sisters who hope to wed shortly. Miss Meara's auburn-haired, amused-lipped wench looks enormously to prize the play forward. Miss Lee's portrait is of a tiny-voiced, tremulous girl, less earth-bound than her sister, blondely, helplessly susceptible to the ravages of love.

Gerald Price as Hugh of the Glen, the coachman's son, is positively, bouncingly vital. Conrad Joseph uses sidelong glances and the hinted movement to simulate the lunge at animal heritage, and Bernard Tine is crustily energetic as the fox-hunting village squire.

Lawrence Arrick's staging has contrasts of haunted mood and farce comedy that do not always blend, although this drawback is also attributable to Stephens' script.

Geor.

### Born Yesterday

Equity Library Theatre. Inc. revival of three-act comedy by Garson Kanin. Staged by Zeke Berlin; setting, Fred Voelkel. At Lewis Hill Playhouse, N.Y., March 15, '58; admission by contribution.

(Cast: Liz Williams, Bill Slout, William P. Tierney, Paul D. Riva, John Brandon, Michael Lewis, Arthur Wenzel, Pamela Saunders, Alfred Hinkle, Mel Haynes, Ruby Andrade, Paul O'Rourke, Sanford McCauley, Marjorie Devoe.)

Is it possible to miss with "Born Yesterday"? Although this Equity Library Theatre revival of Garson Kanin's comedy classic doesn't quite answer the question, it cer-

tainly doesn't find a due quota of the script's familiar comic values.

For a short while, the fault seems to rest with the casting of the two principals, Harry Brock, the junk giant, and Billie Dawn, his untutored companion and corporate partner. As time goes on, however, Pamela Saunders, a kewpie doll Billie, gives a very good account of herself, her round eyes, mincing walk and bland assurance blending ultimately into the appealing cutie that Kanin drew.

In the long pull, Lewis fares less well, for the predatory Brock cannot be played successfully by belittling anyone, nor by stalking stiffly about in stocking feet. In Lewis' portrait, the ruthlessness seems imposed rather than being innate.

Bill Slout is amiably convincing as the reporter who educates the girl into independence and revolt. William E. Tierney jumps convulsively about as Brock's henchman brother, Sanford McCauley is a smooth Senator, Alfred Hinkle seems to enjoy playing Brock's corrupt lawyer, and Liz Williams is happily lively in her brief appearances as a maid.

Stager Zeke Berlin has seen to it that the curtains open and close quickly in proper farce-comedy fashion, he has kept the action fluid and sharp, and Fred Voelkel's ivory and blue setting is suitable to the demands of a \$235 per day Washington, D. C., bedroom suite.

But there is laugh potential that isn't exploited and in as surefire a comedy as "Born Yesterday" that is disappointing, if not unforgivable.

Geor.

## Shows Abroad

Continued from page 74

### Romancero

it has been an innocent night, and the priest converts the prostitute by performing an apparent miracle in curing a hunchback girl.

Nicole Courcel is persuasively earthy as the prostitute and the priest is well played by Michel Piccoli, while Tania Balachova is colorful as an old miser. The author's staging is crisp and the production is good.

### Gay Landscape

Glasgow, March 4. Citizens Theatre of Glasgow presentation of three-act drama by George Munro; staged by Peter Duguid; setting, David Jones. At Citizens (Princess's) Theatre, Glasgow, Feb. 24, '58; \$1.10 top.

(Cast: Katharine Gascoyne, Ellen Macintosh, Marjorie Gascoyne, Irene Suters, Martha Gascoyne, Annette Crosbie, Margaret Gascoyne, Hilary Paterson, Archibald Gascoyne, Iain Cuthbertson, Joseph Savage, John Greive, Alexander Kerr, Harry Walker, Elizabeth Margaret, Annette Crosbie, L. Joseph Savage, John Greive.)

This is dour, diffuse, overlong but fairly strong drama located in a tenement kitchen in Govan, a Clyde shipbuilding district near Glasgow. It's intended for local audiences and is scheduled for a limited engagement.

Scot author George Munro's play is sardonically titled. It deals with a proud, stern couple and their five individualistic daughters who meet for christenings, funerals and such family occasions. One daughter is a social reformer, another a preacher's wife and a third an immoral redhead. A tense scene involves one daughter's admission of intimacy with her brother-in-law.

John Greive is acceptable in the dual role of a lecher of two generations. Ellen Macintosh is suitably prudish as the minister's wife, Irene Suters is a bright-eyed sociologist and Hilary Paterson scores as the easy-virtue daughter.

Iain Cuthbertson is authoritative as a son with more brawn than bains, and John MacGregor, recently with the Shakespeare Memorial Theatre at Stratford-on-Avon, is clean-cut but not sanctimonious as a preacher who comes to officiate at christenings and funerals. Peter Duguid's direction is imaginative and David Jones has provided an atmospheric setting.

Gord.

## Show on B'way

### Oklahoma

N. Y. City Center Light Opera Co. (Dean Dairymeyer, director) revival of two-act (14 number) musical comedy, with music by Richard Rodgers and book and lyrics by Oscar Hammerstein 2d, based on Lynn Riggs drama, "Oklahoma," with music by the Lilacs. Staged by John Fearnley; Agnes de Mille's choreography restaged by Gemze de Lappe; sets, Lemuel Ayers; lighting, Peggy Clark; costume supervisor, Florence Klotz; musical director, Frederick Dvornik. Stars Helen Gallagher, Gene Nelson, Betty Garde, Betty Garde, Douglas Fletcher Rodgers, Michael Maule, Gemze de Lappe, George Church, Owen Martin, Sherie Bernice, Herbert Banks, Lois O'Brien. At City Center, N.Y., March 19, '58; \$3.80 top.

(Cast: Betty Garde, Herbert Banks, Lois O'Brien, Gene Nelson, Douglas Fletcher Rodgers, Ado Annie Carnes, Helen Gallagher, William Martin, Nancy Radcliffe, Gerlie Cummings, Patricia Finch, Solvie, Gemze de Lappe, Andrew Carnes, Owen Martin, Cord Elam, Sheppard Kermis. Singers: Jane Burke, Jan Canada, Nomi S. Collier, Patricia Finch, Bonnie Lawrence, Wendy Martin, Nancy Radcliffe, Barbara Sxby, Lois Van Pelt, Lynn Wendell, Kenneth Ayers, Ralph Farnsworth, Jack Sherman, Sam Kirkham, Stanley Page, Edgar Powell, Casper Ross, Van Stevens, Ralph Vucci. Dancers: Patricia Birch, Isabelle Farrell, Ruby Herndon, Marilyn Kessler, Naomi Merritt, Ellen Matthews, Elia Miller, Ilona Muraw, Na Pelt, Evelyn Taylor, Toodie Wittmer, Jenny Workman, Richard Colacino, Marvin Gordon, Thomas W. Hasson, James Maher, Gene Neal, David Neuman, William Ross, Eddie Weston.)

"Oklahoma" is topping itself in its current revival at the N. Y. City Center. When first produced on Broadway in 1943, the Richard Rodgers-Oscar Hammerstein 2d musical was merely sensational. It has long since become a classic, and after 15 years is still fresh, vibrant and thoroughly enjoyable.

The Center production, the last in a series of three musical revivals, is excellent and, like its predecessors, has a polish usually associated with more-rehearsed Main Stem entries. The cast, with 12 performers starting above the show's title, registers solidly in song, dance and acting.

Despite the bangup workover being given the R&H classic, it's possible there may be some audience resistance to the offering on the theory that "Oklahoma," through prior legit presentations, the film version and extensive recordings of its tunes, has played itself out. Those who feel that way and attend the Center production are in for a pleasant surprise.

The musical may be familiar, but the brilliance of its song-and-story parlay is still exciting. Highlighting the performances is Helen Gallagher's classic characterization of Ado Annie. The part is right up her alley and she runs away with it, more than offsetting any loss of standing she may have incurred in her recent appearance in the dire Broadway flop, "Portofino."

Gene Nelson, who appeared as Will Parker in the film version of the musical, is repeating the assignment and doing a nifty job. Harvey Lembeck is good as Ali Hakim, while Douglas Fletcher Rodgers skillfully blends sinister and pathetic qualities as Jud Fry. Lois O'Brien and Herbert Banks make a nice romantic duo as Laurey and Curley.

Betty Garde does a good job recreating the Aunt Eller role she originated in the Broadway production, while Owen Martin, the only member of the original company to play the entire Broadway run of five years and two months, is fine as Ado Annie's father.

Gemze de Lappe has done a satisfactory job of restaging Agnes de Mille's dances. She, Michael Maule and George Church also score as terp leads.

## Legit Bits

Michael Evans, subbing for the vacationing Brian Aherne as costar in the touring edition of "My Fair Lady," got personal raves and follow-up plaudits for the show from all four first-stringers in Chicago last week. Aherne returns to the cast next Monday (31).

Meyer Davis, orchestra leader-contractor and legit backer, will be busy at the Hotel Waldorf-Astoria, N. Y., early next month fronting bands for the Actors Studio party and the American Theatre Wing's Tony Awards dinner-dance, April 2 and April 13, respectively.

Walter Fried, Broadway producer and general-company manager, leaves for the Coast tomorrow (Thurs.) for a couple of weeks.

Choreographer James Starbuck has been commissioned by the Marquis de Cuevas to stage an original ballet for the latter's ballet company now touring Europe. Starbuck joins de Cuevas in Paris in mid-April and will remain with (Continued on page 78)

## Inside Stuff—Legit

Attorneys for Meyer Levin point out that, contrary to a recent VARIETY story, Albert Hackett and Frances Goodrich (Mrs. Hackett) did testify in the recent trial of Levin's damage suit against Kermit Bloomgarden, producer of "The Diary of Anne Frank," and Otto Frank, father of the author of the original book on which the play is based. The essential fact of the matter, as noted in the story, was that the Hacketts were not made parties to the suit as defendants, although as the case worked out in trial, Levin's accusations that they had used material from his prior adaptation of the book became a key issue.

During trial, N. Y. Supreme Court Judge Samuel C. Coleman threw out of the first three counts in Levin's suit, charging breach of contract, fraud and inducement of breach of contract. On the fourth count, charging use of material from Levin's adaptation, the jury awarded the plaintiff \$50,000 damages, but Judge Coleman subsequently set aside the verdict and ordered a new trial. Levin's attorneys later indicated the intention of appealing the case. However, Levin's publicity representatives in New York issued a release last week quoting the novelist by cable from Israel as advocating arbitration. Similar suggestions in the past have been turned down by the defendants.

Incidentally, Levin is reportedly going ahead with a defamation suit against playwright-scenarist Robert Thom, in connection with statements made by the latter regarding the quality of Levin's dramatization of his own bestseller, "Compulsion." Thom who was brought in by producer Michael Myerberg to collaborate with Levin on the script, recently won a declaratory judgement in a suit to compel Levin to pay him 20% of the royalties from the show, as contractually agreed. Levin has reportedly not yet carried out the judgement, however.

## Connie Bennett's 'Mame' To Open Dallas Season; Meeker to Produce 4

Dallas, March 25.

The 17th summer season of the State Fair Musicals will again include six shows: two weeks each, in the air-conditioned State Fair Music Hall. Charles R. Meeker Jr., managing director who will produce four of the six entries, goes to New York next Saturday (29) to audition talent and sign a production staff, except for Dan Krupka, who is already set to return as choreographer.

The season opens with the touring company of "Auntie Mame," starring Constance Bennett, June 9-22. That will be one of the shows not produced by Meeker. Subsequent bills will be "Oklahoma," starring Jane Powell and Rusty Draper, June 23-July 6; "Gentlemen Prefer Blondes," starring Marie Wilson, July 7-20; "Guys and Dolls," starring Johnnie Ray, July 21-Aug. 3; the touring "Most Happy Fella," with Robert Weede (not locally produced), Aug. 4-7, and "King and I," Aug. 18-31.

## Stock Review

### A Gift of Fury

San Francisco, March 15. Actors Workshop presentation of three-act (four scenes) drama by Herbert Blau; staged by the author; setting, Eric Stearns; lighting, James McMillan; costumes, Craig Hamilton, Stars Tom Rosqui, Berice Manley, at the Memorial Theatre, San Francisco, March 14, '58; \$2.50 top.

(Cast: Greta Bernstein, Neva Fowler, Paul Krieger, Tom Rosqui, Eithne Krieger, Beatrice Manley, Morris Bernstein, Alan Mandell, Hazel Bernstein (Baba). Ralph Marcus, Dushanne Von Loewenfeld, Sophie Marcus, Maurice Argent, Rhoda Marcus, Priscilla Pointer, Teddy Marcus, Jules Irving.)

"A Gift of Fury" is a noisy confusion of borrowings from Clifford Odets, Paddy Chayefsky, Existentialism and baggy-pants burlesque. Although the theme seems valid, it is swamped in a torrent of words, meaningless imagery and violence.

The drama involves a quilt-plagued western college professor who returns to his Jewish home in a poor section of Brooklyn to help out in a crisis. The fact that he isn't getting along with his Gentile wife is overshadowed by such matters as insanity, rape and murder in the household.

The author's message appears to be that there is "nothing to be done" to atone for past violence, that guilt and responsibility must be limited, that childhood "fury" must be released by meter balance. But "Gift" bogs down in the long, exposition-loaded first act, and never recovers.

Since the author Herbert Blau has also directed, he is presumably responsible for the unrelieved shrillness and rush of the performance. As the professor's wife, Beatrice Manley is especially guilty of unthinking haste in her playing. She hardly lets the other actors finish their lines before stepping in with her own. Tom Rosqui, as the professor, at least varies his vocal tone and doesn't wave his hands unnecessarily. But the others all give caricatures of Brooklyn types.

Eric Stearns's setting is suitably drab, James McMillan's lighting is effective and Craig Hampton's costumes are satisfactory. Stef.

## Legit Followup

### The Kidders

(ST. MARTIN'S, LONDON)

The only question as to whether "The Kidders" would transfer from the Arts Theatre Club (where it was first presented last November) for a regular West End run was whether a suitable theatre would become available in time. It has now found a new home at the St. Martin's, following the collapse of "Roseland" which folded after a five-performance run.

There has been a substantial change in cast since its first presentation, but Faith Brook and her brother Lyndon Brook remain as stars, while Dermot Walsh now essays a different role. On the whole, the changes are for the better and "The Kidders" remains a thought-provoking play loaded with astringent dialog and with ample light touches to relieve the overall tension.

Playwright-scenarist Donald Ogden Stewart presents a cross-section of the U.S. in which the main characters are involved in an economic rat-race and, to avoid unbearable reality, try to meet every situation with kidding. It is a searching study, somewhat melodramatic at times, and the final curtain scene doesn't achieve the right note of conviction. Yet, it remains, on the whole, an absorbing entertainment and should hold for a profitable run.

In its new venue, the show is presented by Campbell Williams for the London Arts Theatre Committee. The play is expertly staged by Phil Brown and, besides strong performances by Miss Brook and her brother, there are noteworthy contributions by Betty McDowell as an unfaithful wife, Richard Caidicot as a New York tycoon and Gordon Tanner as an idealistic school teacher.

Myro.

Hidegarde arrived in New York last Friday (21) from Palm Beach to begin rehearsals today (Wed.) for the upcoming Broadway production of "Packaged in Paris."

## INCOME TAX RETURNS

Prepared by tax experts, exclusive of the Theatrical Profession.

- Incomes under \$5,000.....\$10.
- Incomes over \$5,000.....\$20.

This fee is for a complete Tax Return, including all On Tour and Professional Schedules. No appointment necessary. For further information call Mr. Robert M. Brenner, Pres. of:

**THE TAX CENTER, INC.**

- 507 5th Ave. (42nd St.) N. Y.
- OKford 7-7544 — (Room 1007)
- HOURS: 9 a.m. to 9 p.m. INCLUDING Saturdays

## HISTORIC SUMMER THEATRE AVAILABLE

After highly successful season last summer, production is now ready to resume operations. Seats 475 — last 2 hrs. from N.Y.C. Contact D. Stephens, P.O. Box 111, HOOD THEATRE, Inc., 2312 Woodland, Los Angeles, California. Phone: SYcamore 8-2445.

## MODELS WANTED

JR. 7 or 9 Misses Size 10 Permanent good salary Apply Miss Rusty Jerry Gliden Specialties 498 7th Ave., New York

## THE FALMOUTH PLAYHOUSE OF CAPE COD ANNOUNCES

## THE OPENING OF OUR NEW YORK OFFICE

40 West 45th Street New York 36, New York

YUkon 6-9348 and Murray Hill 2-4390

Mrs. Sidney Gordon—Producer Mrs. Anita Bellin—New York Office

## AVAILABLE NOW READY TO OPERATE 2,000 SEAT ARENA TENT THEATRE

Completely Equipped, Superb Plant, Excellent Terms

Write Box V-7644, VARIETY, 154 W. 46th St., New York 36



# Literati

## Curtis' MacNeal's Views

Curtis Publishing president Robert E. MacNeal, while reporting a downturn in his semi-annual report to stockholders, saw recovery near. He had hoped to recommend that the common stock dividend be put on a semi-annual basis, the exec said, "but general business conditions, lineage losses for the 1958 first-quarter issues and the impending postage rate increase bill would make such action imprudent."

The directors recently declared a dividend of 35c on the common stock payable May 1, the same amount paid last year. Curtis earned \$6,239,292, or \$1.29 a share, compared with \$6,234,398 or \$1.09 a share, the previous year, while gross operating income rose to a record \$202,654,442 from \$186,578,869.

"Although advertising lineage continues to be considerably below last year," MacNeal said, "we are fully confident that the time of recovery is not far distant. To meet the needs of our growing circulation and expected advertising improvement, we have ordered additional printing and binding equipment."

## Celebrity Recipes

Helen Dunn, who now operates an East Side (N. Y.) restaurant under her own name, in a district not far from the Grand St. Playhouse where she matriculated into show biz, is dedicating her "1958 Helen Dunn's Collection of Celebrity Recipes" to Mrs. Spyros Skouras. The wife of the 20th Century-Fox proxy has been Miss Dunn's patron for some time.

The theme of "what's cooking in my celebrity cookbook?" is not limited to show biz amateur chefs—even the President is expected to have his favorite recipe in time for the deadline next week, says the compiler, whose Helen Dunn Enterprises will publish.

## A 'Hot Dog' Saga

Bylined by S. Akinadewo in screaming type the Southern Nigeria Defender, at Ibadan, Nigeria, on March 5 took America and American journalism to task for syndicating a picture of Miss Foluke Ademoye, that country's delegate to the 1958 N. Y. Herald Youth Forum, which showed the 17-year-old girl admiring and munching a hot dog.

After Akinadewo's tirade against the barbarism of eating dog meat, etc., including some detours into other barbaric food customs, the USIS in Nigeria quickly got out "Special Release No. 75-58" to explain, "Hot dog is a term popularly used in America for a wiener, a frankfurter or, sometimes, a sausage. The term was introduced by Mr. Charles Feltman, a baker at the Coney Island resort in New York, when he devised a split bun (a small, long bread loaf) so that the wiener could be served and eaten without plates and forks. . . . The Southern Nigeria Defender retracted and apologized."

And thus another international incident was averted.

## Hershfield's Features

Harry Hershfield now doing a Sunday mag feature in the N. Y. Mirror in addition to his weekend column. Humorist, incidentally, is amazed at the tall memories of the American public, especially in light of the allegation that it's usually a fickle, particularly as to theatrical talent.

On his after-dinner speaking tours Hershfield has noted that he is best remembered for his "Can You Top This?" radio-TV shows than anything else.

## Toronto Star's Record Bid

Hawthorn Publishing Co., Toronto, has bid \$25,555,021 for Toronto Star, Star Weekly, syndicates and Star Bldg. Bid was based on higher of two independent valuations made by American Appraisal Co., Milwaukee, and Ames & Co. Ltd., Toronto. It would be the highest price ever paid for any newspaper property.

Application for Ontario Supreme Court approval of the deal is now being heard. That's necessary because Hawthorn consists of Star president Joseph S. Atkinson, son of late founder Joseph E. Atkinson; latter's daughter and son-in-law Ruth A. and Harry A. Hindmarsh, widow and son of late famed Harry C. Hindmarsh, city editor then m.e., then president; W. E. Campbell, ad manager; Beland Hendrick, editor-in-chief and a former Toronto Newspaper Guild president; and Burnett M. Thall. All except young Hindmarsh compose Star's present board of directors.

Entire property is owned by Atkinson Charitable Foundation, which must, by Ontario law, sell 90% of its holdings by a deadline now nearly two years overdue but not so far enforced. In short, the Star directors want to buy the Star themselves.

Hawthorn's bid is split into \$15,450,465 for daily (circ. nearly 400,000), weekly (nearly 900,000) and syndicates; \$4,104,556 for subsid Toronto Star Realty Ltd.; and about \$6,000,000 to assume past-service pension and termination liability under present union contracts. Most employees are organized into unions including A.N.C., but the bid promises to treat the others "not less favorably." It also undertakes to offer employment to all present employees and to offer them an issue of convertible preferred stock in the new company. Daily and weekly total public revenue last year was \$29,065,582, with expenses of \$27,805,603.

## Lee H. Bristol Jr.'s Book

Lee Hastings Bristol Jr., at 35 a composer of ecclesiastic music, published in book form, a prominent Episcopal layman, ex-NBC-TV production dept., now director of public relations of Bristol-Myers (Burrin, Inc. etc.) has authored a book on Bishop Robert Nelson Spencer. Little, Brown will bring it out this month.

Grandson of the founder of Bristol-Myers, the author has been variously assistant to the president of the company, its ad manager, an agency man, and now back with B-M. But extra-curricular activities have had to do with church work and "Seed For A Song" as the saga of Bishop of the Episcopal Diocese of Western Missouri is called, is a personal story about Bishop Spencer, of Kansas City, Mo.

## 'Shirley Temple Story Book'

Random House will publish a "Shirley Temple Story Book," 15 from her NBC-TV series, in full color, at a \$3.95 price next fall, with a first print order of 75,000. Surprising to RH proxy Bennett Cerf are the advance trade orders in light of no formal trade announcement; the grapevine went only conveyor. Sears Roebuck plans full-page in its catalog. There will be two \$1 editions coincidentally, excerpting four Temple stories in each, for the pop-priced trade.

## Bela Bartok Biog

Last five years of Bela Bartok's life will form basis of biography, "The Naked Face of Genius," to be published by Houghton Mifflin Co. Penned by Agatha Fassett, it is reportedly an intimate portrait of Hungarian composer. The author, who hails from Hungary, is married to Stephen B. Fassett, who formerly did a N.Y. radio music program and whose brother, Jim Fassett, does the N.Y. Philharmonic broadcasts.

## Staffers Fight Merger

Employees' Committee of Everywoman's Magazine has obtained a show cause order in N.Y. Supreme Court to enjoin and restrain the publication from transferring any of its assets to Family Circle. Everywoman's is set to merge with Family Circle, a competing publication. Employees maintain they've not been formally notified of termination of employment and have not been offered satisfactory severance and vacation pay. Meeting of stockholders of Everywoman's Inc., to approve transfer of assets to Family Circle, is scheduled for today (Wed.).

## Booming Paperbacks

Signet is now starting fourth big printing on its exclusive, unabridged paperback edition of "The Brothers Karamazov," in a tieup with Metro. It carries stills of Yul Brunner, Maria Schell and Claire Bloom on front and back covers.

Signet also reports booming sales on its M-G tie-in book, "Don't Go Near the Water." It has shot up to 1,000,000 copies within two months of film's playing. Some 600,000 copies of Diana Barrymore's "Too Much, Too Soon" are now in print, three months before release of Warner Bros. version of story.

There'll be a million and a half copies of Irwin Shaw's "The Young Lions," city print week-end, Fox releases Marlon Brando, Montgomery Clift, Dean Martin version of novel.

Signet also has paperback rights to "The Long, Hot Summer," Book 3 of William Faulkner's "The Hamlet" from Random House for

release at time of Jerry Wald-20th Century-Fox film.

## Mrs. Ken Tynan's Book

Jean Kerr and Oriana Atkinson, writing wives of drama critics, will now make room for another theatre observer's frau who wields a strong pen. She's Elaine Dundy, wife of Kenneth Tynan, drama critic of London Observer.

Mrs. Tynan, a former New Yorker, is author of first novel, "The Duck Avocado" now in its third printing in England. Dutton will publish it here in August. Story deals with an American femme in Paris.

Tynan, by the way, is one of eight contributors to a new book, "Declaration" on Dutton spring list. "Declaration" contains personal credos of such British angry young men (there's a woman in the lot, too) as John Osborne, John Wain, Colin Wilson, Bill Hopkins, Lindsay Anderson, Stuart Holroyd, Doris Lessing and aforementioned Tynan.

Tynan's piece is "Theatre and Living" and Osborne's essay is "They Call It Cricket." Both Mr. and Mrs. Tynan are due in N.Y. April 16 to catch new Broadway productions.

## David Dempsey's Novel

David Dempsey, former conductor of "In And Out of Books" page of N.Y. Times Book Review, has delivered an 800-page manuscript of his novel, "All That Was Mortal," to Dutton's. Dempsey, who gave up newspaper job to write the novel, spent three years on manuscript.

Dutton's is scheduling it for October publication as its top fall book and already touting it as next year's leading candidate for a National Book Award.

## Wolfe Display

Celebrating publication of "Look Homeward, Angel," Ketti Frings' play from the novel by Thomas Wolfe, the Scribner bookstore windows will feature a week-long display of Wolfe-iana. Items include family photographs, notes by William B. Eichen Collection of Thomas Wolfe in the Harvard College Library; photos of the set and cast of the Broadway hit by Friedman-Abeles; and Hirsch drawings of Anthony Perkins, Jo Van Fleet, Hugh Griffith and others in the Kermit Bloomgarden production at the Barrymore. The play is published by Scribners, with an introduction by Edward C. Aswell.

## Ed Tyng's World's Fair

Ed Tyng, associate editor of N.Y. Journal of Commerce, has authored "Making a World's Fair" (Vantage Press; \$2.95), a compressed account of the vast background biz involved in creating the Flushing Meadows exposition. Tyng based his book on the 16-volume minutes of the fair now on file in N.Y. Public Library. Present tome deals with its origin, design and theme and manifold problems of selling fair at home and abroad as well as methods of booking concessionaires. Grover Whalen, who prexied World's Fair, contributes an intro to Tyng's book.

Tyng makes it plain that virtually all world's fairs wind up in the red but pay off in national prestige.

## CHATTER

Florence Fletcher, its former radio editor, has rejoined Cue mag as a feature writer.

Kay Subert heads new literary department of William Schuller Agency, Hollywood.

Harvey Breit, former assistant book editor of the N. Y. Times, sailing for Paris today (Wed.) on the S.S. Liberté.

Benn Hall, p.r. man whose "Careers on Business Papers" is a standard work, writing a handbook, "ABC's of Publicity" for 1959 issuance by De Capo Publications.

Sidney Fields who conducts "Oxy Human" column in N.Y. Daily Mirror, received Hearst Newspapers monthly award for most distinguished writing for February in national Hearst press in which 18 papers compete for cash citation. Fields was tapped for his five-installment series on Grace Metalious, author of "Peyton Place."

The globetrotting Earl (Rosemary) Wilsons who have girdled the globe by plane taking their first sea voyage on the SS Liberté May 1 for a European "grand tour" at leisure.

"Afternoon of an Author," to be published by Scribners, is a selection of uncollected stories and essays by F. Scott Fitzgerald with introduction and headnotes by Arthur Mizener. Anthology includes three "Basil Duke Lee" stories which appeared in The Saturday Evening Post.

# SCULLY'S SCRAPBOOK

By Frank Scully

Having run out of bad boys and girls, publishers seem now to be doing just as well with books by and about personalities who have never been clinked as drunks or drug addicts.

The suspicion that such stories would be pretty dull rewrites disappears when it comes to Bernard M. Baruch and his own story. Considering how persistently the buck has been kicked in the teeth during the last 30 years, this one for \$5 is practically a giveaway. Is Holt trying to report a capital loss or something?

That Central Park bench routine of Baruch's indicated that at some time in his life Bernie had been an actor but it seems his first try was such a failure that it left him shy and tongue-tied for years.

## The Price Of Retirement

His mother went in for some amateur theatrics and his brother Hartwig was headed for stardom until Barney bought him off with a seat on the Stock Exchange. The price at that time for such a seat was around 20G. Several actors have sensibly moved down to Wall Street but the only one I knew who bought a seat was George Price.

Bernie Baruch was always a sucker for his brother Hartwig. He looked on Hartwig as a hero who waded into a big, tough city as if it were just another big, tough boy trying to pick a fight with him.

After the family migrated to New York from Camden, S.C., Hartwig had to fight more than ever. The best Bernie could do was to win a copy of "Oliver Twist" bearing the inscription: "Awarded to Bernard Baruch for gentlemanly deportment and general excellence, June, 1881." The teacher's name was Katherine Blake.

But Hartwig upheld family honor by putting the 52d St. gang in its place. This gang roamed from its own street up to where the Plaza Hotel now stands. At that time the swank hotel was an empty lot occupied by a squatter who owned a mean little dog.

## Slugging With A Southern Accent

A southern accent was enough to start a fight in New York, but what really burned the Baruchs was when some of these tough kids called them sheenies. The Baruchs didn't know what it meant, but when they found out Hartwig ordered Bernie to hunt a wagon spoke hidden in their house. With this he laid about him until that particular war was won by the southern invaders.

In time all the Baruch boys seemed to have suffered every anti-semitic blast, though ironically Dr. Baruch, their father, had been a member of the original KKK after the Civil War. The author points out, however, that the original and its imitator had nothing in common except the letters KKK.

The Baruch boys didn't head toward Wall Street in the beginning. Sailing, the youngest, was sent to a military academy. Herman was to have been a lawyer, but became a doctor, until some years later when he, too, drifted into Wall Street. Hartwig was to become a two-fisted rabbi, but he wound up on the stage until Bernie rescued him and brought him into the financial district.

A tough kid, Hartwig grew to be a handsome six-footer who could have played Tarzan. He was a good acrobat and could throw a dissenter through the swinging doors of a bar.

Like most New York kids, the Baruchs were introduced to the magic of show biz via vaude. It cost two bits for a top balcony seat in those days and it was a race up the stairs to get a front row seat. If Bernie didn't get there first, Hartwig did.

When the family finances improved, the parents of the Baruch boys introduced them to Shakespeare, but "The Black Crook" had lines which Bernie at least remembered much longer. This was the first play he saw of women in tights.

## Bernie, the \$5 Angel

Hartwig first studied for the stage under Dion Boucicault. There he met an older actress who set his hair on fire. Between them they soon had a sfire show and all they needed was an angel.

They came to Bernie and gave him the old promotion routine. At the time Bernie's wage was \$5 a week.

Somehow he raised enough for the pair to open in "East Lynne" in Centerville, N.J. But apparently he hadn't raised enough for them to have rehearsals. One of the cast even put the bite on him for \$10 as an advance against salary.

The curtain rose on an audience that filled three rows. They had a real live baby in the show but that wasn't enough to keep the show alive. It expired at the end of the second act.

Even such a small audience could hoot the unrehearsed hams off the stage. Bernie asked the boxoffice to give the people their money back (he was always an honorable fellow) and then caught a train for New York.

But Hartwig wasn't discouraged just because Bernie lost some money on a play that usually made plenty. Still studying under Boucicault, Hartwig met another tyro. That was John Golden whom Mrs. Baruch came in time to call her fifth son.

After a stretch in the sticks, Hartwig made his New York debut in "The Corsican Brothers," Robert Mantell starring. Hartwig's name had been changed to Nathaniel Hartwig, the Baruch billing having been dropped.

## Hartwig Busses Nethersole

Hartwig did all right after that. He played in "Camille," "A School for Scandal," and even played opposite Olga Nethersole in "Carmen" where he helped make the Nethersole kiss something to remember her by. This was before she played "Sappho" and ran an embrace into a marathon and a police raid.

When Bernie bought his seat on the Stock Exchange it cost \$19,000. The night he made the purchase he was playing solitaire with his mother. They just about finished the game after midnight when Hartwig came in. He and Miss Nethersole had been engaged in a long hassle about the renewal of his contract.

Bernie figured that one way out of the difficulty would be for Hartwig to get out of show biz and into real biz. He offered Hartwig his seat on the Stock Exchange, provided he would settle down. Hartwig accepted, and that ended his career as an actor.

## The \$20,000 Beau Geste

Not until he was in bed trying to sleep did Bernie realize that he had bilked himself out of an expensive and hard-won honor. He felt as if his heart had been taken out and laid quivering on the table. After tossing in agony most of the night he finally decided how he could offset this beau geste to a brother. He would get the dough somehow and buy another seat for himself.

As he was engaged to be married at the time to Annie Griffin, a seat on the Stock Exchange was an important part of holding his social position. But this time the seat cost him \$39,000, more than double what it cost to get an actor on the more profitable side of the footlights.

That Bernie never quite got show biz people out of his hair is revealed in the guest list at Hobcaw, his winter retreat in South Carolina. Robert Sherwood, Hedda Hopper, Heywood Brown, Deems Taylor, Clare Booth Luce, Walter Huston, John Golden, Max Gordon and Billy Rose were some of those who enjoyed his Southern hospitality.

As for Hartwig, he remained a commanding figure until he was 79 when he suffered amputation of one of his stalwart and handsome legs. He lived, thus handicapped, until he was 84.

That's a long life for anybody who had ever been kissed by Olga Nethersole.



## Broadway

London music publisher Reg Connelly due in this week or business.

Frances Heflin, wife of actor Van Heflin, and their three children sailing for Paris today (Wed.) on the S.S. Liberté.

Iena Horne being cocktail-partied by the Morningside Community Centre at the Harwyn next month.

John Scott, legit stage manager, says (concur) (Thurs.) for Brussels where he'll be technical director for the U.S. Theatre at the World's Fair.

For the fifth consecutive year, the Licia Albanese Music Club will honor the diva with a testimonial dinner at the Hotel Biltmore next Sunday (30). A full concert is always a feature of the evening.

Judy Garland was served with a N. Y. State tax plaster at Town & Country for \$5,590, representing \$4,678 claimed owed on 1952 income earned here; differential represent plus interest.

Pressagents get some unusual assignment but flack Dick Falk thinks he has the topper. He's being payrolled by the Andrea Doria Salvage Project, Armando Conti, president, Richard Meyer, chief salvage engineer, North American headquarters in Trenton, N. J.

Harcourt, Brace is currently reading the manuscript of cabaret impresario Gil (Gaillard T.) Boag's memoirs. Boag, onetime husband and manager of Gilda Gray, in the 1920s heyday of the shimmy-shaker, when she was a \$5,000-a-week attraction, has been in semi-retirement of late. He is now 78.

Waldorf veep Claude C. Philippe gave himself a "hot-face" when making with the culinary department at his Peekskill (N.Y.) country retreat which, if it weren't for his glasses, could have caused more serious damage than the singed eyebrows and burnt hands. He's now got the bandages off and is recouping in Nassau until the Easter whirl when Maurice Chevalier debuts.

## Las Vegas

By Forrest Duke  
(D'Vey 2-6100)

New Stardust sign is the whoopee of the Strip.

Marty Goldberg, host in the Sands lounge, asked a listening porter how he liked the progressive jazz of Red Navarro. The answer: "Man, that's healthy!"

Stan Irwin, Charlie Kahn and Eddie Fox donned judicial robes to officiate the Nellis AF base segment of the annual Air Force talent contest, prelude to the national competitions.

Dorian Dennis, stripper with a college degree, now the exotic dancing star of the Dune's Minsky show, Miss Dennis is well known here, having played the Silver Slipper and the Showboat in the past.

Garwood Van, former maestro at El Rancho, New Frontier and the Dunes, is reorganizing his band for a 12-weeker at the Dallas Statler-Hilton. Van is negotiating with Lou Irwin for the chirping of former Tropicanary Phyllis Paul.

Flaunting Hotel farewell-partyed Ritz Bros. A few of those on hand: Dennis Day, Eartha Kitt, DeCastro Sisters, Flifi D'Orsay, Harry Richmond, Dan Dallas, Ray Peterson, Camille Williams, Hal Belfer, Barry Ashton, and Mitzi McCall.

## Paris

By Gene Moskowitz  
(28 Rue Huchette; Odéon 49-44)  
Yank actor Bill Wilson to Rome for role in "Ben Hur" (M-G).  
Yank pic, "Peyton Place" (20th) and "Bonjour Tristesse" (Col) got mixed reviews but doing good biz.  
Edith Lorla got critical kudos for her fill-in chores for Pascal Audret in Gallic legit version of "Anne Frank."

Rex Harrison celebrating his 50th birthday at a party on the set of "The Reluctant Debutante" (M-G). Kay Kendall costars and Vincente Minnelli directs.

Third Cinéma, "Seven Wonders of the World," getting a white-tie preem at the Empire. First Cinéma played to 668,952 patrons, the second to 323,085.

Maurice Cazeneuve, young video director, does his first feature theatrical pic via a suspense item, "Les Complices," with Maurice Ronet and Mylene Demongeot.

Pierre Brasseur has four film roles lined up which will keep him busy well into next season. He is also preparing a legit entry next season with Henri De Montherlant's "Don Juan."

Opera rooming with Ballet entries requiring no sets. Striking technicians still want a 10% raise. Strike is expected to be settled.

soon with Opera and Opera-Comique to be back in operation within two weeks.

Highbrow film critics guessing what remains of director Robert Aldrich's work in "The Garment Jungle" (Col). Aldrich was taken off the pic by late Harry Cohn with four shooting days left, and Vincent Sherman took over to finish and did a lot of reshooting. Aldrich's critical popularity brought this on here.

Unfrance. Film, governmental org. to hypo. French pic abroad, found that one of the leading entries in '57 was the documentary on undersea exploration, "The Silent World." Others were "And God Created Woman," "Gervaise," "The Red Balloon," a 30-minute short: "If All the Guys in the World," "Notre Dame de Paris," "The Witches of Salem," and various lesser Brigitte Bardot pix.

## Madrid

By Ramsay Ames  
(Castellana Hilton; 57-22-00)

John Farrow signed Jose Nieto for his "John Paul Jones."

Sara Montiel has recorded all her songs from "La Violeta" for Hispavox Records.

Legit director Luis Escobar will present his "La Celestina" at the Theatre Festival in Paris this year.

Frank Lattimore plays opposite Carmen Sevilla in "Secretaria para Toda" (Secretary for Everything) which started shooting here two days ago.

Director Arturo Ruiz-Castillo preparing "Gulpable" (Gulible), which will star Zully Moreno, Alberto Closas, Juan Jose Menendez, and Fernando Rey.

Bernard Hilda bedded with a severe case of gripe. His new singer, English Glenda Leigh, a smash hit at Hilda's Rendezvous in the Castellana Hilton.

Conrado Sanmartin will star in "Nada Menos que un Angel" (Nothing Less Than an Archangel) for director Antonio del Amo and Nervion Films y Apolo.

"The Rose Tattoo," adapted by Antonio de Cabo and Luis Saenz, and starring Maria Arias and Ramon Carroto, opened two nights ago at the Teatro Infanta Bratiz.

Carmen Sevilla-starrer "Secretaria para Toda" (Secretary for Everything) is now shooting in Madrid. Costars are Antonio Casal, Antonio Garisa, and Tony Leblanc.

Some of the "John Paul Jones" company already moved into the Castellana Hilton. Director John Farrow, wife Maureen O'Sullivan, and their seven offspring will take a house in Aranjuez.

## City Center

Continued from page 73

log. From the terp field came the American Ballet Theatre Co. presentation of Jerome Robbins' "Interplay" and Frederick Ashton's "Les Patineurs," both done with verve and excitement. The solo by Bill Carter in the former, and the work of Scott Douglas in "Patineurs" were highspots.

One of the surprises of the evening was the appearance of Tallulah Bankhead as a ballerina in the Strauss "Wiener Blut," assisted nobly by Rod Alexander. It required two begoff speeches before Miss Bankhead could retire.

The field of solo performance showed excellent arias. Brenda Lewis excelled in "Away—the Best Thing of All," from "Regina." Beverly Sills did "The Willow Song," from "The Ballad of Baby Doe." Lawrence Winters hit a top response with "Thousands of Miles" from "Lost in the Stars" and Muriel Rahn made an appealing Carmen in the "Habanera" from "Carmen Jones."

From musical comedy came some fine contributions, such as the quartet "No Business Like Show Business" by Betty Jane Watson, David Atkinson, Donald Burr and James Renfro. From "Oklahoma," keenly played for comedy values was "All or Nothing" by Helen Gallagher and Gene Nelson.

Dramatic duets included Franchot Tone and Dolores Dorn-Heft (just revealed as Mrs. Tone) essayed a touching bit from "The Time of Your Life." Dorothy Stickney and Howard Lindsay got a virtual standup reception for their high-keyed playing of the bills discussion bit from "Life With Father." Siobhan McKenna and Michael Wagner, as The Maid and the Dauphin registered in a scene from "Saint Joan."

Aiding were the musical conducting by Julius Rudell, Frederick Dvornich and Samuel Krachmalnick, plus the engaging narration by Sherman.

Jose.

## London

(Covent Garden 013/6/7)

Paul Anka planned back to N. Y. last night (Tues.) at the end of his 4,000-mile tour of Britain.

Metro tele producer Samuel Marx in from Hollywood with his wife on a vacation.

Blind Negro singer Al Hibbler arrived from N. Y. over the weekend and started a British tour in Liverpool last Monday (24).

"Bridge on the River Kwai" is now in its third West End season, having started an indefinite run at the Ritz, Leicester Square.

Trevor Howard and Paul Lukas playing leading male roles in Darryl F. Zanuck's next indie, "Olson of Heaven," to be filmed in the Belgian and Dutch.

Olson and Johnson, due here before end of the month for a British tour under the Bernard Delfont banner, will tee off in Birmingham on Easter Monday.

Ballerina Alicia Markova went to Buckingham Palace last week where she was invested with the CBE (Commander of the British Empire) by the Queen.

Jack McGregor (Motion Picture Exhibitor) and Dick Richards (Variety) named chairman and vice-chairman respectively of the film section of the Critics' Circle.

Alec Guinness has scribed a screenplay based on the life of the Flemish priest, Father Damiani, who was known as the Apostle of the Lepers. Ronald Neame will do it.

Associated British Elstree tossed a Dorchester cockleberry to launch its latest pic, "No Trees in Street," which stars Sylvia Syms, Herbert Lom, Ronald Howard and Stanley Holloway.

Hal E. Chester and Andre de Toth off to Berlin to start on Sabre's new British production for Columbia release, "Britain's Two-Headed Spy," which stars Jack Hawkins.

Harry Morris, joint managing director of Rank Film Distributors and joint assistant managing director of the Rank Organization, joins board of Cifesa which will handle Rank films in Spain.

Eugene O'Neill's "The Iceman Cometh," which has been running at the Arts Theatre Club, transfers for a regular West End run at the Winter Garden Theatre next Saturday (29).

U. S. Impresario Donald Blackwell signed Signe Hasso for the star role in "Key to the Door," which opens a tryout tour in Edinburgh, April 14, before coming to the West End.

Melvin Stewart, John Bouie, Charles A. McRae and composer David Martin arrived from N. Y. last week for "Simply Heavenly," an all-Negro musical which Jack Hylton is to present jointly with Laurence Harvey.

Comedian Jimmy Hancock, impressionist Clifford Stanton and vocalist Sheila Bradley head a company of seven which left here Monday (24) to entertain British troops in Malta, Salonica and Tripoli.

John Farrow planned in from Madrid to cast nine of the major roles in "John Paul Jones," which he is to direct in Spain for Samuel Bronston as an independent production for WB release.

Montague C. Morton, UA topper in London, hosted a Claridges reception to welcome Ritz Haywards and her husband James Hill. Charles Goldsmith, Metro topper, did the honors for Charlton Heston.

Kenneth Lomas leaves the Rank Organization at the end of March to take up an executive post with a tobacco company. He had been chief public relations officer. Alex Hughes now moves into the vacated post.

## Philadelphia

By Jerry Gaghan

Mickey Shaughnessy into Latin Casino April 7-12.

Lambertville Music Circus opens May 31 with "Most Happy Fella." Philadelphia Art Alliance medal of achievement awarded Mrs. Efram Zimbalist, founder of the Curtis Institute of Music.

Rod Alexander replaces Richard Barstow as choreographer for Valley Forge, Camden, and Westport Music Fairs. Barstow is out of action for the summer season because of recent heart attack.

## Rome

By Robert F. Hawkins

(Foreign Press Club; Tel. 65 906)

Orson Welles quietly shooting a tv series for ABC-TV on the Italian cinema.

Rossana Podesta signed for French pic, "L'Eté au bout du Monde," to be shot in Corsica later this year.

Mel Ferrer at the Hassler after flying in from Caracas, where he checked production dates on his upcoming "Green Mansions."

Gina Lollobrigida bought screen

rights to Victorian Sardou's "Madame Sans-Gene," says she'll shoot in Paris sometime next year.

Dawn Addams follows up her current French pic stint with another Gallic production, "Le Roi Lepreux," to be made entirely on location in Cambodia.

"Buonanotte Bettina," the Italo musical comedy written by Garinei-Giovannini team, picked up for English production by Jack Hylton, with preem set for fall.

Robert Anderson in-and-out of Rome, where his latest script, "Sun's Story" is shooting. Understand he's also writing a new play with a Rome-Paris background.

Grotto del Piccione nitery here running two top orchestras, Van Wood and Don Marino Barreto Jr. High-ranking recording group, Franco and his Gs, spells both combos.

Diego Fabbri will reportedly collab with Jules Dassin on latter's screen version of Roger Vailland's novel, "La Loi." Pic will be shot in Italy this year, with Yves Montand in the lead.

## Zurich

By George Miezofci  
(Florastrasse 32; 34-70-32)

U. S. tenor Bill Miskell set for lieder recital at Tonhalle.

Louis Prima dishing of "Buona Sera" (Capitol) a top seller at this lakeside.

Soprano Birgit Nilsson and tenor Heide Rosvaenge will sing in "Turandot" at Stadttheater.

London Festival Ballet contracted for June Festival at Stadttheater with Tchaikovsky's "Nutcracker Suite."

Screen thespas Heinz Rühmann and Michel Simon are starring in the new Swiss pic, "It Happened in Broad Daylight" (Praesens), a meller.

Stagione d'Opera Italiana will commemorate Puccini's 100th birthday at Kongresshaus with a special performance of "Tosca," using members of La Scala di Milano.

Film trade surprise: Exhibits' Association of French Switzerland advised its members by circular that U. A. is selling "80 Days Around the World" at 50% throughout the territory.

Schauspielhaus is rehearsing two one-acters by Swiss playwright Max Frisch, "Biedermann and the Incendiaries" and "Philipp Hotz's Big Race." Oskar Waelterlin is directing.

French invasion at Schauspielhaus; Galas Karsenty offering Paris comedy hit "Monsieur Masure" by Claude Magnier, chansonnier Georges Brassens doing his initial Zurich stint; and Comedie Francaise guesting with two classical plays by Marivaux and Moliere—all within one week.

## Legit Bits

Continued from page 76

the troupe for several weeks while it tours.

Producer-director Joshua Logan left New York last Saturday (22) for a Jamaica vacation.

William Saroyan's "The Cave Dwellers," which had a 97-percent success run on Broadway last fall and winter will be produced in mid-April by the Playgoers Co. in Hollywood.

George Eckert is back in New York after staging the Australian legit edition of "Damm Yankees." "Bed Time," by Dutch playwright Derle Riegen, is slated to preem April 2 at the Royal Playhouse, N. Y., with the author doubling as director.

"Lavendar," by Elmer Kline, is planned for Broadway production next season by 21-year-old Arthur Sherman.

"The Legitimate Steal," by Jack Platt, will be presented April 1 by Dramatists' Stage at the 4th Street Theatre. The author will co-direct the script with William Whiting.

Sets for "Goldlocks" will be designed by Peter Larkin, while Lehman Engel will function as musical director.

Stephen M. Mandel and Daniel J. Leary have formed The New Theatre Co. to produce a series of plays off-Broadway this summer. A theatre hasn't been set yet, but the project is scheduled to get underway June 24 with a presentation of Denis Johnston's "The Golden Cuckoo."

The Jazz Poetry Trio, comprised of poets Philip Lamantia and Howard Hart and French horn player David Amran, is appearing twice weekly at the Circle in the Square, N. Y., Fridays at midnight and on Saturdays at 8:40 p.m. Author Jack Kerouac is guest reader with the group.

Donald Oenslager will be set designer for "The Marriage-Go-Round."

## Hollywood

Sid Blumenstock in from N. Y. Milton R. Rackmil arrived from Gotham.

Pandro S. Berman returned from London.

Maureen O'Hara back from Gotham.

Sol A. Schwartz here for RKO Theatres talks.

Jerry Wald will attend Cannes Film Festival.

Morgan Huggins off to Rome to flack "Ben Hur."

Republic shuttered studio editorial department.

Nat "King" Cole to tour nationally to bally "St. Louis Blues."

Martha Hyer and Universal called it a day after four years. Jack Benny set to present an award at Emmy ceremonies April 15.

American Humane Assn. branches out this year to embrace tv for a PATSY award.

Ann B. Davis appointed an alternate for John Howard on Screen Actors Guild directorate.

Angela Greene and Stephen McNally awarded annual St. Patrick's Day awards of Catholic Film and Radio Guild.

Walter M. Mirisch chairs Screen Producers Guild committee which will nominate 14 candidates for seven new board memberships.

## Berlin

By Hans Hoehn  
(Tel. 76 02 64)

Circus Krone due here April 4. Mel Allen here on a two-day private visit.

"River Kwai" (Col) galloped at Nipoli Palast.

Maurice Chevalier much cheered at Titania Palace one-nighter.

Rudolf Ullstein, publisher, awarded the Great Federal Cross of Merit.

Jean Cocteau's "Orphee" marked its seventh year at the UFA Pavillion.

Zarah Leander, Swedish songstress and former UFA star, currently on tour here.

Twentieth-Fox reissuing Henry King's "Song of Bernadette" in several German cities.

Jeff Chandler, currently filming U. A.'s "The Phoenix," guested on local tv series, "Died Music."

Fritz Lang signed by CCC to direct "Tiger of Eschnapur" and "The Indian Tomb," both remakes.

"The Inn in the Spessart" (Gloria) reportedly Germany's entry at the forthcoming Cannes film festival.

## Barcelona

By Joaquina C. Vidal-Gomis  
(Angli; 43; Tel. 30-89-20)

Charles Aznavour back at Emporium nitery for six nights.

At Rigat Judy Moscon, comedian Verdager and Parisian singer Virginia Reno.

At Bolero nitery, ballet Croix du Sud, French, and Spanish ballet by Tona Radely and Paco de Ronda.

Tina Gasco and Jose Bodalo legit company at Barcelona Theatre with "Good Night Patricia" by Aldo Benedetti, Spanish version by A. Lozano Borroy.

Little theatres flourishing in Barcelona. New one is Candilejas, 200-seater, presenting legit play, "Isabel and the Pelican," by Marcel Franck. Leads are Mercedes Prendes and Antonio Prieto.

American pix very scarce due to MPEA boycott, however some have been released by Spanish independent distributors. Among new product seen this season are "Loves of a Scoundrel," "Beyond All Reasonable Doubt," and "The Conqueror" (RKO); "The Strangers" (Col); "Great Locomotive Chase" and "The Vanishing Prairie" (Disney); "Shark-Fighters" (Samuel Goldwyn Jr.); "12 Angry Men" and "Nightmare" (UA); and "The Star," (AA).

## Chicago

(Delaware 7-4984)

Agent Harry Greenback at his desk following foot surgery.

Gus Allgauer bought Old Heidelberg restaurant on Randolph St.

Vet pal Ralph Kettering in St. Louis hospital with pneumonia.

Eddie Seguin, B&K publicity chief, appointed to State St. Council.

Sheiky Greene replaced Orson Bean at the Black Orchid Friday (21) when latter cut short his engagement due to illness.

New intine clubs to open within next couple of weeks are the Men's Room at the St. Clair Hotel, and the Blue Medallion Room at the Sherry Hotel.

Celebs in town for Robinson-Basilio fight included Rosemary Clooney, Lauren Bacall, Frank Sinatra, George Raft, Jose Ferrer, Maureen O'Hara and Walter Winchell.

## OBITUARIES

### MIKE TODD

Michael Todd, 49 (born Avrom Hirsh Goldbogen), producer of midway, Broadway and one Hollywood film attraction, died March 22, 1958 in an airplane accident near Grants, New Mexico, while en route in his private plane, to a banquet in his honor at the Waldorf-Astoria, N. Y.

The most spectacular individual showman of the last few years whose maiden venture in the film field, "Around the World in 80 Days," may become the all-time champ grosser, Todd's career is detailed in a variety of stories in the film section of this issue.

### DON HARTMAN

Don Hartman, 57, film writer-producer-director and onetime Paramount production head, died March 23, 1958 in his sleep, apparently of a heart attack, in Palm Springs, Cal.

Details in film section.

### WILLIAM K. HOLLANDER

William K. Hollander, 74, former ad-publicity chief of Balaban & Katz Theatres, died March 17 in Chicago.

Details in film section.

### ART COHN

Art Cohn, 47, screen writer and former newspaperman, was killed in plane accident March 22 in New Mexico which also took lives of Mike Todd and two pilots of producer's private craft. He was accompanied by his wife.

## JACK KAPP

March 25, 1949

Always in the Hearts of  
Irene and Sam Lutz

companied Todd to N. Y., presumably to huddle with publishers on his recently completed blog of producer, ironically-titled "The Nine Lives of Mike Todd."

Born in N. Y., he was a sports columnist on Long Beach Press-Tribune, Oakland Tribune and N. Y. Daily Mirror from years 1927-1948, also a mag writer and war correspondent. Among his screenplays were "Stromboli," starring Ingrid Bergman; "The Joker Is Wild," based on his bio of Joe E. Lewis; and most recently "7 Hills of Rome" (Mario Lanza-Metro). More details in Films.

### HERBERT FIELDS

Herbert Fields, 60, librettist of some of the major Broadway musical hits of recent years, died of a heart attack March 24 in Lenox Hill Hospital, N. Y. He was a son of Lew Fields, of the celebrated comedy team of Weber & Fields.

### FRANK G. HEARN, JR.

Mar. 26, 1932  
My Darling Boy  
Forever in My Heart  
Mother Julie Knox

and a brother of Dorothy Fields, with whom he collaborated on many shows, and of playwright-director Joseph Fields.

Herbert Fields had recently completed revisions on the original book for a new musical, "Red Head," in collaboration with his sister and Sidney Sheldon. The show is to be produced next season by Robert Fryer & Lawrence Carr, with Gwen Verdon as star. Dorothy Fields has written the lyrics and Albert Hague the music for the show, which was previously titled "The Works" and was previously slated for production by several different managements.

As a Columbia U. student, Fields collaborated with Richard Rodgers and the late Lorenz Hart on variety shows, and later in the Broadway musicals, "Garriick Gaieties" and a second edition of the same show. He collaborated with the same composer-lyricist team on "Dearest Enemy," "The Girl Friend," "Peggy Ann," "Connecticut Yankee," "Present Arms" and "America's Sweetheart."

Other solo librettist assignments included "Hit the Deck," in collaboration with the late Vincent Youmans, and "Fifty Million Frenchmen," "The New Yorker," "DuBarry Was a Lady" and "Pamela Hattie," all with Cole Porter. With his sister Dorothy he collaborated on "Let's Face It," "Something for the Boys" and "Mexican Hayride," all with Porter; "Up in Central Park," with Sigmund Romberg; Arms and the Girl," with Morton Gould; "By the Beautiful Sea," with Arthur

Schwartz, and his biggest boxoffice hit, the perennial "Annie Get Your Gun," with Irving Berlin songs.

He was under contract to Paramount Pictures for seven years and did the scenarios for such films as "Love Before Breakfast," "Fools for Scandal," "Father Takes a Wife," "Slightly French" and several Carole Lombard starrers.

Although he wrote the stories for numerous legit musicals and specialized in comedy, Fields liked serious music, especially opera. He lived in New York, but at one time had a stable of horses at suburban Chappaqua, N. Y.

Immediate survivors, besides his sister and brother, include another sister, Mrs. Frances Friedlander.

### E. K. NADEL

Onetime bigtime vaudeville agent, later legit producer, E. K. Nadel died March 22, 1958 in Spokane where he had been residing the last few years. While his home town was Elkhart, Ind., Spokane is the birthplace of Mrs. Nadel, the former Marian MacClanahan, onetime drummer in one of the earlier Phil Spitalny all-girl orchestras. They had been married about 25 years. Nadel reportedly was "around 70."

Ill for several years (Parkinson's disease), his wife took care of him and their devotion was one of the more notable show biz marriages.

Even in vaude Nadel specialized in playlets and sketches. He was the first to introduce Paul Gerard

Smith's material to bigtime vaudeville audiences and later, as Smith graduated into a legit writer, Nadel also impresarioed his shows, and others. Pioneer vaude sketches starring James Cagney and Barbara Stanwyck were under the E. K. Nadel aegis. "Keep Kool" was one of his legit revue productions.

"Erwin" stood for the E. K. part of Nadel's name but ever since he started as manager and announcer for "Griffith, The Mathematical Marvel," a yesteryear headliner, that was hot stuff in its day, the billing was that way. After Griffith died-Nadel became pressagent for the Pat Cadey and eventually a franchised booking agent both with Keith's and Loew's.

### PAUL SPOR

Paul Spor, 58, Toledo musician and booking agent for nearly 30 years, died March 21 of a heart attack at his home there. He had been in ill health for a year. He was head of the Paul Spor Entertainment & Orchestra Agency.

A native of New York, Spor started in show biz as a drummer in St. Louis theaters at age of 16. He toured the Public vaudeville circuit before coming to Toledo as the first master of ceremonies in the 3,400-seat Paramount Theatre when the house was opened in 1929.

Billed as the "Prince of Pep," Spor directed the pit orch as well as the stage band at the Paramount where he remained about a year. After a brief lapse, he returned to Toledo with his family. In 1937 he opened the Paul Spor School of Theatrical Art and Music. He also served as booking agent for Music Corp. of America, Consolidated Radio Artists, and General Amusement Corp. (predecessor of General Artists Corp.).

In 1950, Spor took over the old Trianon Ballroom in downtown Toledo and renamed it the Tropicana, in an effort to promote a comeback for ballroom dancing in Toledo. The Tropicana has been razed for a parking lot. For several years he was manager of the Toledo Sports and Home Show and other exhibitions at the Civic Auditorium. For the past several summers, he operated the entertainment at Russell's Point, Indian Lake, with the late Lou Greiner.

Wife, son, Paul Jr., his business associate, daughter, and five grandchildren survive.

### STEPHEN GARAND

Stephen Giger, 35, legit and tv actor known professionally as Stephen Garand, died March 19 in Brooklyn, New York. His last appearance was on the "Robert

Montgomery Presents" tele show. Prior to that he appeared in numerous tv productions, including "Studio One" and "Kraft Theatre." His legit credits include "My Sister Eileen," "The Fifth Season," "The Male Animal" and "Happy Birthday."

His wife, son, mother and 4 brothers including actor Ronald Martin and comedian Corbett Monica survive.

### HARRY COOKE

Harry Cooke, 56, Broadway legit actor, died March 21 in Forest Hills, Queens, after a long illness. Cooke was the actor of Thomas Coffin Cooke, an actor of 44 years before his death in 1939, and Irene Oshier, a Shakespearean actress. Cooke launched his career when he was four years old, returning to it again after graduating from high school.

He appeared in numerous Theatre Guild productions including "The Good Earth," "The Constant Nymph," "I Myself," "The Children's Hour" and "Stopover."

Cooke stepped into the leading role in "Born Yesterday" when Paul Douglas, star of the play, lost his voice before the matinee and evening performance one Wednesday in May, 1948. He had appeared in a lesser role in the play for two-and-a-half years prior to that.

His wife and mother survive.

### ARDE BULOVA

Arde Bulova, 69, chairman of board of Bulova Watch Co., died March 19 in Encino, Cal. One of the major figures in watch manufacturing, he found time to engage in many other endeavors notably radio station ownership. During the '30s he was active in acquiring a flock of AM outlets in Eastern states but 10 years ago sold his interest in most of them. In 1949 he and Milton B. Blow sold their money-making WNEW, N. Y. indie, for a sum considerably above \$2,000,000.

Among Bulova's many interests was his advocacy of rehabilitation and vocational training of disabled World War II vets. This campaign of his was fulfilled with the founding of the Joseph Bulova School of Watchmaking in Woodside, Queens, N. Y., in 1945. School was named in honor of his father, founder of the company.

Surviving are his wife and four sisters.

### DONAT PAQUIN

Donat Paquin, 68, pioneer exhibitor of Hull, P. Q., died March 20 in Hull. When he was 20, Paquin bought a projector and an assortment of films and showed the first pictures in the Hull district. With financial help from his father, he bought the Eldorado Theatre; later, with his brother, he built the Eden Theatre and, in 1923, purchased the Odeon which is the present Laurier Theatre in Hull.

Until 1948 Paquin owned the Francais, an Ottawa nabe house, now with an intermittent stage policy. At the time of his death he also owned the Victoria Theatre in Ottawa.

Surviving are his wife and a daughter, Mrs. Frank Devine, who, as Pierette Paquin, was w.k. as a figure skater, frequently featured in the Minto Follies, a Canadian ice show.

### HERMAN STARR

Herman Starr, 54, president of the Picture Films Corp., N. Y., died March 24 in New York. He is not to be confused with Herman Starr, Warner Bros. vice-president and president of the Music Publishers Holding Corp.

Starr produced and distributed "Van Gogh," the film short that won the Academy Award in 1950. Picture Films also presented the documentary, "Leonardo da Vinci," which won awards at the 1952 Venice and Edinburgh film festivals.

Before becoming an indie producer, he had been an executive with the Skouras theatre chain, Warner Bros. Theatres and the old Vitaphone Co.

Wife and two sisters survive.

### EDYTH MORGAN

Edyth Morgan, 84, actress who appeared in a number of plays and musicals shortly after the turn of the century, died March 15 in New York. A native of Holden, Mo., she made her stage debut in 1902 in the chorus of Jefferson De Angeles Treador.

Widow of the late Albert Morgan, theatrical executive, she also was seen in the Chauncey Olcott company and with Digby Bell in the "Education of Mr. Pip." Her last role was in 1910 with William Collier in "Lucky Star."

### CHARLIE KUNZ

Charlie Kunz, 61, American-born pianist who became a popular

broadcaster and big disk seller in Britain, died March 16 in Middleton-on-Sea, England. A native of Allentown, Pa., he went to London in 1922 for an eight-week West End engagement and decided to settle in Britain.

Kunz was a regular turn in music halls and on the BBC airwaves. But in 1953 he underwent a series of operations on his hands, which were crippled with arthritis. Four years later he made a comeback with a radio series. His theme song for years was "Clap Hands, Here Comes Charlie," a self composed tune.

Surviving are his wife and two sons.

### KARL LUDWIG DIEHL

Karl Ludwig Diehl, 61, German stage and screen actor, died March 7 in his country house in Upper Bavaria after a long illness. Diehl was a stage actor before he turned to films. His charm and correct elegance made him the prototype of the perfect gentleman on the screen.

He made more than 70 pictures, including "Love Waltz," "Rasputin," "An Ideal Husband," "Episode" and "By Higher Command." His last film was "My 16 Sons" (1955). After the war, he had been mostly dedicating himself to the stage again.

### SALVI FERRARO

Salvi Ferraro, 52, onetime band-leader and more recently proprietor of a music store in Little Falls, N. Y., died of a heart attack March 15 in that city. He played for years with various theatre orchestras in the Utica area and conducted his own band for eight seasons of burlesque at the old Colonial Theatre, Utica.

Surviving are his wife, two sons, a daughter, two brothers and two sisters.

### DR. H. G. THUNDER

Dr. Henry Gordon Thunder, 92, organist, died March 19 in Philadelphia. He played at the St. Louis Exposition, the Phila. Sesqui-centennial, the Buffalo Centennial and the Chicago World's Fair.

He conducted the 50-piece Thunder Symphony Orchestra from 1897-1900, which became a nucleus for the Philadelphia Orchestra.

Surviving are two sisters.

### JOHN L. BLAKE

John L. Blake, 72, one time New York actor and San Francisco stock producer, died March 15 in Sa Mateo, Cal. On Broadway a number of years, he appeared in such shows as "Girl of the Golden West" and "Trail of the Lonesome Pine." He also played stock in New England and in the 1930's had his own stock company operating out of San Francisco.

Wife survives.

### RICHARD WAYNE

Richard Wayne, silent screen actor, died March 15 in Hollywood. He appeared as leading man for such early stars as Norma Talmadge and Gloria Swanson.

Retiring in the early 1930s from films, he was a realtor in recent years, being associated in the development of Bel Air.

### OSCAR CZEJLA

Oscar Czejlja, 71, founder of the first Austrian radio company, died March 9 in Vienna. After launching the firm in 1920 he served as its general manager until 1938.

Czejlja was called back in 1945 to help reconstruct the Radio company, which at that time was under Russian administration.

### BILL PERRY

William S. Perry, former CBS radio singer, known professionally as Bill Perry, died March 23 in Montgomery, Alabama. He appeared for 11 years on "Saturday Night Serenade," a nationwide broadcast. He also was a guest singer on many other programs.

His wife and brother survive.

### GEORGE W. YOUNG III

George W. Young III, 37, radio and television account executive for Young & Rubicam, was found dead March 24 in his Wilton, Conn., home. The State Police listed the case as a suicide. He had been with Y. & R. for about four years. Prior to that he was president of his own P. R. firm, Crowley, Lloyd & Young.

He leaves his wife, four daughters, his father, a sister and a brother.

### MRS. ANNE W. ARMSTRONG

Mrs. Anne W. Armstrong, 84, novelist, magazine writer and playwright died March 17 in Abingdon, Virginia. She adapted her second novel, "This Day and Time," into a play called, "Some Sweet Day," which was produced at the Barter Theatre in Virginia. Her second play, "Granny's Millions," was also

presented at the Barter Theatre. Her sister survives.

Wilhelm Strecker, 74, managing director of B. Schott's Sohne, music publishers of Mainz, Germany, died March 1 at his home in Wiesbaden, West Germany. He was also a founder of Associated Music Publishers, a subsidiary of Broadcast Music, Inc., in New York.

Charlotte Walker, 80, legit-film actress, died March 24 in Kerville, Texas. She appeared in numerous David Belasco shows and a number of Famous Players-Lasky films including "Trail of Lonesome Pine."

Mrs. Josephine G. Rentchler, 86, mother of Mrs. Joseph Shea, formerly with Skouras Theatres, died March 10 in Chicago. Mrs. Shea is the wife of the legit pressagent.

Mother, 93, of comedian Ole Olsen, died March 23 in Bloomington, Ind.

Eole Gambarelli, 46, opera singer, died March 23 in New York, after a long illness.

Mother of actor Dan Barton died March 19 in Hollywood.

## MARRIAGES

Sylvia Jane Trueman to William Zeilor, Niagara Falls, N. Y., March 10. He's longtime Pittsburgh theatre manager now piloting the Century in Buffalo; she was the cashier at J. P. Harris in Pitt, one of the houses Zeilor used to manage.

Elizabeth Wessely-Hoerbig to Dr. Herbert E. Malwald, Vienna, March 11. Bride is an actress.

Gayle Stine to Ron Winston, Carmel, Cal., March 7. Bride's a Broadway producer; he's associate producer on CBS-TV's "Playhouse 90."

Patricia McLean to Seymour Kravitz, N.Y., March 23. Bride is secretary to Broadway producer Gilbert Miller; groom is publicity manager for the Michael Todd Co. from which he's taking a leave of absence.

Sally Raynor to Philo Higley, Greenwich, Conn., March 22. Bride is short story writer; he's a legit and tv playwright.

Rita Murphy to Ben Coleman, Little Falls, N. Y., Feb. 15. He's buyer-booker for Carman Drive-In, Gunderland, N. Y. Bride was erroneously named as Rita Sullivan in last week's issue.

Cleo Laine to Johnny Dankworth, London, March 16. Bride's a vocalist; he's a bandleader.

Dolores Dorn-Heft to Franchot Tone, approximately two years ago, in Canada, just confirmed. Both appeared in the off-Broadway production of "Uncle Vanya" at that time.

## BIRTHS

Mr. and Mrs. Donald Wilson, daughter, Plattburgh, N. Y., March 7. Parents operate the Border Drive-in at Chazy.

Mr. and Mrs. Bernie Rich, son, Hollywood, March 17. Mother is former actress Margie Duncan; father is associate producer on NBC-TV's "Eddie Fisher Show."

daughter, New York, March 5. Father is a member of the American Theatre Wing's musical faculty.

Mr. and Mrs. Amram E. Nowak, son, Yonkers, N. Y., March 19. Father is a producer for the Metropolitan Educational Television Assn.

Squadron-Leader D. H. and Mrs. F. daughter, Virginia, D. C., March 12. Mother is former Scot stage soubrette Jacqueline Dunbar, daughter of Rank Organization exec Jack Dunbar.

Mr. and Mrs. Bill Healion, son, Mineola, L.I., March 13. Father is a director on NBC-TV's "Today" show.

Mr. and Mrs. K. Hess, son, Pittsburgh, March 10. Mother is the daughter of Tony Bello, Nanty-Glo, Pa., theatre owner and banker.

Mr. and Mrs. Leon Cagan, daughter, Mexico City, recently. Father is prexy of NBC International de Mexico.

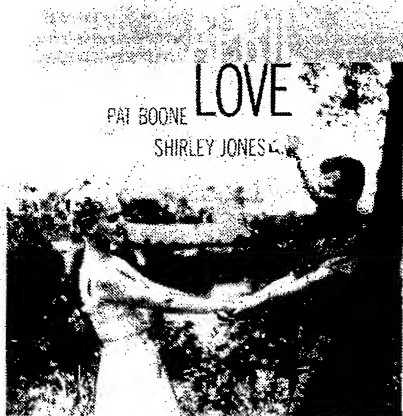
Mr. and Mrs. Alan V. Iselin, daughter, Albany, March 14. Mother is the former Barbara Hellman, daughter of theatre-realty owner Neil Hellman; father operates the Auto-Vision and Turnpike Drive-In Theatres in Albany.

Mr. and Mrs. Richard Luckey, son, Santa Monica, Cal., March 16. Father is a sound editor.

Mr. and Mrs. Freddie Bienstock, daughter, New York, March 15. Mother is Miriam Bienstock, veepee at Atlantic Records; father is veepee with Hill & Range, music publishing firm.

Mr. and Mrs. Joe D'Amico, daughter, Hollywood, March 18. Mother is a solo dancer at Moulin Rouge; father a film actor.

# For superb sound-track albums.....



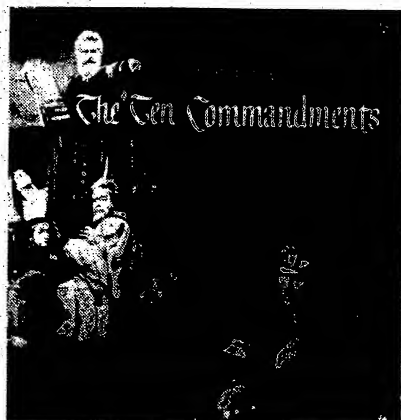
DLP 9000



DLP 3095



DLP 3078



DLP 3054-D

.....follow the *Dot* line



